

THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Fifteenth Year—Number Six.

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MEN WHO MAKE ORGANS WILL HOLD SESSIONS

IN NEW YORK JUNE 3 AND 4

Two-Day Business Meeting and Dinner Arranged for Annual Gathering of Members of Organ Builders' Association.

Preparations are going forward rapidly for the annual meeting of the Organ Builders' Association of America, to be held June 3 and 4 at the Waldorf-Astoria Hotel in New York City. In accordance with the custom of the Music Industries Chamber of Commerce, with which the organ builders' organization is affiliated, the sessions are held alternately in New York and Chicago and this is the New York year. The gathering in the metropolis is expected to bring together a large number, especially from the eastern states.

President Adolph Wangerin is making a determined effort to assemble a representative number of the heads of the member companies, so that authoritative action may be taken on all subjects considered and put to a vote. The response to his appeals is such as to indicate a full attendance. The meeting will be the first under the presidency of Mr. Wangerin. A program of topics of interest to the organ building profession is being prepared and it is especially requested that all members send to the president or to the secretary, 1507 Kimball building, Chicago, in advance suggestions of subjects that should be taken up at the two-day session.

In addition to the business of the meeting, it is planned to have a dinner on the evening of Tuesday, June 3. This dinner, which has been an annual affair, has brought together a large company of organ builders from many different parts of the country and has always been an occasion for good fellowship.

It is planned by the Music Industries Chamber of Commerce to have a fine concert Monday evening, and for this it is expected to have at least one member by a prominent organist.

Special rates for the convention will be made by the Waldorf-Astoria Hotel, as well as by the Hotel McAlpin and the Martinique, only two blocks west of the Waldorf and under the same management. It is recommended that reservations be made at once by all who plan to stop at any of these hotels.

Special rates on the railroads also are to be obtained. Under these rates any member of the association and members of their families are entitled to one fare and a half for the round trip to New York. It is necessary, as the rates are on the certificate plan, to obtain a certificate from the ticket agent when purchasing tickets to New York. At the convention there will be a railroad representative who will sign these certificates and enable the holders to obtain return transportation at half the regular fare.

In another column President Wangerin addresses an appeal to all members of the association and organ builders in general.

New Position for Forester.

Charles Forester, the Milwaukee organist and former dean of the Wisconsin chapter of the A. G. O., has been appointed to the position of organist at the Third Church of Christ, Scientist, in that city and begins his work there at once. He will preside over the large new organ built by the Wangerin Company, the specification of which has appeared in The Diapason. Mr. Forester writes that this is the largest organ in the state of Wisconsin. Mr. Forester has not been playing for some months as the result of illness and his friends are greatly pleased that he has fully recovered and is able to assume these important new duties.

EVERETT E. TRUETTE OF BOSTON AND HIS ORGAN CLASS.



An Appeal to All the Organ Builders of United States

The date set for the next annual meeting of the Organ Builders' Association, scheduled to be held at the Waldorf-Astoria Hotel in New York June 3 and 4, is fast approaching. All the organ builders throughout the country, representative members as well as those not yet members, have been duly apprised of this important yearly event.

How encouraging and how markedly improved will the attendance be this year? How many of the actual official heads of the various organ building establishments plan to be present?

The significance of a 100 per cent representation has been brought home to all organ building concerns, members of the association and non-members, but another attempt will be made by the writer to get in direct touch, by means of a final pre-convention appeal, with the president, or vice president, or secretary, or treasurer, or partner, or single owner of whatever organ building establishment can successfully be reached by a personal letter, and the importance of his physical presence at the New York meeting will be urgently emphasized.

The determination and ability of the Organ Builders' Association to increase its membership and constructively to enlarge the practical value of its organization and the scope of its usefulness must be the basis of all activities undertaken at this meeting. The Organ Builders' Association must be a unit of strength and influence in shaping and carrying out its plans for the future. To do this effectively it must rely not only on its officers. Helpfully and efficiently to carry on the affairs of an association means more than just the time and energy which the secretary, or the treasurer, or the president can devote to it.

The burning need of the times is straightforward, clear-cut industrial co-operation. Constructive, intelligent working together is essential to industrial welfare. Not only is the organ building industry as a whole fundamentally dependent upon it, but those who are to be or have been served will share its advantages. Every organist and every one interested in the purchase of an organ will be benefited once co-operation is definitely put into practice and persistently maintained.

There are differences of opinion throughout the organ building industry on the manner and methods to be

applied in bringing about unanimity of opinion and action, or on the feasibility or non-feasibility of real unity in adopting and adhering to ways and means to produce a state of real functioning. For this purpose we have our annual meetings, and if it is within the power of the present administration to arouse an interest in the approaching New York meeting commensurate with its potential significance in the event of an unusually strong and representative attendance by the heads of all the organ building establishments, the secretary, the treasurer and the writer stand pledged to do it.

There is still time to send in suggestions for the two-day program. The more suggestions, the more interest, and the more interest, the more co-operation.

ADOLPH WANGERIN,
President.

DU PONT ENGAGES SWINNEN

Noted Player to Be His Private Organist—Will Play in Europe.

Firmin Swinnen, the Belgian organist and composer, formerly of Antwerp Cathedral, who for several years has been in the United States and has made a deep impression by his compositions and, to those who have met him, by his personality and ability as a performer, has resigned as organist of the Aldine Theater at Philadelphia to become private organist to T. S. du Pont, who has a magnificent organ at his palatial home near Wilmington, Del. In addition to the recitals for Mr. du Pont, Mr. Swinnen will be able to give a limited number of outside recitals next season.

Mr. Swinnen will sail for Europe May 8 and while there will play a few recitals in the reconstructed churches of the devastated regions. He will take this occasion to introduce American works to the people of France and Belgium—something which, as he has put it, they do not know exists.

To Study at Fontainebleau.

Edward G. Mead, teacher of piano and organ at the conservatory of music of Heidelberg University, Tiffin, Ohio, will take the two months' summer course at the Fontainebleau School in France with Libert and Widor. He will sail on La France June 18.

Excerpts from Gounod's "Redemption" and several piano and organ selections constituted the interesting program at the community musical vesper service in the Glen Ridge, N. J., Congregational Church April 6, under the direction of Mrs. Fay Simmons Davis, the organist of the church.

MEMORIAL FOR DODGE IN CHURCH AT DETROIT

CONTRACT GOES TO SKINNER

New Edifice of Jefferson Avenue Presbyterian Church Will Have Large Four-Manual—Dr. Zuidema the Organist.

The Jefferson Avenue Presbyterian Church, Detroit, Mich., of which Dr. Samuel H. Forrer is pastor, has just closed a contract with the Skinner Organ Company for a large four-manual with echo, to be installed in the new edifice at Jefferson avenue and Burns street. The company was represented by William E. Zeuch. The organ is the gift of Mrs. Delphine Dodge Cromwell and Horace E. Dodge, Jr., in memory of their father, Horace E. Dodge, the well-known automobile manufacturer, and is to be delivered on or about May 1, 1925.

Dr. Alle D. Zuidema of the organ and theory departments of the Detroit Conservatory of Music is organist and director of the choir. His connection with the Jefferson Avenue Church began fourteen years ago.

The specifications for the organ follow:

GREAT ORGAN.

Diapason, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Ophicleide (from Solo), 16 ft.
Tuba (from Solo), 8 ft.
Tuba Clarion (from Solo), 4 ft.
Chimes (from Echo), 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Unda Maris (two ranks), 4 ft., 122 pipes.
Octave, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture (four ranks), 244 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Gamba, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Kleine Erzähler (two ranks), 8 ft., 122 pipes.
Flute, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Harp, 8 ft., 61 pipes.
Celesta, 4 ft., 61 pipes.
Tremolo.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Ophicleide, 16 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.
Tuba Mirabilis (20-inch wind), 8 ft., 73 pipes.
Tremolo.

ECHO ORGAN.

Chimney Flute, 8 ft., 73 pipes.
Voix Celeste (two ranks), 8 ft., 122 pipes.
Flute, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Chimes, 25 notes.
Tremolo.

PEDAL ORGAN (Augmented).

Diapason, 16 ft., 32 pipes.
Diapason (from Great), 16 ft., 32 notes.
Violine, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (from Swell), 16 ft., 32 notes.
Gamba (from Choir), 16 ft., 32 notes.
Posaune (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.

Piccolo, 2 ft., 12 pipes.
 Bombarde, 32 ft., 12 pipes.
 Trombone, 16 ft., 32 pipes.
 Tromba, 8 ft., 12 pipes.
 Clarion, 4 ft., 12 pipes.
 Chimes (from Echo).

DEATH TAKES LOUIS P. HOYT.

Well-Known Chicago Organist Passes Away After Short Illness.

Louis P. Hoyt, for many years a Chicago organist, died April 6 at his home, 5102 Kenwood avenue, after a short illness. The funeral service was held April 8 at St. Paul's Episcopal Church. Mr. Hoyt returned to Chicago last year after an absence in Europe and it will be recalled that a very interesting paper was presented by him at a meeting of the Illinois chapter, A. G. O., in the spring and was published later in The Diapason.

Louis Phelps Hoyt was born at Kalamazoo, Mich., in 1860. He came to Chicago April 1, 1884, to study the organ with Clarence Eddy. He occupied positions as organist at the Jefferson Park Presbyterian, St. Paul's Universalist and St. Paul's Episcopal Church, Kenwood. In 1904 he spent some time in Paris studying and returned there in 1922 for a year's visit. He is survived by his widow, Louise Stokes Hoyt, a son, Dr. Frank Clark Hoyt, now in Copenhagen, and a daughter, Miss Carolyn Stokes Hoyt of Chicago.

Large Chicago Organ Burned.

St. James' Methodist Church in Chicago, one of the largest churches on the south side and one of the strongholds of Methodism in the central west, was destroyed by fire the afternoon of April 4. With it went the large four-manual organ, built ten years ago by Casavant Brothers, who then had an American factory at South Haven, Mich. The organ was a gift to the church by the Swift family. Nothing in the building was saved except a new piano. Miss Tina Mae Haines, who has been organist and director at this church for a number of years, recently had the misfortune to break an arm in a fall, and had just recovered sufficiently to return to the organ the Sunday preceding the fire. The church is to be rebuilt on a larger scale.

Novelty at Easter Service.

Leslie Norman Leet, organist and director at the First Congregational Church of Westfield, Mass., introduced something new at his Easter services. In place of the customary organ prelude the organ and an orchestra under Mr. Leet's direction, which included the directors of three theater orchestras and other capable professional players, gave a program which included Grieg's "To Spring," the first movement of Beethoven's "Moonlight" Sonata, MacDowell's "To a Wild Rose" and "In a Monastery Garden," by A. W. Ketelbey. The last-named orchestration was obtained especially from London. Manney's cantata "The Resurrection" was sung by the choir. Mr. Leet, in addition to his work as organist, is works manager for the Skinner Organ Company at the Westfield factory.

Frank Taft, general manager of the Aeolian Company pipe organ department, has been elected a director of the Aeolian, Weber Piano, Pianola Company, the parent organization of the Aeolian Company.

G. Dorrington Cunningham of London has been selected for the position of city organist of Birmingham, England. The choice was made after a hearing of a number of candidates by a committee acting for the municipality.

THE DIAPASON.

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PERSONAL.

WANTED - INFORMATION concerning whereabouts of Lamar Harris, North Carolina, formerly with Hinners Organ Company, will be much appreciated. Address D 3, The Diapason.

EDWIN H. LEMARE GOES TO CHATTANOOGA POST

ENGAGED AS CITY ORGANIST.

Will Preside Over Large Austin Organ in the Memorial Auditorium - Adolph S. Ochs Underwrites Salary.

The Chattanooga Times announces the engagement of Edwin H. Lemare as official organist for that city in the following terms:

"Chattanooga is assured of an eminent organist for the \$50,000 organ to be installed in Memorial Auditorium within a few months, the board of management perfecting an arrangement yesterday afternoon with Edwin H. Lemare of Brookline, Mass., in accordance with the proposal of Adolph S. Ochs of Chattanooga and New York, who underwrites the salary for a period of five years. Mr. Lemare's contract is for that period of time. He will come to Chattanooga in time to represent the city in supervising the installation and voicing of the instrument.

"Terms of the contract with Mr. Lemare contemplate thirty-two Sunday afternoon concerts each year, and his appearance on other occasions in association with noted artists who will be brought here, according to hopes of the board and local music organizations. It is distinctly understood that Mr. Lemare is to be the municipal organist, or Memorial Auditorium organist, and that he will play only in connection with events of a civic character.

"For the Sunday afternoon concerts a nominal charge will be made, the exact figure to be decided later, and the proceeds will be the nucleus of the organist fund. Under the provisions of Mr. Ochs' offer, he guarantees to meet the deficit, if any exists, yearly between the sums which go into the organist fund and the amount which Mr. Lemare is to be paid. The contract stipulation about compensation for the organist was not announced, it being said that the figure is commensurate with the ability and reputation of the man engaged."

Mr. Lemare, until recently, was city organist of Portland, Maine, and previously of San Francisco. His career in England and in this country is well known to organists generally. The new organ at Chattanooga is under construction at the factory of the Austin Company. The specification was published in The Diapason in October, 1923.

WANTED-POSITIONS.

POSITION WANTED-THEATER ORGANIST desires position for summer. Male, single. Large library. Have had four years' experience playing for pictures. At liberty on two weeks' notice. Address E 5, The Diapason. [6]

POSITION WANTED - ORGANIST and choir director, of excellent musical training and reference, wishes position in representative church. Address E 4, The Diapason.

POSITION WANTED - ORGANIST-Man, experienced in church work, not engaged during summer months, desires position or substitute work. June to October, in Philadelphia or nearby. Address E 7, The Diapason.

POSITION WANTED-MAN OF EXPERIENCE, good training and musical judgment desires position as organist in a Protestant church which seeks conscientious service and a first-class musical ministry. Address A 2, The Diapason.

POSITION WANTED-AS ORGANIST of a church or as organist and director where there is a quartet choir. Southern city preferred. Wish to begin work Aug. 1. Best references. Address E 12, The Diapason.

WANTED-ORGANS, ETC.

WANTED-SECOND-HAND AEOLIAN suitable for a club, three manuals and from forty to sixty stops. Give full information, age of instrument, where it has been located and lowest cash price. Address D 5, The Diapason. (6)

WANTED-MUSTEL ORGAN. Address description and price to F. S. Palmer, 814 Columbia street, Seattle, Wash.

CLASSIFIED ADVERTISEMENTS

WANTED-HELP.

ORGAN BUILDERS - Wanted, first-class men in all branches of organ building, including experienced reed and flue voicers; also woodworkers and cabinetmakers. Factory near New York. Address E3, The Diapason.

WANTED - VOICER FOR flue pipes; absolutely steady work. First-class wages. Can have contract if desired. Apply Bennett Organ Company, Rock Island, Ill. [14]

WANTED-VOICER, THOROUGHLY experienced on flue pipes and capable to furnish the best class of work in this line. Hour or contract work. Anyone contemplating a change in the near future is invited to write by addressing E 9, The Diapason.

WANTED-ELECTRIC ACTION department foreman with thorough experience along up-to-date lines and capable to handle about twenty to twenty-five girls and boys on the work required. Address E 10, The Diapason.

WANTED-MAN COMPETENT TO DO good job of blower installations and general blower service work. Should have a little knowledge of electric motors. Steady employment. Kinetic Engineering Company, 41 Park Row, New York.

WANTED - A FIRST-CLASS PIPE organ erector and tuner, permanently located in Texas, to take charge of installation and upkeep work. Address E 2, The Diapason.

WANTED - LONG-ESTABLISHED firm wishes competent service men and salesmen in southeast and southwest fields. Excellent opportunities for right parties. Address E 6, The Diapason.

WANTED - MALE ORGANIST AND Choir Director. Quartet choir. Salary \$1,000 per year. Name twenty-five of your favorite anthems and twenty-five favorite organ solos. Address "Organist," P. O. Box 552, Richmond, Va.

WANTED - EXPERIENCED ORGAN builders to do repairing, erecting and finishing. Must also understand electric wiring. Good wages and steady work. Address ANTHONY PORTO, 2022 West Sixth street, Brooklyn, N. Y.

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

WANTED - ORGAN TUNERS; steady work; splendid chance. Louis F. Mohr & Co., 2899 Valentine avenue, New York City. [6]

WANTED-FLUE PIPE VOICER OF exceptional ability. Steady position with old established firm. Hourly or piece work. Address M 3, The Diapason.

WANTED - METAL PIPE MAKER. Steady work for capable man. Hourly or piece work. Address M 4, The Diapason.

WANTED-WE NEED FIRST-CLASS organ mechanics; also an outside finishing man and tuner. Address B 5, The Diapason. [14]

WANTED - ONE ZINC AND ONE reed pipe-maker. Must be first-class. Steady work, good wages, ideal working conditions. Address A5, The Diapason.

WANTED - FIRST-CLASS METAL pipe maker. HENRY PILCHER'S SONS, 914 Mason avenue, Louisville, Ky.

WANTED - CHEST AND ACTION men. Give experience. Lewis & Hitchcock, 228-30 K Street, S. W., Washington, D. C. [14]

FOR SALE-ORGANS.

FOR SALE-ONE-MANUAL TRACKER pipe organ with five stops. Organ can be seen at St. Clement's Catholic Church, Bowling Green, Mo. Price \$200. Address Wicks Pipe Organ Company, Highland, Ill.

FOR SALE-A TWO-MANUAL PNEUMATIC action Hillgreen-Lane organ, with twenty-one stops and blower. For description and price write Mrs. J. G. Cochran, 1016 Market street, Parkersburg, W. Va. [7]

FOR SALE-ORGANS, ETC.

FOR SALE-TWO-MANUAL TRACKER Organ, sixteen stops, three couplers, balanced swell pedal, five composition pedals, quartered oak case, display pipes finished in bronze, organ built in 1904; with a new I. H. P. Orgbulo. For further particulars address Austin Organ Company, P. O. Box 2111, Atlanta, Ga.

FOR SALE-MODERN THREE-MANUAL Kimball roll top console, containing sixty-one stop keys, twenty-three coupler switches and five adjustable combination pistons for each manual, wired complete. Also three-manual echo pneumatic relay with switch board containing thirty-two switches.

FOR SALE-REBUILT TWO-MANUAL ten-stop Schuelke organ, tubular-pneumatic. Equipped with up-to-date key and coupler action. This organ in first-class playing condition and may be seen and heard any time. Price very reasonable. Call Lawndale 2472 or 1090, or address N. DOERR, 2517 South Crawford avenue, Chicago.

FOR SALE-TWO-MANUAL TWENTY-eight-stop Tracker organ, built by Hook & Hastings about twenty years ago. Formerly in the Hyde Park Presbyterian Church. The instrument was carefully taken down and is at present in storage. The organ is well voiced, has had good care throughout, and has an exceptional pedal department. Address E 14, The Diapason.

FOR SALE - ORGOBLO, 1/2-HORSE power, single phase, 110/220 volt, 60-cycle. About five years old and is in first class condition. Address E 15, The Diapason.

FOR SALE - TWO-MANUAL AND pedal Pelouet reed organ, re-built and guaranteed for one year. Address E 16, The Diapason.

FOR SALE - ONE ONE-QUARTER horsepower blower, \$75.00. Two-manual unit organ. I would like to hear from some one who has a set of 8 ft. string and a vox humana, second hand, good shape. PERRY COZATT, Danville, Ill.

FOR SALE-GOOD CHOICE ORGAN music, suitable for church, in good condition. K. E. RUNKEL, 1708 South Tenth street, Waco, Texas.

FOR SALE-REED ORGAN IN GOOD condition, one manual, thirty notes, pedal keyboard. Address Randolph, 38 West Woodruff avenue, Columbus, Ohio.

FOR SALE - AT REASONABLE price, duplicate copies of a number of standard anthems; also list of organ pieces. Address E 8, The Diapason.

FOR SALE - TWO-MANUAL TUBULAR pneumatic organ, twenty stops, none borrowed. Being replaced by larger organ. Standing in Chester Hill M. E. Church, Mount Vernon, N. Y. For further particulars and demonstration address Estey Organ Company, 11 West Forty-ninth street, New York. [14]

FOR SALE-SEEBURG-SMITH UNIT electric organ of eight speaking stops, with motor and generator. In very good condition. Price reasonable. Suitable for theater. Address Anthony Porto, 2022 West Sixth street, Brooklyn, N. Y.

FOR SALE-A SPLENDID, TEN-STOP pipe organ. Tracker action. Will have rebuilt case, and be ready for delivery by July 1. For particulars address ADOLPH B. SUESS, 1314 Lynch avenue, East St. Louis, Ill.

FOR SALE - TWO-MANUAL TUBULAR pneumatic organ, 518 speaking pipes in all and 20 chimes. Tremolo. Blower. Very good condition. J. M. Bolt, 1317 South Kildare avenue, Chicago.

FOR SALE-ORGAN ACTIONS, JARVIS cathedral chimes, harps and xylophones, etc. Can arrange to install. Guaranteed. Kindly mention whether tubular or electric. The Philadelphia Organ Company, Manufacturers, 3744 North Eighth street, Philadelphia, Pa. [6]

FOR SALE - PIANO-ORGAN CONSOLE, two-manual and pedals, full compass, key and pedal contact spreaders intact (cables cut off). About eighteen draw stops and ten couplers; tilting tablets. Would suit organist or learner for pedal practice. Description and price on application to THOMAS KELLY, 401 East Palmer street, Detroit, Mich.

FOR SALE - REASONABLE PRICE, on account enlarging factory, two-manual organ, twenty-one speaking stops, electric action, detached console. Address Peter Butzen, 2128 West Thirteenth street, Chicago. [14]

FOR SALE - THREE-MANUAL ORG-an, nineteen stops. Can be seen and played any time. Address Teele Square Theater, Somerville, Mass. [14]

FOR SALE-LARGE TWO-MANUAL Mason & Hamlin reed organ with pedals. Orgbulo for same. Everything in A 1 condition. Address C. A. RYDER, 454 Piedmont avenue, Atlanta, Ga.

**NEW FOUR-MANUAL
DESIGNED BY DEMAREST
CONTRACT TO A. E. FAZAKAS**

**Community Church in New York,
Whose Instrument Was Destroyed
by Fire Some Years Ago, to
Have One Costing \$27,000.**

Clifford Demarest is to have a new four-manual organ costing \$27,000 in the Community Church of New York City, to replace the fine Hutchings instrument which was destroyed by fire several years ago, when the church edifice was burned. The contract has been awarded to Arpad E. Fazakas, the New York builder, and the organ is to be ready for use by Oct. 1. The Community Church has been made famous by the Rev. John Haynes Holmes, who has a national reputation as an advanced thinker.

The organ will be placed in the south gallery, with the console at the opposite end of the church, about 100 feet away. Since the fire the interior of the church has been completely changed and the seating capacity has been increased to 1,400. Mr. Demarest has been organist here for thirteen years and this is the second organ planned by him for the church.

The specifications of the instrument are as follows:

- GREAT ORGAN (Enclosed).**
1. Bourdon, 16 ft., 61 pipes.
 2. First Diapason, 8 ft., 61 pipes.
 - *3. Second Diapason, 8 ft., 61 pipes.
 4. Gross Flöte, 8 ft., 61 pipes.
 5. Violoncello, 8 ft., 61 pipes.
 - *6. Gemshorn, 8 ft., 61 pipes.
 - *7. Melodia, 8 ft., 61 pipes.
 8. Octave, 4 ft., 61 pipes.
 9. Wald Flöte, 4 ft., 61 pipes.
 - *10. Mixture, 5 rks., 305 pipes.
 11. Tuba, 8 ft., 61 pipes.
 12. Chimes, 20 notes.

- SWELL ORGAN.**
13. Bourdon, 16 ft., 61 pipes.
 14. Diapason, 8 ft., 61 pipes.
 15. Tibia Clausa, 8 ft., 61 pipes.
 16. Hohl Flöte, 8 ft., 61 pipes.
 17. Viole d'Orchestre, 8 ft., 61 pipes.
 18. Voix Celeste, 8 ft., 61 pipes.
 19. Sallcional, 8 ft., 61 pipes.
 20. Violina, 4 ft., 61 pipes.
 21. Orchestral Flute, 4 ft., 61 pipes.
 22. String Mixture, 5 rks., 305 pipes.
 - *23. Contra Posaune, 16 ft., 61 pipes.
 24. Oboe, 8 ft., 61 pipes.
 25. Cornopean, 8 ft., 61 pipes.
 26. Vox Humana, 8 ft., 61 pipes.
 - *27. Clarion, 4 ft., 61 pipes.

- CHOIR ORGAN.**
28. English Diapason, 8 ft., 61 pipes.
 29. Concert Flute, 8 ft., 61 pipes.
 30. Flute Celeste, 8 ft., 49 pipes.
 - *31. Quintadena, 8 ft., 61 pipes.
 32. Dulciana, 8 ft., 61 pipes.
 33. Flute d'Amour, 4 ft., 61 pipes.
 34. Clarinet, 8 ft., 61 pipes.
 35. Tuba (from Great), 8 ft., 61 notes.
 - *36. Harp Celeste, 49 notes.
 37. Chimes, 20 tubes.

- SOLO ORGAN (Enclosed).**
38. Stentorphone, 8 ft., 61 pipes.
 39. Tibia Plena, 8 ft., 61 pipes.
 40. Gamba, 8 ft., 61 pipes.
 41. Gamba Celeste, 8 ft., 61 pipes.
 42. Doppel Rohr Flöte, 8 ft., 61 pipes.
 43. Tuba Mirabilis, 8 ft., 61 pipes.

- PEDAL ORGAN (Partly enclosed).**
44. Resultant, 32 ft., 32 notes.
 45. First Diapason, 16 ft., 44 pipes.
 - *46. Second Diapason, 16 ft., 44 pipes.
 47. Violone, 16 ft., 44 pipes.
 48. Bourdon, 16 ft., 32 notes.
 49. Lieblich Gedeckt, 16 ft., 32 notes.
 50. Octave, 8 ft., 32 notes.
 51. Major Flute, 8 ft., 32 notes.
 52. Flute, 8 ft., 32 notes.
 53. Dolce Flute, 8 ft., 32 notes.
 54. Violoncello, 8 ft., 32 notes.
 - *55. Contra Posaune, 16 ft., 32 notes.
 - *56. Trombone, 16 ft., 32 pipes.

Stops marked with an asterisk are to be prepared for in the console, and will be installed after the completion of the instrument.

Death Takes A. P. Whiton.

Ammi P. Whiton, 69 years old, died suddenly April 2 while repairing the organ in the Baptist Church at Plaistow, N. H. He resided in Methuen, Mass., and had been chorister of the Forest Street Union Church there since its organization in 1913. He was a charter member of this church, being very active and devoted in all its work. During the last forty years Mr. Whiton was well known throughout New England and New York as an expert organ builder. He was in the employ of several high-class makers, including the original Johnson Organ Company of Westfield, Mass., and the late Edward F. Searles of Methuen. Since 1910 he had been in the business on his own account. He leaves a widow and one daughter, besides other relatives.

WILLIAM H. BARNES, CHICAGO ORGANIST.



**BARNES TAKES NEW ORGAN
Chicago Organist Goes to Wilmette
Baptist Church Position.**

William H. Barnes has resigned his position as organist at Epworth Methodist Church, which he has held for twelve years, to assume the post at the Wilmette Baptist Church. He played there for the first time on Easter Sunday, opening the large Austin three-manual in the fine new edifice of this prospering suburban church. The organ was designed by Mr. Barnes.

William H. Barnes is a young business man with a love for the organ which has made it a very large avocation to him. In addition to playing from his youth up he has been especially interested in the construction of the instrument and has been of assistance to various churches in planning their organs. This he has always done without charge, as a labor of love. He began on his career by constructing an organ in his north side home at the age of 14 years. When his new home at Evanston was built two years ago he used the pipes in the old organ as a nucleus and with the aid of L. D. Morris and an Austin console constructed an instrument of three manuals which stands today as one of the finest residence organs in the country, and one which has been heard with delight by many organists.

Mr. Barnes studied with Wallace Goodrich in Boston while attending Harvard University, of which he is a graduate. He also studied with Clarence Dickinson. Before going to Epworth Church he was at the Church of the Ascension in Chicago. During working hours he is treasurer of the A. R. Barnes Printing Company, a large concern of which his father was the founder. Mr. Barnes has been chairman of the program committee of the Illinois chapter, A. G. O., for two years, and is secretary and treasurer of the Illinois council, N. A. O. He has just been nominated for the presidency of the Chicago Artists' Association.

Mr. Barnes will give the dedicatory recital at Wilmette the evening of May 4.

Following is the scheme of the Wilmette organ:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 - *2. Second Open Diapason, 8 ft., 73 pipes.
 - *3. Doppel Flöte, 8 ft., 73 pipes.

- *4. Gemshorn, 8 ft., 73 pipes.
- *5. Harmonic Flute, 4 ft., 73 pipes.
- *6. Harmonic Tuba, 8 ft., 73 pipes.
- *7. Chimes, 20 tubes.

*Enclosed in a separate expression chamber.

- SWELL ORGAN.**
8. Bourdon, 16 ft., 73 pipes.
 9. Open Diapason, 8 ft., 73 pipes.
 10. Stopped Flute, 8 ft., 73 pipes.
 11. Viole d'Orchestre, 8 ft., 73 pipes.
 12. Viole Celeste, 8 ft., 61 pipes.
 13. Muted Viole, 8 ft., 73 pipes.
 14. Fugara, 8 ft., 73 pipes.
 15. Cornopean, 8 ft., 73 pipes.
 16. French Horn, 8 ft., 73 pipes.
 17. Oboe, 8 ft., 73 pipes.
 18. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
19. Melodia, 8 ft., 73 pipes.
 20. Unda Maris, 8 ft., 61 pipes.
 21. Dulciana, 8 ft., 73 pipes.
 22. Wald Flöte, 4 ft., 73 pipes.
 23. Piccolo, 2 ft., 73 pipes.
 24. Clarinet, 2 ft., 73 pipes.

- PEDAL ORGAN.**
25. Open Diapason, 16 ft., 32 pipes.
 26. Bourdon, 16 ft., 32 pipes.
 27. Second Bourdon, 16 ft., 32 notes.
 28. Octave, 8 ft., 32 notes.
 29. Flauto Dolce, 8 ft., 32 notes.
 30. Trombone, 16 ft., 12 pipes.

The French horn is specially made for this organ by the A. Gottfried Company of Erie, Pa. It was presented to the church by the organist and is a duplicate of the French horn in his own organ at Evanston.

Rowland W. Dunham Goes East.

Rowland W. Dunham, F. A. G. O., has been appointed organist and choir-master of St. Luke's Episcopal Church at Montclair, N. J., effective May 1. He succeeds Philip James, the well-known organist and composer, connected with New York University. Mr. Dunham has been at the First Congregational Church of Columbus, Ohio, for ten years and his work has made him known throughout the country. At Montclair he will preside over a Skinner four-manual organ of sixty stops.

Marie Sundelius was the soloist at Clarence Dickinson's Friday noon hour of music at the Brick Church in New York April 11, when this Grieg program was given: "Piece Symphonique," Spring Song, "March of the Gnomes," "In the Morning," "The Cowkeeper's Tune" and March from "Sigurd Jorsalfar," with the songs "Spring," "In the Boat," "The First Meeting," "A Dream" and two folk-song melodies, "Love in Springtime" and "Forsaken."

**RADIO RECITALS HEARD
ACROSS THE ATLANTIC
SUCCESSFUL TEST IN APRIL**

**Wanamaker Auditorium Performances
by Dupre and Courboin Picked Up
in London and Paris—Organ
Numbers Identified.**

According to press reports from England, the recent transatlantic radio tests made from the Wanamaker Auditorium, New York City, during radio festival week, April 1 to 5, were the most successful yet made. The Dupre recital on the Auditorium organ took place April 1 and was broadcast by direct wire through WJZ, Radio Corporation of America, then by direct wire to the powerful General Electric Station in Schenectady, WGY and thence rebroadcast on two wave lengths, the second being 107 meters, which has proved the most successful for transatlantic pick-up. Elaborate arrangements had been made at the Paris and London offices of the Wanamaker stores to hear the concert and before the program was ended, Dr. Alexander Russell, concert director of the Auditorium, was able to announce to the French war veterans who had gathered by special invitation to hear Dupre's farewell recital that the concert had been successfully heard in the London offices.

A second test through the same stations was made Saturday evening, April 5, by Charles M. Courboin, assisted by the Gloria Trumpeters and John Barnes Wells, concert singer. This concert was open to the public, the hall being crowded with an audience which listened attentively to the announcement of the numbers and broke into enthusiastic applause when a series of twelve cables from London was read from the stage, announcing the time and names of the numbers which began the program. The parents of both Marcel Dupre and Charles M. Courboin "listened in" to these tests in France and Belgium. The Petite Parisien reported that both concerts were heard distinctly a few kilometers outside of Paris.

The comments of British papers emphasized the transmission of the organ tones, in many instances identifying the actual numbers which were played. So successful were these tests that it is said arrangements will be made next season for a series of transatlantic concerts played upon the Wanamaker organ.

Noted German Builder Dead.

The death of Emil Voit, a prominent organ builder of Germany, is reported by the Zeitschrift für Instrumentenbau of Leipzig. Mr. Voit passed away March 12. He was born in 1864, and in 1900, with his brother Siegfried, took over the control of the old firm of H. Voit & Sons in Durlach, succeeding his father in the management. This firm was founded in 1670 at Schweinfurt and has been at Durlach since 1794. Among the recent works of this firm are the concert organ in the city hall at Heidelberg, the organ in the Hoch Conservatory at Frankfurt-on-the-Main, that in the Kursaal at Baden-Baden and another in the Festival Hall at Karlsruhe.

Chicago Organists Appointed.

The following is a list of recent appointments secured by organ pupils of Frank Van Dusen: Louis Nespo, organist and director, St. Vincenslaus Church, Chicago; Joseph Taylor, organist and director, Union Church, Hinsdale; Whitmer Byrne, organist, Calvary Presbyterian Church, Chicago; Warren Johnson, organist, First M. E. Church, Whiting, Ind.; Harold Cobb, organist, Covenant Baptist Church; Theodate Stahl, organist, Fenroy Theater, Martins Ferry, Ohio; George Ceiga, New Evanston Theater, Evanston.

Change by J. Lawrence Erb.

J. Lawrence Erb, for several years managing director of the American Institute of Applied Music, has resigned from the institution and will leave at the end of the present season, July 1. Mr. Erb will continue his work at Connecticut College.

HISTORIC NEWBURGH CHURCH HAS NEW ORGAN

THREE-MANUAL BY MOLLER

St. George's Episcopal Has Main Section Opposite Chancel—Processional and Chantry Department in Special Chamber.

Historic St. George's Episcopal Church, Newburgh, N. Y., has installed a large three-manual and chantry organ, built by M. P. Möller. A large gallery extends around the sides of the unique church and the main section of the organ is placed in the gallery opposite the chancel. The processional and chantry department is built in a special chamber constructed off the gallery near the chancel.

Ivory head draw knobs are used for console stop controls, with tilting tablets in the nameboard for coupler controls. Twenty-seven couplers, forty adjustable combination pistons and other accessories complete the console appointments.

The specifications in detail follow:

- GREAT ORGAN.**
1. Grand Bourdon, 16 ft., 61 pipes.
 2. Open Diapason, 8 ft., 61 pipes.
 3. Second Diapason, 8 ft., 61 pipes.
 4. Gross Flöte, 8 ft., 61 pipes.
 5. Doppel Flöte, 8 ft., 61 pipes.
 6. Gamba, 8 ft., 61 pipes.
 7. Principal, 4 ft., 73 pipes.
 8. Wald Flöte, 4 ft., 61 pipes.
 9. Twelfth, 2 2/3 ft., 61 notes.
 10. Fifteenth, 2 ft., 61 notes.
 11. Tuba Mirabilis, 8 ft., 61 pipes.
 12. Deagan Chimes, 20 bells.
- Harp (from Choir).
Tremolo.
- SWELL ORGAN.**
13. Bourdon, 16 ft., 73 pipes.
 14. Diapason Phonor, 8 ft., 73 pipes.
 15. Stopped Diapason, 8 ft., 73 pipes.
 16. Salicional, 8 ft., 73 pipes.
 17. Vox Celeste, 8 ft., 73 pipes.
 18. Aeoline, 8 ft., 73 pipes.
 19. Flute Harmonic, 4 ft., 73 pipes.
 20. Flautina, 2 ft., 73 pipes.
 21. Dolce Cornet Mixture, 4 Rks., 244 pipes.
 22. English Horn, 16 ft., 73 pipes.
 23. Cornopean, 8 ft., 73 pipes.
 24. Oboe, 8 ft., 73 pipes.
 25. Vox Humana (Separate Tremolo), 8 ft., 61 pipes.
- Tremolo.
- CHOIR ORGAN.**
26. Contra Dulciana, 16 ft., 12 pipes.
 27. Open Diapason, 8 ft., 73 pipes.
 28. Concert Flute, 8 ft., 73 pipes.
 29. Dulciana, 8 ft., 73 pipes.
 30. Unda Maris, 8 ft., 73 pipes.
 31. Flute d'Amour, 4 ft., 73 pipes.
 32. Clarinet, 8 ft., 73 pipes.
 33. French Horn, 8 ft., 73 pipes.
 34. Harp, 49 bars.
 35. Chimes (From Great).
- Tremolo.
- PROCESSIONAL AND CHANTRY ORGAN.**
- (Playable from Great and Choir manuals.)
36. Open Diapason, 8 ft., 73 notes.
 37. Flute Gedeckt, 8 ft., 73 notes.
 38. Salicional, 8 ft., 73 notes.
 39. Vox Celeste, 8 ft., 61 notes.
 40. Flute, 4 ft., 73 notes.
 41. Oboe Horn, 8 ft., 73 notes.
 42. Pedal Bourdon, 16 ft., 32 pipes.
- PEDAL ORGAN.**
43. Resultant, 32 ft., 32 notes.
 44. Double Open Diapason, 16 ft., 44 pipes.
 45. Bourdon, 16 ft., 39 pipes.
 46. Bourdon, 16 ft., 32 notes.
 47. Lieblich Gedeckt, 16 ft., 32 notes.
 48. Quint, 1 2/3 ft., 32 notes.
 49. Octave Bass, 8 ft., 32 notes.
 50. Violoncello, 8 ft., 32 notes.
 51. Gedeckt, 8 ft., 32 notes.
 52. Tuba Profunda, 16 ft., 12 pipes.
 53. English Horn, 16 ft., 32 notes.
 54. Deagan Chimes.

Close of the Dupre Tour.

Marcel Dupre brought his American tour of 110 recitals to a close April 1 with two recitals in the New York Wanamaker Auditorium—a public recital in the afternoon before a crowded house which greeted the artist with enthusiasm and recalled him again and again, until he played a special program of request numbers, concluding with improvisations upon themes given him by Victor Herbert, and a private radio recital at 9 o'clock the same evening, broadcast through Stations WJZ and WGY. The Dupre tour covered nearly 15,000 miles, from coast to coast and from the Gulf of Mexico to Canada, and occupied exactly six months. During this time Dupre played ten recitals in Montreal, nine in New York, two in Rochester, two at Springfield, Mass., three in Boston, two in St. Hyacinthe, two in Atlanta, two in Louisville, two in Detroit, two at Oshkosh, three in Washington and single recitals in seventy-two other cities. The Dupre management was obliged to refuse a large number of other engagements owing to the impossibility of securing dates, among them two with the Boston Symphony Orchestra.

HONORED IN OWN COUNTRY

Bennett Has Thirty-six of the Forty-five Organs in Tri-Cities.

Scriptural saying that a prophet is not without honor save in his own country is not fulfilled in the case of the Bennett Organ Company in Rock Island, Ill., and its sister cities—Moline, Ill., and Davenport, Iowa. Of a total of forty-five organs in the three cities, thirty-six are Bennetts.

One of the first was installed in the First Lutheran Church of Moline in 1884, and after thirty-four years' service in this church was taken down and re-installed in a Catholic church in Louisville. This organ is still "going strong." Of still more interest is the fact that the First Lutheran Church was so pleased with the reliability and durability of the Bennett organ that it gave a repeat order without competition.

Death of Mrs. W. R. Burroughs.

Mrs. Hada L. Burroughs, wife of W. Ray Burroughs, known to readers of *The Diapason* through his page for "movie" organists, died at her home at 493 Melville street, Rochester, N. Y., Monday morning, April 7. Mrs. Burroughs had been ill since last October, and confined to her bed for the greater part of the time. After two months she rallied and was apparently on the road to recovery, but about March 6 she was compelled to go to her bed again, and grew steadily worse. Mr. and Mrs. Burroughs were married at Somerville, Mass., in 1902, and went immediately to South Orange, N. J., where Mr. Burroughs was organist and choirmaster of the First Presbyterian Church. Two years in Ogdensburg, N. Y., and six years at the Delaware Avenue Baptist Church of Buffalo were followed by Mr. Burroughs' entering theater work at Rochester. Mrs. Burroughs loved children, flowers and music, and had a deep abiding faith. Her life with her husband was an ideally happy one.

Spanish Work on the Organ.

"Organologia" (Organology), by Alberto Merklin, Madrid, 1924, is a pretentious volume of some 500 pages, primarily devoted to the history and progress of the organ in Spain, but giving specifications of many European organs, chiefly Spanish and German. The sole representative of the United States is the Walcker organ once in the Boston Music Hall. It would perhaps be unfair to draw a conclusion from this fact, but a careful study of the work, which opens conventionally with St. Cecilia and the Pipes of Pan, fails to reveal anything other than historical that would be considered information by an American organist or organ builder. Many archaic stops are among those described, with excellent illustrations, but the most interesting fact about them is that they appear at all as current practice. There is a valuable chapter on mixtures, assigning them their true place in the bare, vaulted cathedrals and giving the composition of some good ones, not in diapason pipes alone. Vox humanas he does not like. "Cada maestrillo tiene su librillo—and every organ builder has his vox humana." One of the most renowned organ builders of Europe, says the author, with two hundred great organs to his credit, never built more than one. Various actions are described and illustrated, even to the mercury cup contact! Yet these things are no more incongruous than the sober publication in current British periodicals of full instructions and drawings for the building of tracker organs. The book would be an interesting addition to the library of an organ enthusiast, but is not recommended as a text-book for the American organ builder.

Estey for Theater in Chicago.

The beautiful community theater known as the Ashland in Chicago completed its equipment with the installation of a luminous console Estey organ in April. This is one of the contracts secured during the last year by the pipe organ division of Lyon & Healy. This organ has been voiced especially to suit a cultured clientele. Its reeds are pronounced especially lovely.

How Are the Mighty Fallen!

By HAMILTON C. MACDOUGALL

The British have lost three of their best-known musicians, all of the older generation—Sir Walter Parratt (83), Sir Frederick Bridge (79), and Sir Charles Stanford (71)—these deaths occurring altogether in a space of less than a month.

Parratt was a Yorkshireman and had all the energy, shrewdness and ability to get on of the English Yankee. Parratt was organist at Windsor for many years and master of the king's music; he was a remarkable chess player, and it was cynically said that his appointments at Windsor and at the court were due as much to the desire of some of the court functionaries to have a person who was a good chess player always available as to Parratt's musical abilities. This, however, is doubtless a libel, for Parratt had a good deal of fame as an organ recitalist.

That Parratt was a good organist is well illustrated by what the late S. B. Whitney told me a few years ago. Whitney was in St. George's Chapel, Windsor, at a service and interviewed Parratt. Parratt asked him if he would like to hear the organ and suggested that he would play anything Whitney would like to hear. Whitney thought this was rather a large promise and drew on it to the extent of asking for the Bach Passacaglia. Parratt pulled down the music from a shelf and gave a fine performance of it. Not many organists carry around the Passacaglia in their pockets! I heard Parratt play once only, a recital opening the Bristol Cathedral organ in 1908. The execution was faultless, but the playing without interest. I had never before until that evening, nor have I ever since, heard playing that seemed entirely without expression.

Bridge and Parratt, through their various musical posts and affiliations, as well as by their natural shrewdness and business ability, had practically all organ posts in Great Britain in their gift; their services were constantly sought as advisers or umpires, and Episcopal parsons in Canada, the British dominions overseas, and in the United States availed themselves of their services. It would be interesting to know just how far the influence of these two men went. It would also be more interesting to know whether there are hands already stretched out to grasp the fallen scepters.

Bridge was not a Yorkshireman, but he had all the ability to get on and the business tact and foresight that are the natural birthright of an Englishman born in that county. Bridge never shone as a recitalist; indeed, I have heard a noted English organist make all manner of fun of Bridge's organ playing. I lived at one time for several months just across the Thames from Westminster Abbey, but never found the Abbey music more than ordinary. This was in the palmy days of Dr. E. J. Hopkins at the Temple Church, where the music had a beauty and seamliness and liturgical expressiveness that was lacking elsewhere. Bridge did a good deal in composition, although I do not know that his music has lasting power; it is written in accordance with the traditions of the period of Stainer, Barnby and Martin. As a lecturer Bridge was extremely successful; he had a very happy gift of expression and an abounding humor that brightened everything he said or did. It is to be hoped that his lectures will be collected and published. I heard Bridge only last winter lecture on some old English music that he had unearthed; he spoke with all his old-time brightness and interest. Although he did not drop his "aitches" Bridge never lost his provincial accent, nor did he speak with what Americans are accustomed to think of as the Oxford or Cambridge manner.

Stanford was professor of music at Cambridge University. He was born an Irishman, and in his music he re-

flects many of what we think are national characteristics. Stanford was by far a greater man, if we look upon the composer as the typical musician, than either Parratt or Bridge; for Parratt wrote little, and Bridge's music was largely, if not entirely, for the church. Stanford's works covered the whole realm of music, and successfully, too. He had, however, one piece of bad fortune—he outlived his natural contemporaries (Sullivan and Parry, for example) and must have been embittered by the vogue of the modern and ultra-modern school with which his own works are fundamentally at variance. That Stanford must have been a disappointed man seems to be shown by this: I was told last winter by one of the most prominent of the ultra-modern British school that although several of the most gifted of the younger men—men of achieved position—had been pupils of Stanford, and looked up to him with interest, he had never taken the slightest notice either of their music or their careers. We must remember, however, that when one has been on the crest of the wave for years it is by no means easy to slide down into the trough gracefully.

The musical profession in England is so crowded that the deaths of these three men undoubtedly will result in a general shifting along all lines. Of course, Bridge gave up his post at Westminster Abbey in 1918, but he left numerous official positions and lectureships that are now open for new incumbents. Parratt's post at Windsor is a prominent one and will be eagerly sought. The professorship of music at Cambridge will appeal to academic musicians.

I append a few particulars of a biographical nature; these, I think, will fortify my opinion that church musicians in Great Britain have open to them positions far exceeding in dignity anything open to us in the United States and that there must have been something very sturdy and fine in Parratt and Bridge particularly that allowed them to work vigorously to what American musicians would term a very advanced age:

Sir Walter Parratt; born at Huddersfield Feb. 10, 1841; died March 27, 1924; organist at Magdalen College, Oxford, 1872; succeeded Sir George Elvey at Windsor (St. George's) in 1882; successively master of music to Queen Victoria, King Edward and King George; wrote music for Oxford productions of "Aga-memnon," the "Elegy of Patroclus," "The Tale of Troy" and "The Story of Orestes."

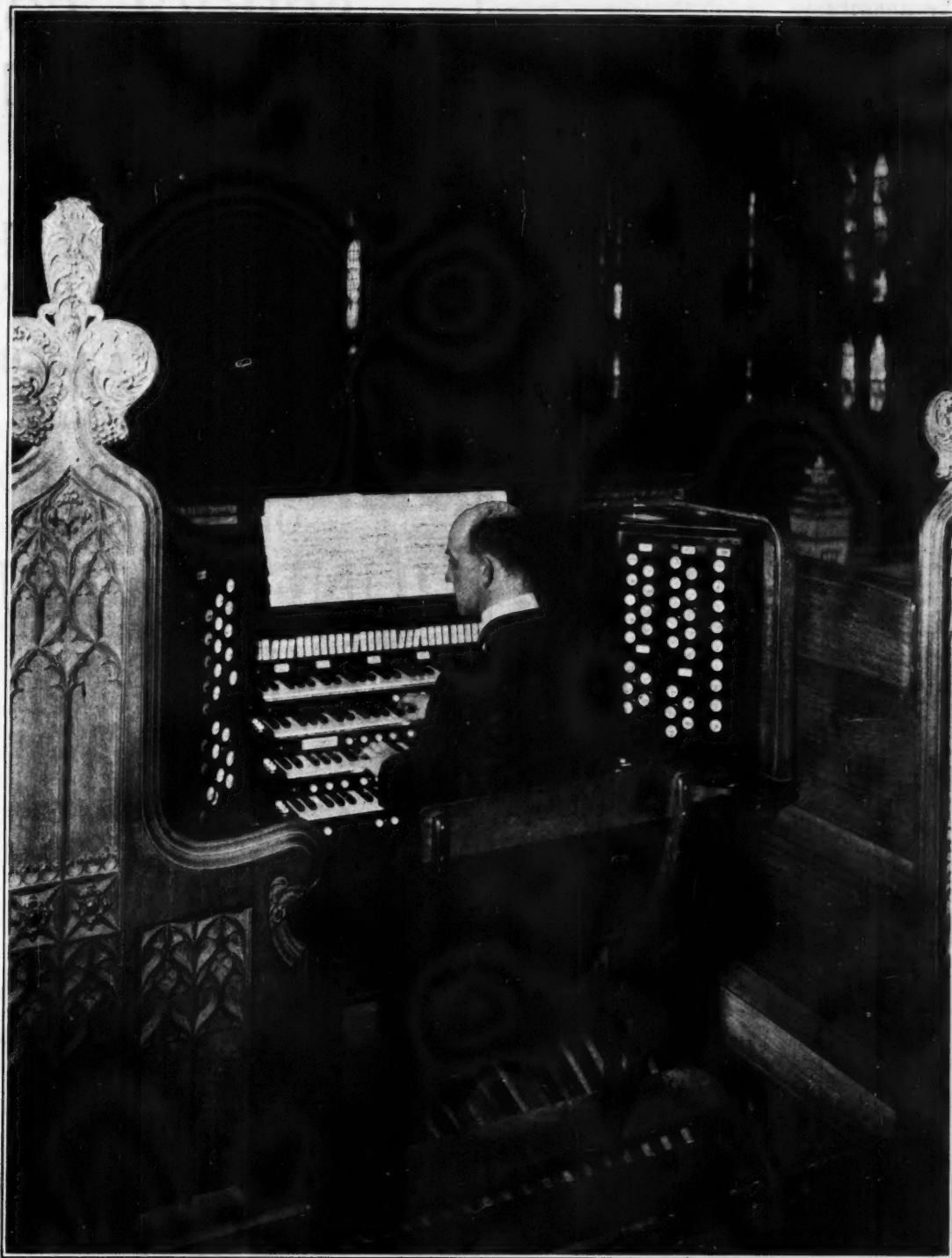
Sir (John) Frederick Bridge; born at Oldbury, Dec. 5, 1844; choirboy Rochester Cathedral in 1850; organist of Holy Trinity, Windsor, 1864; organist Manchester Cathedral about 1867; permanent deputy organist Westminster Abbey 1875; organist and choirmaster there from 1882 to 1918; conductor of Royal Choral Society from 1896 to 1921; knighted in 1897; first King Edward professor of music at the University of London in 1897; many anthems, services, oratorios, sacred cantatas; many secular cantatas. He died March 18, 1924.

Sir Charles Villiers Stanford, born at Dublin, Sept. 30, 1852; died on March 29, 1924; he showed his bent for music as a child; became organist of Trinity College, Cambridge, 1873; graduated with classical honors at Trinity College, Cambridge, 1873; graduated with classical honors at Trinity College, 1874; for three years studied at Leipzig; took master of arts degree in 1877; first symphony produced in 1879; his works include operas, symphonies and many works produced for the great English choral festivals; professor of composition at the Royal College of Music in 1883; alike as teacher, orchestral conductor and composer shaped and influenced many of the most distinguished British musicians; buried in Westminster Abbey.

Work of Whitehead Played.

In an orchestral concert at the Royal Victoria College, Montreal, March 13, under the auspices of the McGill University faculty of music, a new tone poem, "Hereward," by Dr. Alfred E. Whitehead, the well-known Montreal organist, was a feature of the program. The critics pronounced it the most important work of the evening. This short orchestral work is a connected series of musical impressions formed by reading Kingsley's romance "Hereward the Wake." The composer being himself a native of the "Pen" district is familiar with the haunts of "the last of the English."

Miss Mildred Westlake, a pupil of Dr. Ray Hastings, has been appointed organist of the Westlake Methodist Church at Los Angeles.



A Letter from
LYNNWOOD FARNAM

Skinner Organ Company,
677 Fifth Avenue, New York.

New York, April 5th, 1924.

Dear Sirs:

I want to congratulate you on the success you achieved in your two recent New York organs. The instrument at Trinity Church I find the most satisfying ensemble of large size in the city, while that at the Town Hall provides New York with a public recital organ of sonorous and appealing tone-quality, wide range of color and flexible control. Both instruments have delightfully convenient consoles, silent and accurate in action, which permit the player comfort and freedom in interpretation. On the occasion of the opening in each case I felt it to be a matter of note that no untoward incident occurred, everything in the organs working satisfactorily.

Very truly yours,

LYNNWOOD FARNAM.

SKINNER ORGAN COMPANY
677 Fifth Avenue at 53rd, New York City

Organ Architects and Builders

Churches, Auditoriums, Theatres, Residences

Works at Dorchester and Westfield, Mass.

Some Reminiscences of Alexandre Guilmant

Incidents in Career of Great Organist
Recalled by One of His Prominent
Pupils and Admirers

By DR. WILLIAM C. CARL

La Trinite, with its imposing Gothic architecture, immediately attracts the visitor in Paris. Ideally situated, as are all the monuments of the city, with a beautiful park directly in front, one is easily imbued with the atmosphere on entering.

My first visit was a Sunday morning in June. The service was in progress. Alexandre Guilmant, the greatest of organists, was at the grand organ, Theodore Salome at the chancel organ and Emile Bernard, maitre de chapelle, in charge of the choir. The marvelous antiphonal effects between the two organs, with the choir in the chancel and a famous soloist in the gallery at the far end of the church, each responding to the other, was thrilling. To visit the organ loft was not an easy task at La Trinite, for the door was piously guarded by an old woman who sold candles in a side chapel. After a searching glance and convinced that no harm would be done, the key was produced. A spiral staircase without even a candle to give assistance led heavenward what seemed an interminable distance, finally reaching the little room where the organ blowers were assembled. These custodians of the "lungs of the organ" are of a class quite by themselves. A French organ blower guards his position with religious zeal. It passes from father to son and remains frequently for generations in the same family. Electric blowers are almost prohibitive, and even today to a large extent.

Finally reaching the organ, and receiving a welcome from Guilmant, it was a revelation to hear him at close range. The little gallery was crowded with the master's students, all eager to hear his work, together with notable people from all over the world, for Guilmant's fame was international.

Coming from his home, from among the fisherfolk at Boulogne-sur-mer, he reached Paris at an opportune moment. The great organ in the Cathedral of Notre Dame was to be inaugurated. Guilmant grasped the opportunity, wrote his famous "Marche Funebre et Chant Seraphique," played it at the inaugural recital and won the post at La Trinite, which he held for thirty years.

From this time on his life was an active one, continuing to the end without interruption. He would never lose or waste a moment. His motto of "never hurry" was well known by all his pupils. His method was to work steadily, without undue haste, and as far as possible each day the same. From the time when he was his father's pupil at Boulogne, when his playing at the inauguration of the great organ at Notre Dame brought him to the notice of the musical world, through all his triumphal concert tours, Guilmant never wavered in devotion to the highest interests of music and never ceased in his endeavor to bring home to those who will listen the great underlying truths of absolutely pure music. He upheld everywhere the highest standards in art; and in the care and attention bestowed upon every detail, even upon the smallest item in phrasing and manipulation, he was a constant reproof to those who mistake a sway of ill-regulated emotion to mean inspiration.

Marvellous as was his work at the organ, Guilmant without doubt will be remembered and take his place in history for his improvisations. In his ex tempore playing he stood alone. For twenty years he studied the subject diligently. Neither his father nor Jacques Lemmens, who taught him, could begin to compete with his art, which everywhere held audiences spellbound. The spontaneity and earnestness with which he would take a theme and develop it, making a complete musical composition, frequently ending with a double fugue, was without equal. His improvisations were always in perfect form, the character of the

theme never lost to sight and the whole perfectly rounded and finished.

Guilmant was a disciple of Bach. He said: "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the chorales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling, and are grand objects of study."

Critical estimates of M. Guilmant's organ playing must include reference to one great feature, the magnificent underlying pulsation, the steady rhythmic beat, which was always evident. His clear and logical phrasing was especially noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or indeed in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety and exquisite refinement. He always considered the organ a noble instrument and believed firmly that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works, he considered them especially adapted to the instrument. He would quote Berlioz's "The Organ is Pope; the Orchestra Emperor," and add: "Each is supreme in its own way."

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written on the way from New York City to Philadelphia and completed before arrival. The Fugue in D major was written in a single evening and the "Second Meditation" one morning before breakfast.

Guilmant has been one of the most forceful inspiring influences in creating dignity of musical sentiment in France. As professor of the organ at the Paris Conservatoire and with a large class of private students, many of whom are among the most noted organists of the present day, he was never more happy than when surrounded by a group of them. Although the strictest of instructors, he possessed a keen sense of humor and enjoyed a good joke. At the same time he was the last man in the world to be superstitious.

One evening at a dinner party at his villa in Meudon the chicken was served in a casserole. The conversation drifted to the subject of appendicitis. Suddenly one of the guests remarked that the enamel with which the casserole was lined might chip off and should it happen to be swallowed would produce appendicitis. Immediately M. Guilmant sent for a hammer and was not content until the casserole, with its enamel lining, was in ruins and not a scrap of it as large as a pin's head remained. Then, with a sigh of relief, he exclaimed, "Never again will a casserole be seen on my table!"

Guilmant was the most lovable of men. All with whom he came into contact felt the force of his wonderful nature and personality. His vitality was unusual. He was always young—one who never felt the weight of years. His method of life and habits were such as to keep him young in spirit and activity. When he played his brains were behind his fingers and his audiences felt it.

M. Guilmant first came to America for a series of concerts on the great organ in festival hall at the world's fair, Chicago. This was followed by a brief tour. He returned for a tour in 1898, and for a third time for an engagement of forty recitals on the organ at the St. Louis exposition. At the conclusion he played twenty-four recitals in a month before returning to Paris. The influence and importance of these visits probably can never be fully estimated. From his first appearances in Chicago, followed by those in New York, Boston, Baltimore and Philadelphia, organ playing began to take on a new aspect, and has steadily grown up to the present high standard demanded and maintained in this country. He taught a deeper lesson than admiration—one of steadiness and stability and accurate knowledge as the necessary basis from which may arise inspirations of genius.

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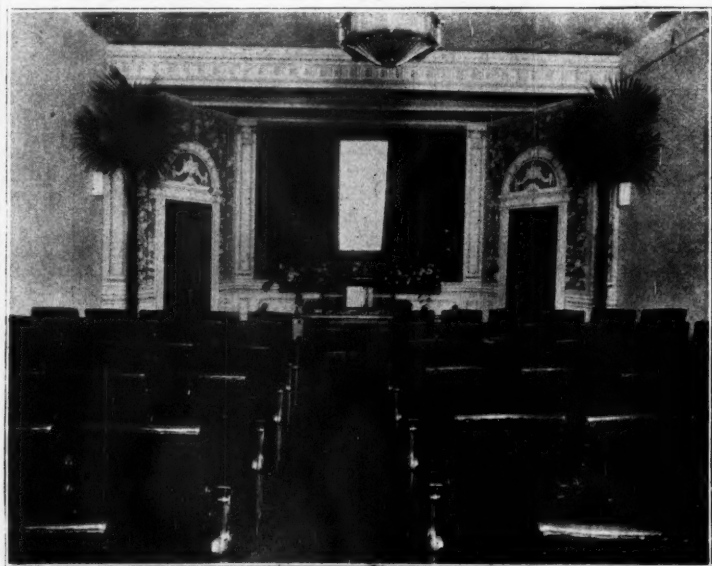
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National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

Tentative Program, Atlantic City, N. J., Convention, 1924

Monday, July 28—7 p. m., Registration and get-together. 9 p. m., Demonstration of organ in Atlantic City High School by Arthur Scott Brook.

Tuesday, July 29—9:15 a. m., Registration. 10 a. m., Addresses of welcome from the city, the high school and the Atlantic City N. A. O. chapter. Response by President Noble. 10:30 a. m., Business meeting. 8 p. m., Organ recital by Daniel R. Philippi and Edwin Grasse.

Wednesday, July 30—9:30 a. m., Executive committee meeting. 10 a. m., Forum. "Unit versus Straight Organ Schemes." 3 p. m., Choral competitions, T. Tertius Noble. 4 p. m., Demonstration of choral methods of training. 8 p. m., organ recital.

Thursday, July 31—10 a. m., Theater demonstration. 3 p. m., Paper and demonstration on children's choirs. 8 p. m., Recital by Henry F. Seibert and Edward Rechlin.

Friday, Aug. 1—9:30 a. m., Business meeting. Discussion on how to make the N. A. O. grow and become more useful. 4 p. m., Recital by Rollo Maitland. 6 p. m., Annual dinner.

National convention, Atlantic City, July 29, 30, 31 and Aug. 1.

The new Canadian chapter at St. Catharines, Ont., is in full working order and promises to grow rapidly. Several members were added during the past month.

The Atlantic City chapter, as noted in the last issue of *The Diapason*, came in with twenty-two members and shows every indication of increasing that membership. Under the presidency of Senator Emerson L. Richards the chapter is bound to exert a strong influence in that section of New Jersey.

April was filled with important public meetings in the east. New York led with three—a demonstration of school music at the Middle Collegiate Church under the direction of Herbert S. Sammond, a choral service prepared by T. Tertius Noble at St. Thomas' and the organ and choral concert at the Capitol Theater by Dr. Mauro-Cottone. In Philadelphia S. Wesley Sears gave a beautiful service made up of the compositions of T. Tertius Noble.

The program of the music week gala organ festival at the New York Wanamaker Auditorium clearly indicates another well-developed effort to make these festivals distinctive.

Two of the recitals this year will feature American compositions and will be played by four of the younger recitalists. The motion picture demonstration will be unique and the feature film one of the best. The A. G. O. will be well represented by a man from the New England chapter and the Grasse program on Thursday has unusual features. The closing program Saturday will uphold the established reputation of these choral recitals. All in all it is a week which should attract widespread interest.

Two hundred and fifty have indicated their intention of attending the Atlantic City convention. Undoubtedly this represents only a portion of those who will be there when July 29 arrives, but this early indication points to a record attendance.

We believe the program, published in tentative form, will be one of our best. The forum on "Unit versus Straight Organ Schemes" opens a vast field for discussion and it should be of real value. If all goes well there will be a choral demonstration which will be a lesson not only in choir

accompanying, but in directing. This is something never before attempted and will certainly be of value to all. The Sunday-school singing demonstration will also be of great interest and a new feature. The recitalists are well known and will uphold convention traditions.

Very soon we expect to announce special railroad rates for this convention, but the ultimate possibility of such rates will depend upon the number who register when we buy tickets. Once more we urge you to make all plans as early as possible.

Program for Organ Festival.

For the gala organ festival at the Wanamaker Auditorium in New York City during music week, May 5 to May 10, under the auspices of the National Association of Organists, in association with the American Guild of Organists, the Society of Theater Organists and the Wanamaker Concert Direction, the following program has been prepared:

Monday, May 5—The Organ and American Composers. Organists: Clarence Watters and Warren Gehrken. Speaker, T. Tertius Noble, president of the National Association of Organists.

Tuesday—The Organ and American Composers. Organists: Charlotte Mathewson and Hugh Porter. Toccata and Fugue in D minor, Bach; "Ave Maria," Arkadelt-Liszt, and Presto from Sonata, Quarta (Miss Mathewson); Allegro (Sonata 1), Borowski; "Fantomime," Jepson, and Finale (Symphony 2), Barnes (Mr. Porter); Allegro Maestoso ("Storm King" Symphony) and Reverie, Dickinson; Finale (Symphony 3), Widor (Miss Mathewson); Scherzo and Andante Cantabile (Symphony 4), Widor, and Scherzo (Sonata 5), Guilmant (Mr. Porter).

Wednesday—Model Motion Picture and Music Program, presented by the Society of Theater Organists. Organ: Second Concert Study, Yon (played by John Priest, organist of Cameo Theater). Mr. Priest's playing will be synchronized with a motion picture of himself playing the organ number. Motion Picture: "The Marchback of Notre Dame," with Lon Chaney. At the organ, Robert Berentzen, Astman Theater, Rochester, N. Y.

Thursday—The Organ and Ensemble Music. Organist, Edwin Grasse. Pianist, Isidor Gorn. Oboist, Engelbert Brenner. Mozart String Quartet. Toccata in F major, Bach (Mr. Grasse); Concerto Grosso, Handel (Mr. Brenner and Mozart Quartet); Sonata for Organ, Op. 47, Grasse (Mr. Grasse); Violin Solos: Song without Words, E flat major; Song without Words, E major, and Scherzo in E minor, Grasse (Mr. Grasse); First Movement, E flat minor (Piano Concerto), Tschalkowsky (Isador Gorn, pianist; orchestral part played on the organ by Mr. Grasse).

Friday—Organ Recital under the auspices of the American Guild of Organists. John Hermann Loud, representing the New England Chapter.

Saturday—The Organ and Choral Music. Combined choirs (sixty voices) of Church of the Ascension and Church of the Incarnation. Jessie Craig Adam and John Doane, organists.

Luncheon for Frederick Stock.

Organists in large numbers, supplemented by critics of the daily press and others interested in musical advancement, gathered at the Union League Club in Chicago at noon April 1 to do honor to Frederick Stock, conductor of the Chicago Symphony Orchestra. The motive for the act of recognition was Mr. Stock's interest in the recent organ orchestra concert and the help he so freely gave those in charge of the arrangements for the event. The Illinois council arranged the luncheon, with the members of the A. G. O. in Chicago and vicinity joining them, as they did in the support of the concert.

Mr. Stock was introduced by State President John W. Norton, who called attention to the whole-hearted interest Mr. Stock had taken in the great event. Mr. Stock responded briefly and the principal point he made was his readiness to give his aid toward the contemplated annual repetition of the organ and orchestra program. Glenn Dillard Gunn and Maurice Rosenfeld were called upon and made remarks from the standpoint of the critic. The occasion brought together one of the largest and most representative gatherings of distinguished persons in the organ world held for some time.

Good Singing by Children.

A remarkable example of church school music as it should be given was heard at the Middle Collegiate Reformed Church, New York, Friday evening, April 4, to which all members of the N. A. O. were invited. The combined schools of that church, whose pupils all come from the east side of the city, gave a varied program of carols, hymns and anthems, under the direction of the organist, Herbert S. Sammond, with his vocal union.

The Magnificat and Psalm CIII. were taken to plainsong and Anglican chants, with great effect. They were followed by George W. Warren's setting of "O Come, O Come, Emanuel," he also being represented by his spirited tune to "Hosanna to the Living Lord."

Though arrangements of oratorio choruses seldom fall within the ability of Sunday schools, these children revelled in the stirring "For unto Us" and "Hallelujah," from "The Messiah," which had been adapted by their late organist, Louis C. Jacoby. Great originality was shown in the vocal setting of a theme from Raff's Fifth Symphony, entitled "Come, Children, Let Us Sing." They certainly did! Then several well-known carols and hymns by Palestrina, Pleyel, von Fielitz, Morley and Hodges were rendered with great feeling, with an exquisite Carmelite Litany to "Jesus, from Thy Throne on High." The service closed with Mr. Sammond's own setting of "Lord, We Pray," to the music of Sibelius' "Finlandia," by the vocal union.

The boys and girls sang naturally, with a good body of tone fully equal to all the demands made on them, and they also sang with relish and intelligence. For many years, under their superintendent, William L. Bromer, they have employed banners with the words stenciled on them. This helps the singing and allows the choicest hymns to be selected regardless of any one collection. Many superintendents and church school musicians who were present commented on the fact that these pupils sang with a true, clear tone, free from shrillness; that they enjoyed singing the very best music, and that they sang it with better finish than is found in schools which cling to poor music.

The service was arranged by the committee on church school music of the New York Federation of Churches, which contains more than 300 Protestant churches.

REGINALD L. McALL.

Service-Recital at St. Thomas'.

It is a pure pleasure to record so faultless a service as that given by Mr. Noble and his choir at St. Thomas' Church April 10. While we have frequently heard this fine choir and organ, we have no hesitation in saying that this was the best work we have ever heard at St. Thomas', which is saying a great deal. The balance and finish of the choir was superb, and Mr. Noble's organ work was sympathetic, scholarly, and beautiful in color. The service (it was called a recital, but it was a service) was rendered from beginning to end without hitch or flaw. Every number was beautifully performed, and those who realize the difficulty of many of the numbers will realize how great credit is due to Mr. Noble for this splendid result.

It is difficult to pick out of the riches offered in the program any numbers for particular mention. All of the organ work was exquisite, exhibiting that masterpiece of Skinner's creation in a peculiarly satisfactory way. All the music blended to make an atmosphere to which the large audience responded by intense attention. Dr. Ernest M. Stires, the rector, delivered a perfectly attuned discourse on "Listening to Music."

Among the choir numbers one might mention the following (more for their intrinsic beauty than because they were any better performed than the

rest): Zingarelli—"Go not far from Me." This well-known anthem was sung with restraint and fine color. Dett—"Listen to the Lambs." Charming in every respect, with a stunning solo by Master Howard Bradford, who sang with remarkable richness and purity of tone and with perfect comprehension of his part. James—"By the Waters of Babylon." One of the most satisfactory settings of this text. Full of exotic color under perfect restraint. Noble—"Souls of the Righteous." Probably the most popular anthem of our time, and deservedly so, for its charm never fails. Davies' "God Be in my Head" made a perfect conclusion for a remarkable evening of music.

The full program follows: Prelude. Introduction and Allegro in A minor, John Stanley; anthem, "O Lord, Increase My Faith," Gibbons; anthem, "Hosanna to the Son of David," Thomas Weelkes; organ, Adagio and Finale, Galuppi; anthem, "Go not far from Me," Zingarelli; organ, "O Sacred Head," Bach; anthem, "Listen to the Lambs," Dett; anthem, "By the Waters of Babylon," James; organ, Londonderry Air, Traditional; anthem, "There is a Green Hill," Jenkins; anthem, "Souls of the Righteous," Noble; organ, "Prelude Solennelle," Noble; anthem, "God Be in my Head," Davies; organ, The Giant Fugue, Bach.

EDWARD SHIPPEN BARNES.

Delaware Council.

A delegation of fifteen from the Delaware council attended the first public service of the Pennsylvania council at St. James' Church, Philadelphia, Thursday evening, April 3. S. Wesley Sears and his fine choir of men and boys presented a program made up entirely of the works of T. Tertius Noble, our president, who presided at the organ for the service and played several of his own organ compositions to the delight of the Delaware delegation. It was a splendid service and the choir showed careful training and preparation. They sang with precision and spirit under the able direction of Mr. Sears, who is to be complimented on the fine enunciation of the choir.

The Rev. Dr. Milo Gates of Intercession Chapel, New York City, made a splendid address on music in religion and the status of the organist in the church. He believes in giving the organist his due.

At the close of the service we had the pleasure of greeting Mr. Noble in the guild hall, before we began our journey back to Wilmington. It was a most happy occasion and a great credit to Mr. Sears and the Pennsylvania council.

GEORGE HENRY DAY.

Union-Essex Chapter.

The Union-Essex chapter held a meeting at the First Baptist Church of Roselle, N. J., April 14. The feature of the evening was a question-box with round-table discussion of the problems presented. The comparison of experiences and informal interchange of ideas made the evening both helpful and enjoyable. A nominating committee was appointed. Each member of the chapter is asked to send his choice of nominations for the new officers to the chairman of the committee, Charles Harmon, Jelliffe avenue, Newark.

"Victory Divine," by J. Christopher Marks, was sung Easter afternoon at the Westminster Church, Elizabeth, under the direction of Thomas Wilson. Easter Sunday evening it was sung at the First Baptist Church of Roselle, where Miss Jane Whittemore is organist and director.

Rhode Island.

The meeting scheduled for March 15 was postponed to March 22. The chief event of the evening was Miss Helen Hogan's story of her annual pilgrimage to Europe. Possessed of a delectable sense of humor and all the

requisites of a good story-teller, Miss Hogan gives much pleasure with her yearly serial. Among the places visited were the famous Dartmoor Country, England; Exeter, Lincoln and York Cathedrals, and many churches in London. At Windsor Castle Miss Hogan by special invitation played in the King's Chapel and was feted by the "master of the king's music." In Paris she substituted several times for Joseph Bonnet at St. Eustache. At one of these services Mr. Bonnet insisted that the organ music consist entirely of Bach's Trio Sonatas played from memory.

Following Miss Hogan's talk a social hour was enjoyed and refreshments were served.

MYRON C. BALLOU,
State President.

Executive Committee.

The executive committee met at St. Thomas' Church April 15. Those present were: President Noble, Chairman McAll, Mrs. Fox, Miss Whittemore and Messrs. Richards, Doane, Stanley, Sammond, Porter, Russell, Adams and Nevins. The treasurer's report showed a record balance on hand for this period of the year.

Formation of a new council at St. Catharines, Ont., was reported. The next public meeting was announced for April 23, with Dr. Melchiorre Mauro-Cottone in a special recital at the Capitol Theater.

Senator Richards gave a report of the first public meeting of the Philadelphia chapter of the N. A. O., speaking most highly of the program of works of T. Tertius Noble as planned and carried out by S. Wesley Sears.

The remainder of the meeting was devoted to the discussion of plans for music week and the national convention. A convention sub-committee consisting of Messrs. McAll, Richards, Porter and Nevins was appointed.

Pennsylvania Council.

The first public service in the city of Philadelphia under the auspices of the Pennsylvania state council was held

NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 105 West Fifty-fifth street, New York City.
Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.
Secretary—Willard I. Nevins, 485 East Twenty-first street, Brooklyn, N. Y.
Treasurer—John Doane, 25 East Thirtieth street, New York City.

in St. James' Episcopal Church, Thursday evening, April 3. The service, under the efficient direction of S. Wesley Sears, organist and choirmaster of St. James', impressively well rendered before a capacity congregation, included the following compositions by T. Tertius Noble, president of the N. A. O., with the composer at the organ: Prelude, "Solemn Prelude to Gloria Domini"; hymn and psalm, Magnificat in B minor; creed and prayers; "Come, O Thou Traveler Unknown"; prayer and grace; "Fierce Was the Wild Billow"; "The Soul Triumphant"; solo, Elegy; "Souls of the Righteous"; solo, Intermezzo in A flat; postlude, Toccata and Fugue in F minor.

The fourth annual state convention of the Pennsylvania council, Dr. William A. Wolf, president, will be held at Allentown, Ascension Thursday, May 29. Among the attractive features thus far listed by Charles W. Davis, chairman of the program committee, are: An illustrated lecture on the art of improvisation by Frederick Schlieder of New York City, and a guest organ recital by Gordon Mitchell, representing the American Organ Players' Club.

The Lancaster chapter held a public service Sunday afternoon, April 6, in the First Church of God, Lancaster. The program committee—Viola Leib, Violet Patterson, Charles Sieber and Donald Nixdorf—presented a program which follows: Organ, Grand Chorus, Guilmant, and Intermezzo, Hollins (Charles E. Wisner); duet, "Out of the Depths," Verdi (Violet Patterson and Esther M. Bash); organ, Allegro

Grazioso, Hollins (Mrs. Ray B. Hall); soprano solo, "The Living God," O'Hara (Mrs. Mary Bair Greiner); address, "The Relation of Music to Worship," the Rev. George R. Hoverter; organ, Evensong, Schumann (Mrs. Hall); soprano solo, "Trust Ye in The Lord," Scott (Mrs. Greiner); organ, "Dawn," Jenkins, and Postlude in B flat, West (Charles Sieber).

National music week will be auspiciously opened in Lancaster, Pa., in a public service under the auspices of the Lancaster chapter, N. A. O. Prominent soloists and a string quartet will feature a service of ancient Hebrew music.

Kentucky Council.

Under the auspices of the Kentucky council a recital was given by Marcel Dupre March 10 before a large audience in Louisville and during his stay in that city Mr. Dupre also was heard in a private recital at the home of Mrs. J. B. Speed.

On March 17 a musical service was held at Calvary Episcopal Church, of which W. Lawrence Cook is organist and director, assisted by Miss Lucile Herget and Carl Shackleton. The choirs of several churches took part in the service and under Mr. Cook's leadership rendered one of the most interesting programs we have had. A large congregation was present.

W. E. PILCHER, JR.,
State President.

New Jersey Rally Canceled.

A telegram from Miss Jane Whittemore just before we go to press states that plans for the New Jersey rally this spring have been canceled in view of the fact that since Atlantic City was selected as the city for the rally the same place has been chosen for the annual convention of the association. In place of the annual state gathering the New Jersey forces will gather en masse, as is their custom, at the convention.

WILFRID LAVALLEE

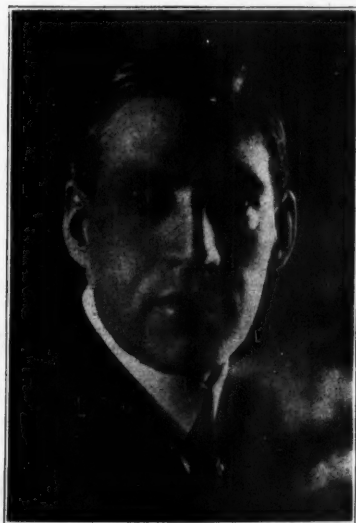
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NOTE: Under the new arrangement, the Syracuse Musical Bureau continues as Manager for M. Courboin for the remainder of the present season, but next season will represent him in New York State only.



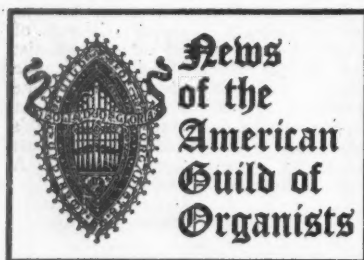
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Headquarters.

Notice has been sent to all Guild members of the approaching annual meeting, to be held on the evening of May 19 at St. Paul's House, 29 Vesey street, New York City. The business of the evening will be the reading of reports and the election of officers. Refreshments will be served.

The ticket for general officers which the nominating committee has prepared is as follows:

Warden—Frank L. Sealy, A. G. O., F. A. G. O.

Sub-Warden—Charles Henry Doersam, F. A. G. O.

General Secretary—Walter Peck Stanley, A. A. G. O.

General Treasurer—Miles I. A. Martin, F. A. G. O.

Registrar—S. Lewis Elmer, A. A. G. O.

Librarian—James W. Bleeker, A. A. G. O.

Auditors—Lawrence J. Munson, F. A. G. O., and Robert J. Winterbottom, A. G. O.

Chaplain—Rev. Ernest M. Stires, D. D.

For the council five are to be chosen from a list of nominees which includes John Hyatt Brewer, Gottfried H. Federlein, William J. Hawkins, Warren R. Hedden, Channing Lefebvre, Dr. Alexander Russell, Frank E. Ward and Homer E. Williams.

A regular meeting of the council was held at 29 Vesey street, New York, April 7. The following members were present: Sealy, Comstock, Brewer, Wright, Hedden, Doersam, Barnes and Bleeker. The following colleagues were elected:

Matthew H. Sloan.

Dr. W. H. O. McGeehee.

Mrs. C. B. Newcomer.

Arthur W. Quimby.

George V. Wright.

Dr. O. M. J. Wehrley.

The treasurer's report was read and accepted.

Mr. Wright moved that the date for the annual meeting be left to the discretion of the warden and the public meetings committee. This motion was carried.

It was moved that the safes containing Guild documents be removed from the basement of the Rutgers Church, which is to be rebuilt in the near future, the time and new storage place to be left to the discretion of the warden. This was carried.

Indiana Chapter.

Following the business meeting April 13 in the Tabernacle Presbyterian Church, Indianapolis. Horace Whitehouse, dean of the Indiana chapter, gave a recital on the Casavant organ in the auditorium. Mr. Whitehouse played with his usual artistry in registration and with complete mastery of the instrument. The recital was open to the public and there was a very appreciative audience.

The program follows: "Grande Piece Symphonique," Cesar Franck; Toccata and Fugue in D minor, Bach; Gavotta, Martini; Andante from String Quartet, Debussy; Scherzo, Gigout; "Romance sans Paroles," Bonnet; Symphony 6, Widor.

Illinois Chapter.

Warden Frank L. Sealy was the guest of the Illinois chapter April 22 and was heartily greeted at a luncheon held in the rooms of the Chicago Woman's Club. Nearly thirty sat down at the table in the beautiful room overlooking the lake. Mr. Sealy was introduced by Dean Gruenstein and made a brief address in which he outlined the plans and ambitions of the Guild, reviewed the work done and voiced his hopes for the future of organ playing and organ music. It

was then suggested that members who have questions to ask as to the administration of the affairs of the Guild present them to the warden. A number of those present took part in the discussion which followed. One interesting point brought up by Herbert E. Hyde and discussed at length was the question of the free recital. The warden made a very favorable impression on the members of the chapter and his trip undoubtedly will be of lasting benefit in promoting the good relations between headquarters and the Illinois members.

On April 23 Warden Sealy met with members of the executive committee of the chapter at the College Inn and several interesting plans were taken up.

May 5 will be another of the big days of the season just coming to a close. That evening the members of the chapter will be the guests of William H. Barnes at his beautiful home in Evanston. The special feature of the evening will be a program of works of Chicago composers on the fine three-manual organ in the Barnes home.

A well-attended service was held at the First Presbyterian Church of Lake Forest on the afternoon of Palm Sunday, despite the fact that the first ideal spring day beckoned even the most devout churchgoer to stay outdoors. The soloists were Ralph W. Ermeling of Central Church, Orchestra Hall, Chicago; Mrs. Anne Pearson Maryott, A. A. G. O., of the Woodlawn Presbyterian Church, and F. William Fleer of the Winnetka Congregational Church, and recently of the Sewickley, Pa., Presbyterian Church. These organists gave a representative list of offerings and made a distinctly favorable impression with their three groups of organ compositions. The quartet of the church, under the direction of S. E. Gruenstein, organist and director, sang John Prindle Scott's "Ride On in Majesty" and the "Blessed Jesu" from Dvorak's "Stabat Mater." The quartet consists of Mrs. Mabel Sharp Herdien, soprano; Miss Elaine De Sellem, contralto; Frank Barnard, tenor, and Howard E. Preston, bass.

Western New York.

Two vesper services of unusual interest have been held recently under the auspices of the Western New York chapter. The first was given March 23 at the Lake Avenue Baptist Church, Rochester. A chorus of 175 voices, composed of the choirs of six Baptist churches, sang several numbers under the direction of George E. Fisher, who played the service. Organ selections were played by Lorimer Eshleman, D. B. Liddell and George E. Fisher.

The following Sunday the choirs of eight Methodist churches united in a service at the First Methodist Church. The combined choirs sang under the direction of David Mattern, and organ numbers were given by Mary E. Harrison, Emilie Cassebeer and Harold Gleason. The service was played by Frederick Lee.

It is planned to hold a service by the Presbyterian choirs in the near future. A. C. W.

New England Chapter.

The third social meeting of the season was held Wednesday evening, April 2, at the rooms of the Harvard Musical Association on Chestnut street, Boston. Edwin H. Lemare, the English organist and composer, had been expected on this occasion to address the members of the chapter, but was absent. At his suggestion the question of violation of international copyright laws governing organ arrangements and transcriptions was discussed by the members, but the conclusion was reached that practically nothing could be done in cases where the original composition was no longer protected by copyright. The arranger or transcriber was privileged to publish another person's work in his own name provided a few changes served as a distinguishing mark.

Dean Loud read a lengthy communication from a personal friend who ably discoursed on the question of increased salaries for organists (this matter having been threshed out at

the preceding social meeting), and the writer demonstrated that the organist himself was the one who had the power through his own efficiency and vision in planning greater things to add greatly to his salary.

The following persons were appointed by the dean to be a committee to investigate the possibilities of organ practice facilities for students: Irving Upton, chairman, Charles D. Irwin, Raymond C. Robinson, Mrs. Florence R. King and Miss Edith Lang. This committee is to report at the annual meeting.

Certain Boston churches make provision for fees at funerals and weddings and wholly relieve their church musicians from embarrassment. This question as applied to other churches was discussed in a spirited manner by Messrs. Sircom, Macdougall, Irwin, Upton and several other members, but no action was taken.

At 9:30 o'clock the formal meeting gave way to the informal gathering and abundant refreshments.

With Chandler Goldthwaite perfection in commanding the resources of a great organ is not the whole tale, because to his skill as a mechanic he adds the rarer qualities of warm-hearted, sincere and truly human musicianship. A not inconsiderable number of organists have mastered registration and technique, but unless there is a perfect balancing of phrase and phrase, sentence and sentence, not one of these is a real artist. So it was that the program before the chapter on the evening of April 8 at the South Congregational Church, Boston, by Mr. Goldthwaite was one of delightful enjoyment. The music was as follows: Prelude in D minor, Clerambault; Chorale Preludes, "In dulci jubilo" and "Liebster Jesu, wir sind hier," Bach; Fugue in D major, Bach; Canon in B minor, Schumann; Minuet from "Samson," Handel; Intermezzo from Symphony 6, Widor; "Chinoiserie," Swinnen; "Chant sans Paroles," Bonnet; "Fantasia Dialogue," Boellmann; Cantilene, McKinley; "Dreams," Wagner; Finale in F sharp minor, Mulet.

San Jose Chapter.

William Riley Smith, one of the outstanding younger organists of California, gave a recital under the auspices of the San Jose chapter March 24 at the First Methodist Church of San Jose. The program, which was played entirely from memory, was a varied one and ran the entire gamut from the Brahms chorale prelude, "A Rose Breaks into Bloom," to the gigantic fantasia and fugue, "Ad nos, ad salutarem," by Liszt, and called for extreme versatility of interpretation. The complete program follows: Fantasia and Fugue in G minor, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Prelude in D minor, Clerambault; "A Joyous March," Sowerby; "The Awakening," Jacob; Prelude and "Carillon," Vierne; Suite, "In Fairyland," Stoughton; Fantasia and Fugue on "Ad nos, ad salutarem undam," Liszt.

Mr. Smith is a San Jose product. Since his arrival in that city as a small

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TESTIMONIAL.

St. George's Hall, Liverpool.

April 8th, 1921.

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boy, his musical education has been received at the conservatory of the College of the Pacific, where he has studied under the successive heads of the organ department. His experience has been varied and he has given recitals in various parts of the state.

Georgia Chapter.

The fifth recital under the auspices of the Georgia chapter was given by Mrs. Edwin E. Aiken at the Park Street Methodist Church March 25. Mrs. Aiken was assisted by Miss Mary Buttrick, soprano. Mrs. Aiken played her entire program with poise, clarity and intelligence, and, in the final number, the Rhapsody, by Rosseter G. Cole, achieved brilliancy. The program included: "Hymn of Glory," Yon; Siciliano (from Second Sonata), Bach; Serenade, Rachmaninoff; "Song of Sorrow," Gordon Balch Nevin; "A Song of Consolation," Rosseter G. Cole; Rhapsody, Cole.



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TELLERS-KENT KEPT BUSY

Large Number of Contracts on Hand at the Erie Factory.

The Tellers-Kent Organ Company of Erie, Pa., reports an unusual volume of business for the year. Contracts on hand for organs are as follows:

- Methodist Protestant Church, Tiffin, Ohio.
- Methodist Protestant Church, High Point, N. C.
- Methodist Episcopal Church, Fredonia, N. Y.
- St. Joseph's Church, Liverpool, N. Y.
- Transfiguration Church, Monongahela, Pa.
- George C. Thompson residence, East Liverpool, Ohio.
- Trinity Old Lutheran Church, Buffalo.
- German Evangelical Protestant Church, Etna, Pa.
- Horn Theater, Baltimore.
- First Baptist Church, Franklin, Ind.
- Methodist Episcopal Church, Carey, Ohio.
- Masonic Temple, Tiffin, Ohio.
- First Presbyterian Church, Chilli-cothe, Ohio.
- Baptist Church, Bellevue, Pa.
- Universalist Church, Girard, Pa.
- Mount Lebanon M. E. Church, Pittsburgh.
- St. John's Catholic Church, Canton, Ohio.

Pleasant Surprise for Pressley.

To show the affection of the Washington Street Methodist Church of Columbia, S. C., for its organist, D. A. Pressley, he and Mrs. Pressley were given a "surprise party" April 3 by about thirty of their friends in the congregation. Their cupboard is now well supplied with home-made preserves, pickles and cake, and many other delightful things, and while these are a most welcome addition, they appreciate more the spirit which prompted the gifts, and the friendship and good-will of those bringing or sending them. All gathered around the piano and sang, spending a most enjoyable evening.

Robert G. Hailing Convalescing.

A letter from Robert G. Hailing of Edinburgh, the well-known Scottish organist, whose compositions are widely used in the United States, reports that he has been seriously ill with pneumonia, but is slowly recovering his strength. On the advice of his physician he has retired from the post of organist and choirmaster of St. Bernard's Parish Church, Edinburgh, which he has held for the last twenty-three years. Prior to going to this church Mr. Hailing held the position of organist in the Lothian Road United Free Church for nine years, and his career in church work, which began when he was 15 years old, has covered thirty-two consecutive years.

Frederick Rowley Is Killed.

Frederick Rowley, a well-known organist who formerly lived in St. Joseph, Mo., and in Chicago, was killed in an automobile accident in San Francisco late in March. Mr. Rowley formerly played at the Orpheum Theater and at the First Presbyterian Church of St. Joseph. He lived in that city from 1914 to 1919. Then he moved to Chicago, where he played at the Roosevelt Theater. He held a similar position in Milwaukee later. He was organist at the Warfield Theater in San Francisco at the time of his death. Burial was at Canton, Ill., his old home.

Praises "Storm King" Symphony.

Clarence Dickinson played his "Storm King" Symphony, in five movements, recently on the new Casavant organ in the First Presbyterian Church, Albany. Of his recital the Albany Journal said in part: "His is the playing of a poet and a scholar—the rarest combination in the world of art—and it may safely be said that no more graceful, sincere and moving playing has been heard in this city than that which held the unwavering attention of the audience last night. Fine performances have been heard before of Liszt's great Fugue on the name of Bach, but never one so deeply tragic. Mr. Dickinson makes of



April 29th, 1923.
The Bennett Organ Company
Rock Island, Ill.

Gentlemen:—Accept my hearty congratulations upon your superb organ in the new Church of the Sacred Heart at Moline, Illinois, which I had the pleasure of opening last Sunday evening.

I was delighted with the voicing of the various stops and remarkable responsiveness of the action.

Mrs. Eddy greatly enjoyed singing with the organ, and was enthusiastic over its sympathetic tonal qualities.

Yours sincerely,
(Signed) Clarence Eddy.

Bennett Organ Company
ROCK ISLAND, ILL.

what is usually a prodigious show-piece a poignant revery on Genius and Death. To most of the audience the high point of the evening was reached in the performance of the five movements of Dr. Dickinson's "Storm King" Symphony, filled with an astonishing variety of picturesque moods set forth in themes of winning beauty. In particular the noble prelude, the witty scherzo, and the placid intermezzo had a charm that MacDowell might have been proud to evoke."

Austin Opened at Tacoma.

An Austin organ of twenty stops built for the First Christian Church of Tacoma, Wash., was dedicated Palm Sunday. Mrs. Walter McHaney presided at the morning service and Mrs. E. A. Gragg at the afternoon service of dedication. In the evening a recital was given by B. F. Welty, organist of the First Presbyterian Church, who assisted the committee in designing the new instrument. Mr.

Welty's selections included: "Jubilate Amen" and "In Moonlight," Kinder; "Gesu Bambino" and "Cristo Trionfante," Yon; "Marche Funebre et Chant Seraphique," Guilman; "Christus Resurrexit," Ravanello; "Traumerei," Schumann; Hallelujah Chorus, from "The Messiah," Handel.

Nevin night marked the musical community service at the First Presbyterian Church of Easton, Pa., the home city of George B. Nevin, the composer, March 16. The First Presbyterian is one of the largest churches in that section of Pennsylvania. The quartet of the church was assisted by that of the Brainerd-Union Presbyterian Church. The organ prelude was Mr. Nevin's "The Vesper Hour" and the postlude a chorus from "The Crown of Life." The program fails to show the name of the organist of the church—a case of someone's thoughtlessness in the management of a church. All the anthems were compositions of Mr. Nevin.

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**ORGAN'S SPIRITUAL SIDE.
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DEVOTES HIS LIFE TO BACH**

Concert Organist Draws Large Audiences While Laying Stress on the Religious Power of the Instrument.

In these days when the orchestral possibilities of the organ are being emphasized by recitalists there is at least one concert organist who dwells on spirituality as the organ's soul and power and who presents Bach to his audiences as the master of religious organ music. This performer is Edward Rechlin and it is interesting to note that Mr. Rechlin's Bach recitals in all parts of the country have caused him to be heard in the last four years by more than 140,000 people.

Mr. Rechlin, who is the organist of Immanuel Lutheran Church in New York, has dedicated his life to the study and interpretation of Bach. He has long felt that no other artist so understood and expressed the matchless powers of the organ to give voice to the deepest hopes and longings of the human heart and soul, the longing for "Paradise Lost." He also believes that Bach, if properly interpreted, is understood and appreciated today.

The vindication of this faith has been a revelation. At the University of Michigan Mr. Rechlin played to an audience of 4,000. At St. Paul he played in the Auditorium to an even larger audience. At other places churches were crowded beyond capacity. Often local people looked forward to the day of the recital with misgiving only to find record audiences. Yet the most remarkable fact has not been the size of the audiences, but their spirit. It was a spirit of devotion, of reverence, at times of hushed awe. The great classics of the organ proved to be the language of a living faith. They exercised a spiritual power understood and felt by even the most untutored listeners.

Good Work of Lloyd Morey's Choir.

Lloyd Morey, organist and choir director of Trinity Methodist Church, Urbana, Ill., which is the church of the Wesley Foundation at the University of Illinois, continues his interesting choir work, which has been mentioned in the past in these columns. The evening of Palm Sunday the entire program of the musical vespers was sung unaccompanied. The selections included excerpts from Gounod's "Redemption," Rossini's "Stabat Mater" and Mendelssohn's "Elijah," as well as Dett's "Listen to the Lambs," Dr. J. Lewis Browne's "Ecce Sacerdos Magnus," Mr. Morey's own "Hosannah" and Noble's "Souls of the Righteous." March 30 Stainer's "Crucifixion" was sung with slides from the paintings of the masters to illustrate the music. A pageant of Christianity, entitled "Kingdom of Light," was presented under Mr. Morey's direction recently.

Recital of Indianapolis Club.

The last concert of the season given by the active members of the Indianapolis Matinee Musicale was the annual organ recital held at the Roberts Park Church Friday afternoon, April 11. The program follows: Gavotte, Beethoven, and Rhapsodie on Breton Melodies, Saint-Saens (Mrs. Nell Kemper); "Priere," Hasselmans; Caprice (Morceau Fantastique), A. Zabel, and Impromptu (harp and organ), Scheucker (Ruth Rainer, harp; Mrs. C. A. Brockway at the organ); Prelude in B minor, Bach, and "Clair de Lune," Karg-Elert (Elsie MacGregor); "Heavenly Love," Gounod (Mrs. James Lowry and Mrs. Glenn Frier-mood; Charles F. Hansen at the organ); "Resurrection Morn," Johnston (Mrs. William Herbert Gibbs).

The Methodist Church of Arcadia, Fla., has placed an order with Midmer-Losh, Inc., of Merrick, N. Y., for a two-manual organ to be installed by Nov. 1. The instrument is to have eighteen speaking stops and a set of chimes.

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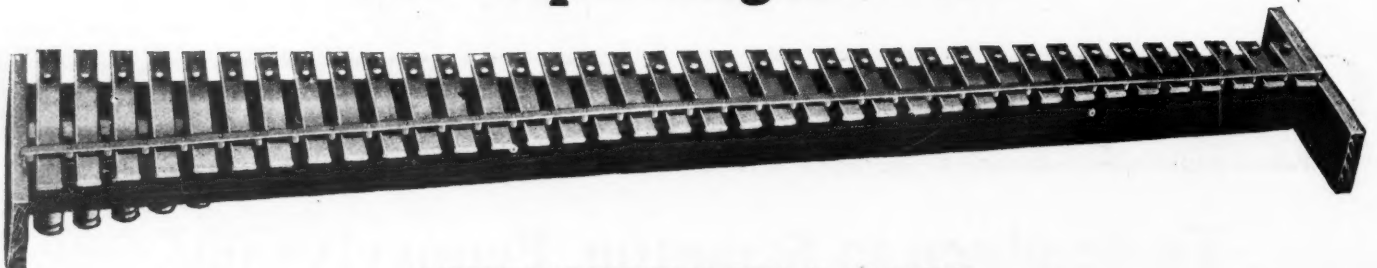
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WHY BIGGS STAYS AT HOME.



Two of the reasons Richard Keys Biggs is to stay at his home in Brooklyn this summer are offered in the accompanying snapshot. Another reason is the fact that he is arranging a class for organists for the season and already has a large number of applications, largely because of the reputation he has established on his concert tours in the last few years, when his playing was heard and admired in many states. The reasons which appear in the picture are the two older children in the interesting Biggs family. This family is, however, a three-manual affair, for there is a daughter fifteen months old who was too modest to pose for the photographer.

Bogen Plays at Kimball Hall.

Allen W. Bogen gave a recital which showed his good taste and his ability in concert playing to the best advantage when he gave the first of the series of two organ recitals of this season in Kimball Hall, Chicago, on the evening of April 22. The program as published in the April issue was changed as to three numbers at the last moment. After a careful reading of the Bach Toccata and Fugue in D minor Mr. Bogen played the Boccherini Minuet, giving it an interpretation which was one of the features of the evening. It also served to reveal some of the beautiful voicing of the Kimball Hall organ. The Debussy prelude to "The Blessed Damosel" and Bonnet's "Song of the Chrysanthemum" also were interpreted well. For the closing numbers Mr. Bogen used Yon's "The Primitive Organ" and the Toccata from Widor's Fifth Symphony. Mr. Bogen shows the seasoned and careful organist in all that he does. The second recital, by Clarence Eddy, April 29, comes after this issue goes to press.

The choir of St. Paul's Cathedral in Buffalo, under the direction of Dewitt C. Garretson, gave Verdi's "Requiem" April 6 and Dubois' "The Seven Last Words" March 23.

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Binghamton (New York) Press, February 14, 1924.—
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"Music lovers of Endicott are expressing their appreciation of and delight in the recital given by Henry F. Seibert. Those who came late were turned away. Mr. Seibert's work has been contrasted more than favorably with that of Mr. C. . . . who, it will be remembered, gave a recital in the . . . Church some time ago. Mr. C. . . . plays with unquestionable ability in technique. Mr. Seibert does more; he reaches the hearts of his audience and carries them with unerring touch. His playing is masterful because it is so much a part of what he himself feels; it is the kind that appeals to one's deepest feelings and brings out the best which the composition holds."
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A three-manual organ has just been completed in the Temple Baptist Church, Durham, N. C., under the supervision of the organist, William Powell Twaddell. Mr. Twaddell is state president of the National Association of Organists for North Carolina and is superintendent of music in the public schools of Durham.

The specifications in detail follow:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 notes.
 4. Doppel Flöte, 8 ft., 73 pipes.
 5. Clarabella, 8 ft., 73 pipes.
 6. Dulciana, 8 ft., 73 pipes.
 7. Octave, 4 ft., 61 pipes.
 8. Flute d'Amour, 4 ft., 73 pipes.
 9. Tuba, 8 ft., 73 pipes.
 10. Deagan Chimes, 25 bells.
- SWELL ORGAN.**
11. Bourdon, 16 ft., 97 pipes.
 12. Open Diapason, 8 ft., 73 pipes.
 13. Gedeckt, 8 ft., 73 notes.
 14. Flauto Traverso, 8 ft., 73 pipes.
 15. Viole d'Orchestre, 8 ft., 73 pipes.
 16. Viole Celeste, 8 ft., 61 pipes.
 17. Salicional, 8 ft., 73 pipes.
 18. Aeoline, 8 ft., 73 pipes.
 19. Orchestral Flute, 4 ft., 73 notes.
 20. Flute Harmonic, 4 ft., 73 pipes.
 21. Quint, 2 2/3 ft., 61 notes.
 22. Fifteenth, 2 ft., 61 notes.
 23. Tiercena, 1 3/5 ft., 61 notes.
 24. Cornopean, 8 ft., 73 pipes.
 25. Oboe, 8 ft., 73 pipes.
 26. Vox Humana, 8 ft., 61 pipes.
 27. Harp, 49 bars.
 28. Tremulant.
- CHOIR ORGAN.**
28. English Open Diapason, 8 ft., 73 pipes.
 29. Doppel Flöte, 8 ft., 73 notes.
 30. Melodia, 8 ft., 73 notes.
 31. Dulciana, 8 ft., 73 notes.
 32. Unda Maris, 8 ft., 61 pipes.
 33. Viole D'Gamba, 8 ft., 73 pipes.
 34. Flute, 4 ft., 73 notes.
 35. Tuba, 8 ft., 73 notes.
 36. Clarinet, 8 ft., 73 pipes.
 37. Tremulant.
- PEDAL ORGAN.**
37. Open Diapason, 16 ft., 44 pipes.
 38. Small Diapason, 16 ft., 32 notes.
 39. Bourdon, 16 ft., 44 pipes.
 40. Lieblich Gedeckt, 16 ft., 32 notes.
 41. Octave, 8 ft., 32 notes.
 42. Flute, 8 ft., 32 notes.
 43. Violoncello, 8 ft., 32 notes.
 44. Tuba, 16 ft., 12 pipes.

BIG SUMMER FOR GILLETTE

Will Play at Chautauqua, N. Y., and at Stanford University.

James R. Gillette, well-known American organist-composer, not only has had one of the most successful seasons of his career, but he is already booked for a busy summer. From June 26 to July 6 he will be guest recitalist at Chautauqua, N. Y., on the large open-air organ. From July 10 to Aug. 1 plans are being made for his appearance as guest organist at Stanford University, California, during the vacation period of Warren D. Allen.

During the first part of April Mr. Gillette was heard in Virginia, Minn., at Brainerd, Minn., and at Fargo, N. D. At Fargo he was the guest of the Fargo Organists' Club and his recital in the First Congregational Church was marked by a real ovation. Arrangements were discussed for Mr. Gillette's return next season in recitals both for the students of the public school system and the club. April 25 he gave an inaugural recital at Pine Island, Minn.

What is believed to approach a record for broadcasting an organ occurred when Mr. Gillette sent out

a recital from Station WCAL March 23. Replies have been received from thirty-eight states, from Hawaii, from Cuba and from seven Canadian provinces. Several were letters of congratulation from cities where Mr. Gillette has appeared as recitalist, while several more were from well-known organists.

Mr. Gillette's 1924-1925 engagements will be under the direction of Harry Culbertson and several tours are being formulated.

Praises Work of A. Leslie Jacobs.

The Messenger of the First Baptist Church of Savannah, Ga., contains the following interesting note referring to A. Leslie Jacobs in its issue for Sunday, March 16: "Today is the second anniversary of Mr. Jacobs' service with our church. Mr. Jacobs, because of his keen knowledge of the value of music in church life, has been invaluable in bringing our church to more and more appreciate the opportunities that are ours for developing the musical service of our church. We appreciate the good work he has done and is doing."

Opens Reuter Organ in Nebraska.

Formal opening of the new Reuter two-manual organ in St. Paul's Lutheran Church, Hastings, Neb., took place on the evening of April 9, with a program by Dorsey Baird, organist of St. Mark's Episcopal Cathedral, Hastings, assisted by St. Paul's choir. The organ numbers included Faulkes' Festival Prelude on "Ein' Feste Burg," "Reverie," by Nicode, and "Jubilate Amen," by Kinder.

A pretty Easter custom at Plymouth Church, Shaker Heights, Cleveland, is the singing of Easter hymns from the church tower on Easter Sunday afternoon by the choir boys. The singing was under the direction of Alfred R. Willard, organist and director at this church. Mr. Willard, who formerly was a well-known Baltimore organist, presides over a fine four-manual Skinner organ of forty-nine stops.

Gaul's "Holy City" was sung by the quartet under the direction of Miss Grace Chalmers Thomson, the organist-director, at Grace M. E. Church, New York City, at a musical service March 16. The musical features for the remainder of the Lenten season included the singing of Stainer's "Crucifixion" April 13 and Maunder's "Penitence, Pardon and Peace" Easter Sunday.

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This exquisite song by the composer of "At Dawning" makes a lovely organ Andante as arranged by the talented municipal organist of San Diego. For concert programs, for the theatre organ and not least for a quiet church number it is recommended.

REBIKOFF, VLADIMIR IVANOVITCH

Danse caracteristique

Transcribed by H. Clough-Leighter

.60
A light, spirited and vivid number by a standard Russian composer, which is colorful in the registration of Mr. Clough-Leighter. Many uses will suggest themselves for the organist in picture-houses. It is also good for teaching and for recital.

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Translated and arranged by C. M. H. Atherton
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NEW YORK OVATION TO EDDY

Appears in Recital at Town Hall After Extended Absence.

Clarence Eddy, who spent the month of April on an eastern recital tour, accompanied by Mrs. Eddy, the contralto, returned to Chicago in time for his Kimball Hall recital the evening of April 29. In New York Mr. Eddy was the recipient of an ovation on the occasion of his recital on the new Skinner organ in Town Hall. Many old friends and New York organists were present. In addition to this recital Mr. Eddy was busy for several days making organ records. Mr. Eddy's program at Town Hall, published in the April Diapason, was played on the evening of April 17. Reviewing the recital the next day in the New York Sun, W. J. Henderson, the well-known critic, said among other things:

Clarence Eddy of Chicago, dean of American organists, came to New York last night after many years' absence and gave a recital on the new Town Hall organ before a good sized audience made up of organ players and various other music lovers. He came at the special invitation of Town Hall.

The beautiful new Speyer memorial organ could not have had a more sympathetic revelation of its manifold tonal resources than it received by Mr. Eddy's performance. With a profound understanding of the many scores in his list he revealed their contents with the control of stops, manuals and pedals to be expected from a dignified master performer on the organ. He was very warmly applauded by his hearers.

In his recital on the large new Möller organ in the First Lutheran Church of Worcester, Mass., Mr. Eddy played: Fantasia and Fugue in G minor, Bach; "Ave Maria," No. 2, Bossi; Third Sonata, Rogers; "Dawn," Jenkins; Cantilena, McKinley; "By the Waters of Babylon," Stoughton; "Rameses II" (from the Egyptian Suite), Stoughton; A Southern Fantasy, Hawke; "The Curfew," Horsman; Allegretto in E flat, Wolstenholme; Londonderry Air, arranged by Coleman; "Grand Choeur Dialogue," Gigout.

YON AND PARTY TO EUROPE

Organist Will Be Accompanied by Nine in Italy this Summer.

Pietro A. Yon will sail for Italy May 31 for the summer and will be accompanied by a party of students who will work under him. Nine American artists who desire the help and inspiration of travel and organ study combined, under the direction of a virtuoso player and one who knows the points of interest of Italy for the organist as probably no other organist knows them, will be in Mr. Yon's party. Mr. Yon looks forward to a fruitful season abroad. A part of the time will be passed in Rome and a part in the Villa Yon, at Settimo Vittone.

One of the young men who will go with Mr. Yon is R. Porter Campbell, organist of St. Luke's Episcopal Church at Lebanon, Pa., and head of the organ department in Lebanon Valley College for the last year. Mr. Campbell is a young player of extraordinary talent, according to those who know him. He has been working with Mr. Yon since the spring of 1923. He was born in 1894 at Coburn, Pa., and received the degree of bachelor of music from Lebanon Valley College in 1915. Except for the time he was in the service of the nation during the war he has been teaching and playing the organ since that time.

CHOIR IS DONOR OF ORGAN

Fiftieth Anniversary of Kenosha Church Marked in Novel Way.

It is not often that the choir is able or willing to present the church with an organ, but this unique thing occurred at Kenosha, Wis., the busy and growing city between Chicago and Milwaukee, this spring. A two-manual instrument built by M. P. Möller is the gift to the church of its choir on the occasion of the fiftieth anniversary of the organization of St. Mary's Lutheran parish. The instrument is called the "Golden Jubilee Pipe Organ." Miss Minnie M. Larsen is the organist who presides over the instrument.

An opening recital was played the evening of March 27 by Lewis A. Vantine of Milwaukee, assisted by Chris E. Nielsen, baritone, with Miss Larsen

at the piano. Mr. Vantine's offerings were: Fantasia, Tours; Fountain Reverie, Fletcher; Largo, Handel; "Solitude on the Mountains," Ole Bull; Swedish Wedding March, Södermann; Berceuse, Kinder; "Prayer," Devred; "Jubilate Deo," Silver; Canzonetta, d'Ambrosio; Evensong, Johnston; "Marche Champetre," Boex; "Hosanna," Wachs.

The same afternoon Mr. Vantine gave a special program for the children of the city, playing these selections: Largo, Handel; Gavotte from "Mignon," Thomas; Berceuse, Kinder; Swedish Wedding March, Södermann; "To a Wild Rose," MacDowell; Canzonetta, d'Ambrosio; Scherzo, Kullak; "At Twilight," Stebbins; Spring Song, Mendelssohn; Midsummer Caprice, Johnston.

PIECES THEY ARE PLAYING

Interesting Compilation of Works Most Used on Programs.

We are indebted to Charles Carson Bonte, a student in the Syracuse University under Harry L. Vibbard, and organist of the First Presbyterian Church of Lyons, N. Y., for the following statistics on organ music used in recitals, as gathered from the recital pages of The Diapason for the months indicated:

FEBRUARY.

1. "Finlandia," Sibelius—on 13 programs.
2. Toccata and Fugue in D minor, Bach—10 programs.
3. Largo, "New World," Dvorak—7 programs.
4. "Suite Gothique," Boellmann—6 programs.
5. Concert Overture in B minor, Rogers—5 programs.
6. "Song of the Volga Boatmen"—5 programs.
7. Largo, Handel—5 programs.
8. "To a Wild Rose," MacDowell—5 programs.

MARCH.

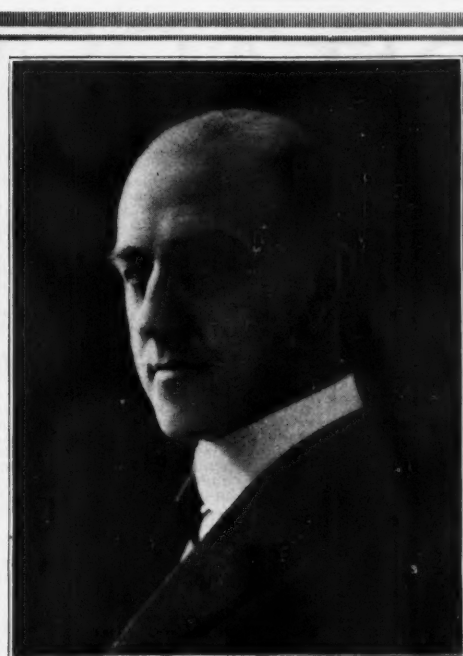
1. Toccata and Fugue in D minor, Bach—8 programs.
2. "Will o' the Wisp," Nevin—7 programs.
3. "Pilgrims' Chorus," Wagner—7 programs.
4. "The Swan," Saint-Saens—7 programs.
5. Finale (Second Symphony), Verner—6 programs.
6. Allegro (Sixth Symphony), Widor—6 programs.
7. Largo, Handel—6 programs.
8. "Finlandia," Sibelius—6 programs.
9. Largo, "New World" Symphony, Dvorak—6 programs.

A study of the programs played at organ dedications, as chronicled in The Diapason from Aug. 1, 1923, to April 1, 1924, inclusive, shows the following use of compositions:

1. "Will o' the Wisp," Nevin—14 programs.
2. Toccata and Fugue in D minor, Bach—13 programs.
3. Largo, Handel—12 programs.
4. Toccata from Fifth Symphony, Widor—11 programs.
5. Largo, "New World" Symphony, Dvorak—10 programs.
6. "Suite Gothique," Boellmann—10 programs.
7. "Gesu Bambino," Yon—8 programs.
8. Meditation, Sturges—8 programs.
9. "The Bells of St. Anne de Beaupre," Russell—7 programs.
10. "Pilgrims' Chorus," Wagner—7 programs.
11. Intermezzo, Callaerts—7 programs.
12. Introduction to Act 3, "Lohengrin," Wagner—6 programs.
13. Concert Variations in E minor, Bonnet—6 programs.
14. "The Swan," Saint-Saens—6 programs.
15. Evensong, Johnston—6 programs.
16. Invocation, Mally—5 programs.
17. Hymn of Glory, Yon—5 programs.
18. Toccata in G, Dubois—5 programs.
19. Sketch in F minor, Schumann—5 programs.
20. "Ave Maria," Schubert—5 programs.
21. Reverie, Dickinson—5 programs.
22. "Romance sans Paroles," Bonnet—5 programs.
23. Prayer and Cradle Song, Gullmant—5 programs.
24. Minuet in A, Boccherini—5 programs.
25. "Within a Chinese Garden," Stoughton—5 programs.

Death of Joseph Hession.

Joseph Hession, organist and choir-master of St. Augustine's Catholic Church, Brooklyn, N. Y., died March 28 of angina pectoris. Mr. Hession, who was one of Brooklyn's best-known organists, came of a long line of musicians. Born at Norwalk, Conn., he received his first instruction from his father, who was a well-known organist of that city. His first position was at the Sacred Heart Church, New York. He remained there thirteen years. Then he went to St. Augustine's for seven years; then to Good Counsel for seventeen years and finally back to St. Augustine's.



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Mr. Farnam touches nothing that he does not adorn. In a way, his playing is best described as flawless, which is, in fact, the simple truth. Yet there is a good deal more to it than even that implies. His technical dexterity seems limitless, and is never at fault. To this is added clear understanding, ripe appreciation of musical values.

Mr. Farnam is an interpreter as well as a virtuoso. The range and variety of his registration indicates his remarkable feeling for the subtleties of tone coloring, as well as his quick response to opportunities for sharp and vivid dynamic contrasts. There are those who maintain that it is impossible to play the organ better than Farnam plays it. Well, we are not inclined to any disputations in the matter.—James H. Rogers, in Cleveland Plain Dealer, April 3, 1924. Recital Dates 1924 Season Now Booking.

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RECITAL PROGRAMS

Warren D. Allen, Stanford University, Cal.—Mr. Allen gave some fine programs Palm Sunday and Easter at the Memorial Church. His recent offerings have been as follows:

April 13—Passacaglia and Fugue in C minor, Bach; Toccata on a Gregorian Theme (from the Symphony, Op. 18), Edward Shippen Barnes; "Dawn," "O'er Still Meadows" and "Twilight Memories" (from "Rural Sketches"), and Festival Procession, Gordon Balch Nevin.

April 22—Rhapsody from the Second Symphony, Edward Shippen Barnes; "Les Jongleurs," "La Zingara" and "Cortège" (from the Second Sonata, "A Pageant for Organ"), Harry B. Jepson.

April 24—"A. D. 1620" (from the "Sea Pieces"), MacDowell; Largo from "New World" Symphony, Dvorak; "Paradise," "Fibich; "In the Church" (from the "Slovak Suite"), Vitezslav Novak; Symphonic Poem, "Blanik," Smetana.

March 30—Chorale from the Second Symphony, Vierne; Intermezzo from Sixth Symphony, Widor; "Lied," from the "Twenty-four Pieces in Free Style," Vierne; Passacaglia and Fugue in C minor, Bach; "Impropria," Palestrina; Rhapsody from Second Symphony, Edward Shippen Barnes; "Les Jongleurs," "La Zingara" and "Cortège" (from Second Sonata), Jepson; Chorale, "Now Let Every Tongue Adore Him," Bach.

In a young people's concert under the direction of William Edwin Chamberlain at the First Presbyterian Church April 2 Mr. Allen played: Organ music of the past—Trumpet Tune, Henry Purcell; "In dulci jubilo," Bach; Prelude in D minor, Clembault. Transcriptions from the classics—Serenade, Schubert; Minuet in C major, from the "Jupiter" Symphony, Mozart. Organ music from the present—Twilight Reverie, Diggle; "L'Organo Primitivo," Yon; Pastoral, from First Sonata, Guilman; "Carillon," Vierne.

Alfred E. Whitehead, Montreal, Quebec.—Dr. Whitehead played a series of four Lenten recitals on Saturday afternoons at Christ Church Cathedral, of which he is the organist. April 5 the offerings were works of Bach and April 12 the Mendelssohn Choir of Montreal sang. The other programs were:

March 22—Sonata in C sharp minor (Allegro Appassionato), Harwood; Cradle Song and Rhapsody, Harvey Grace; Rhapsody, Herbert Howells; "Allegro Marziale," Frank Bridge. The cathedral choir assisted in this program.

March 29—Prelude and Fugue in G major, Mendelssohn; Symphony 4 (Andante Cantabile), Widor; Grand Solemn March in E flat, Smart; Sonata in D minor (Agitato and Cantilene), Rheinberger; "Hosannah," Dubois.

Dewitt C. Garretson, Buffalo, N. Y.—Mr. Garretson, organist and choirmaster of St. Paul's Cathedral, gave a recital in St. Charles Borromeo Church at Detroit March 17. His offerings were as follows: Rhapsodie, Cole; "The Swan," Saint-Saens; Scherzo-Pastorale, Federlein; "Marche Religieuse," Guilman; Minuet Bize; "Finlandia," Sibelius; "Serenade Romantique," Mansfield; Irish Airs—Air from the County Kerry, "The Minstrel Boy" and "St. Patrick's Breast Plate"; Intermezzo, Callaerts; Andante Cantabile, Fifth Symphony, Tschakowsky; "Phantom," Arensky; Toccata, Drifill.

Mr. Garretson gave the municipal recital in Elmwood Music Hall at Buffalo Feb. 24, with this program: "Finlandia," Sibelius; "Sketches of the City," Gordon Balch Nevin; Intermezzo, Callaerts; Toccata, Drifill.

Warren R. Hedden, New York City.—Mr. Hedden gave a recital on the new Skinner organ in Trinity Church April 11 at noon, presenting this program: Toccata and Fugue in D minor, Bach; Pastoral from the Second Symphony, Widor; Fantasia, Dubois; "May Night," Palmgren; Allegro Moderato and Allegro Assai Vivace from First Sonata, Mendelssohn.

Moritz E. Schwarz, New York City.—Mr. Schwarz gave the following noonday programs on the new organ in Trinity Church the week of April 7:

April 7—Toccata in F major, Bach; Romance in E minor, Tschakowsky; "Marche Religieuse," Handel; "Torchlight March," Meyerbeer.

Warren Gehrken, A. A. G. O., Brooklyn, N. Y.—Mr. Gehrken was assisted by George A. Gehrken, violinist, in his recital at St. Luke's Episcopal Church April 23. The organ selections were: Allegro Moderato (Unfinished Symphony), Schubert; "The Bells of St. Anne de Beauve," Russell; "To the Evening Star" ("Tannhäuser"), Wagner; Finale, Sonata Romantica, Yon.

Daniel A. Hirschler, A. A. G. O., Emory, Kan.—Mr. Hirschler, dean of the school of music of the College of Emory, gave three programs on the new three-manual Beuter organ in the United Presbyterian Church of Pittsburg, Kan. One of them was a children's matinee. The house was sold out for all the recitals, speaking well for interest in the organ in a town of 25,000 people. The programs were as follows:

April 8—Passacaglia and "Benedictus," Reger; "Ave Maria," Schubert; Fountain Reverie, Fletcher; Funeral March and Seraphic Song, Finale from Sonata 1 and Cradle Song and Prayer, Guilman; "Orientale," Cui; Bargen's Song on the River Volga, Russian; "Evening Bells and Cradle Song," W. C. MacFarlane; "La Concertina" and Concert Study, Yon.

April 9—Chorale in A minor, Franck;

Song without Words, Bonnet; "Indian Wall," Dvorak; Londonderry Air, arranged by Sanders; "Ave Maria," Arka-delt-Liszt; Finale, from Sonata in G minor, Plutti; Meditation, Sturges; Serenade, Rachmaninoff; "Song of the Basket-Weaver," Russell; Italian Rhapsody, Yon; "The Magic Harp," Meale; Toccata, Mally.

April 9—Children's matinee: Overture to "Mignon," Thomas; Venetian Love Song, Nevin; "Gesu Bambino," Yon; "La Concertina," Yon; "Gavotte Moderne," Lemare; Andante Seraphique, Debat-Ponsan; March from "Aida," Verdi.

Charles Galloway, St. Louis, Mo.—Mr. Galloway's program at Washington University Sunday afternoon, April 13, was as follows: "Christus Resurrexit," Ravanello; "Legende Symphonique," Bonnet; Sixth Symphony (Two movements), Widor; Easter Hymn with Variations, Batiste; "Easter Morn," Lemare; March on Easter Themes, Mark Andrews.

Lily Wadhams Moline, Chicago.—Mrs. Moline of the Christian Science Church of Oak Park gave a vesper recital in the First Methodist Church of Batavia, Ill., April 13, playing these compositions: Concert Overture in C, Hollins; Variations on "Lead, Kindly Light," Moline; "Contrasts," Browne; Elegy—Fugue, Guilman; Spring Song, Mendelssohn; Intermezzo (Sonata No. 1), Moline; Berceuse, Dickinson; "Dreams," Stoughton; Toccata (Sonata No. 2), Moline.

Charles A. H. Pearson, Pittsburgh, Pa.—Mr. Pearson was presented in recital by the Western Pennsylvania chapter, A. G. O., at the Second United Presbyterian Church of Wilkesburg Feb. 18, playing this program: Prelude and Fugue in D major, Bach; "Angelus du Soir" and "Elfes," Bonnet; Chorale in B minor, Franck; Scherzetto and Berceuse, Vierne; Seventh Symphony, Widor.

In a Lenten program given by the Lutheran Choral Society at the First German Lutheran Church April 15 Mr. Pearson presided at the organ, playing: Passacaglia and Fugue, Bach; Chorale Prelude, "O Mensch, bewein' dein Sünde gross," Bach; Adagio from Sixth Symphony, Widor; "Marche Pontificale," from First Symphony, Widor.

Max G. Miranda, A. A. G. O., Beloit, Wis.—Mr. Miranda of the Beloit College faculty gave a recital on the Miller organ in Emmanuel Lutheran Church at Rockford, Ill., March 7, presenting this program: Toccata and Fugue in D minor, Bach; Fifth Sonata, Guilman; Fountain Reverie, Fletcher; Meditation, Sturges; "Will of the Wisp," Nevin; "Au Couvent," Borodin; Allegro con fuoco (Third Sonata), Guilman; Rural Sketches, G. B. Nevin; "The Rising Sun" and "Isle of Dreams," Torjussen; "Springtide," Grieg; Toccata from Fifth Symphony, Widor.

Lilian Carpenter, F. A. G. O., New York City.—Miss Carpenter, with Miss Anita Palmer, violinist, gave a joint recital in the Wanamaker Auditorium April 8 and the program was broadcast by station WJZ of the Radio Corporation of America. Miss Carpenter's numbers included: Sixth Symphony (Allegro, Adagio and Finale), Widor; Prelude and Fugue in A minor, Bach; organ, violin and piano, "Hymn to St. Cecilia," Gounod; Prelude to "The Deluge," Saint-Saens; "The Primitive Organ," Yon; Finale, Vierne.

Frank E. Ward, New York City.—In his half-hour Sunday evening recitals at the Church of the Holy Trinity Mr. Ward has offered these programs:

March 16—Fantasia and Fugue in A minor, Richter; Holberg Suite (Gavotte and Rigaudon), Grieg; Andante (Piano Concerto in D minor), Mozart; March from "Rienzi," Wagner.

March 23—Pastoral, Franck; "Where Dusk Gathers Deep," Charles A. Stebbins; Rigaudon, Rameau; Offertoire in D flat, Salome; "Warum," Schumann; "Entree du Cortège," Dubois.

Horace M. Hollister, Muskegon, Mich.—On Thursday afternoons during Lent Mr. Hollister gave a series of lecture-recitals in Muskegon. At these recitals he presented brief sketches of the composers and their works in addition to the organ selections played on the new three-manual Hook & Hastings organ. The programs in detail follow:

March 6—Melody in F, Rubinstein; Andante Cantabile (String Quartet), Tschakowsky; "Marche Slav," Tschakowsky.

March 13—Romance, Svendsen; Elegiac Melody, Grieg; "Ase's Death," Grieg; "Morning," Grieg.

March 20—"The Swan," Saint-Saens; "Reverie du Soir," Saint-Saens; Scherzo, Rousseau; Romance, Debussy; "Romance sans Paroles," Bonnet.

March 27—Humoresque, Dvorak; Largo from "New World" Symphony, Dvorak; "Liebestraum," No. 3, Liszt.

April 3—"Salut d'Amour," Elgar; Berceuse, Hollins; Intermezzo in A flat, Hollins.

April 10—"Pilgrims' Chorus," Wagner; "Traume," Wagner; "Good Friday Spell" ("Parsifal"), Wagner.

Stanley Martin, Chicago.—Mr. Martin, organist of St. Mark's Episcopal Church, Evanston, and of the Sunday Evening Club of Chicago, gave the following program in a recital at the Englewood Methodist Church March 31: Concert Overture, Hollins; "Song of the Basket Weaver," Russell; Scherzo, Faulkes; "Harmonies du Soir," Karg-Elert; Intermezzo (Suite No. 1), Rogers; "Variations de Concert," Bonnet; "Evening Bells and Cradle Song," MacFarlane; "Chanson," Candlyn; "The Curfew," Horsman;

Scherzo (Fifth Sonata), Guilman.

At the Presbyterian Church of Laporte, Ind., March 10 Mr. Martin played: Suite in F, Corelli; "Song of the Basket Weaver," Russell; Scherzo, Faulkes; Nocturne, Ferrata; Intermezzo (First Suite), Rogers; "Chanson," Candlyn; "L'Organo Primitivo," Yon; "Caprice Heroique," Bonnet.

Mr. Martin's programs at the Sunday Evening Club, which are broadcast from station KYW, have included the following:

March 23—Sonata in A, Borowski; "Contrasts," Browne; "Le Bonheur," Hyde.

April 6—"Marche Militaire," Schubert; "Song of the Basket Weaver," Russell; Fugal Prelude, Schminke; "Chant de Bonheur," Lemare.

Frank W. Van Dusen, A. A. G. O., Chicago.—Mr. Van Dusen gave the dedicatory recital on the Hinners organ in the new edifice of the Methodist Church at Sibley, Ill., the evening of April 19 and played at the dedicatory services of the church Easter day. His offerings in the recital were as follows: Grand March from "Aida," Verdi-Shelley; Andantino, D flat, Lemare; "Finlandia," Sibelius; "Pilgrims' Chorus" and "To the Evening Star," from "Tannhäuser," Wagner; Gavotte "Mignon," Thomas; Finale, Sonata in G minor, Plutti; Largo, Handel; Evensong, Johnston; "Christmas in Sicily," Yon; A Southern Fantasy, Hawke; Melody, Dawes; Toccata (Gothic Suite), Boellman.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—Mr. Kraft's program in his recital at Trinity Cathedral April 7 consisted of the following works: Sonata in A minor (Moderato and Intermezzo), Rheinberger; Chorale Prelude, "Hark! A Voice Saith 'All Are Mortal,'" Bach; Prelude and Fugue in G major, Bach; Evening Song, Schumann; Serenade, "Grasse, Kyrie, Queen," "Meditation," Ste. Clothilde; James; Cantabile from Sixth Symphony and Finale from Eighth Symphony, Widor.

A. Cyril Graham, Rock Island, Ill.—For the sixth artist concert of the Anstans College series this season Mr. Graham gave an organ program at Trinity Lutheran Church, Moline, March 28, assisted by the A Cappella Choir. The organ selections included: Fantasia and Fugue in G minor, Bach; Sonata, No. 12, Rheinberger; "Elfes," Bonnet; Prize Song from "The Mastersingers," Wagner; "The Angelus," Massenet; Allegro di molto con fuoco, Saint-Saens; "Hymn of Glory," Yon.

Henry F. Seibert, New York City.—In his radio recital from the Skinner studio April 27 Mr. Seibert played: "Dawn," Kyrle Jenkins; "Hosannah," Dubois; "I Know That My Redeemer Liveth," Handel; Fountain Reverie, Fletcher; Two Folk Songs—"Robin Adair" and "Loch Lomond," "Christus Resurrexit," Ravanello; "Told at Twilight," Hueter; Toccata in F, Mansfield; "The Palms," Faure; Wedding Song, Dubois; Halle-lujah Chorus, Handel; Two Easter carols—"The Strife Is O'er" and "Jesus Christ Is Risen Today."

On May 4 Mr. Seibert will play: Good Friday music from "Parsifal," Act 3, Wagner; "Evening Chimes," Wheldon; Toccata in D, Kinder; "The Nightingale and the Rose," Saint-Saens; Romance, MacDowell; "Ave Maria," Schubert; Adagio and Allegro Vivace (Sonata 1), Mendelssohn; Two Folk Songs, "My Old Kentucky Home" and "Home, Sweet Home"; "Indian Lament," Dvorak; Caprice ("The Clown"), Gordon Balch Nevin; Two Familiar Hymns—Tune familiarly known as Gofschalk's "Last Hope" and "Day is Dying in the West"; "March of the Priests," Mendelssohn.

At the Town Hall, New York, in recitals in connection with noonday services under the auspices of the Lutheran churches of Greater New York, Mr. Seibert played:

April 14—Sonata Cromatica (first movement), Yon; "Chanson," Kinder; "Ave Maria," Schubert.

April 15—Adagio and Allegro Vivace (Sonata 1), Mendelssohn; Largo, Handel.

April 16—Sonata in D minor (first movement), Pagella; Chorale, Brahms.

April 17—Toccata and Fugue in D minor, Bach; "At Evening," Kinder.

April 18—Adagio Triste, Yon; "Liebster Jesu, wir sind hier," Bach; "Abendlied," Schumann.

At the City College, April 29, he played: Grave Maestoso-Allegro (First Sonata), Pagella; "Liebster Jesu, wir sind hier," Bach; Toccata, Purcell; Mansfield; "At Evening," Kinder; Second Concert Study, Yon.

Marshall Bidwell, Cedar Rapids, Iowa.—Mr. Bidwell gave the following program in a recital before the Iowa music teachers' convention at the Central Christian Church, Des Moines, April 5: Passacaglia, Bach; Canon, Schumann; Scherzo from Second Symphony, Vierne; Allegro Vivace from Fifth Symphony, Widor; Andante Cantabile from Fourth Symphony, Widor; "Clair de Lune," Karg-Elert; Finale from First Symphony, Vierne.

Under the auspices of the chapel society of the First Presbyterian Church of Cedar Rapids he played this program April 15 at Sinclair Chapel, Coe College: Allegro (Symphony 6), Widor; "Clair de Lune," Karg-Elert; Overture to "A Midsummer Night's Dream," Mendelssohn; Scherzo (Symphony 2), Vierne; "Morning" ("Peep Gynt Suite"), Grieg; "Will of the Wisp," Nevin; Serenade, Widor; Nocturne (from "A Midsummer Night's

Dream"), Mendelssohn; piano and organ; "War March of the Priests" (from "Athalie"), Mendelssohn (Louise Crawford, pianist).

Fountain P. Leigh, St. Louis, Mo.—In his recitals every Sunday evening before the service at the Third Baptist Church Mr. Leigh has presented these offerings:

March 30—Request numbers: "Barcarolle," Offenbach; "Ronde d'Amour," Westerhout; "Marche Champetre," Boex; Andante in G, Batiste.

April 6—"Will of the Wisp," Nevin; "An Eastern Idyl," Stoughton; "Cantilene du Soir," Kinder; "Softening Shadows," Stoughton.

April 13—"The Palms," Faure; "To the Rising Sun," Torjussen; "Midnight," Torjussen; "A Memory," Stebbins.

April 20—"Laudate Dominum," Sheldon; "Tranquility," Torjussen; "Dreams," Torjussen; "In the Twilight," Sellars.

Fred Faassen, Zion, Ill.—Mr. Faassen's programs at Shiloh Tabernacle in April have included the following:

April 6—"Erotikon," Sjögren; Eleventh Nocturne, Chopin; March in G, Galbraith; Minuet in G, Beethoven; Allegretto, Foote; Meditation, Lacey; Intermezzo, Steane; Postlude in E flat, Abernathy.

April 20—"Marche Pontificale," Lemmens; Vorspiel to "Oho Visconti," Gleason; "In the Garden," Goodwin; "The Palms," Faure; Grand Chorus, Salome; "Resurrection Morn," Johnston; Ceremonial March, Harris.

Samuel A. Baldwin, New York City.—In his recitals at the City College in April Mr. Baldwin had the following programs:

April 2—"Paean of Praise" (Ritornello and Fugue), A. Herbert Brewer; Concert Adagio in E major, Merkel; Fugue in E flat major, Bach; Cantilene from Second Symphony, Edward Shippen Barnes; "A Cheerful Fire" and "The Wind in the Chimney" (From "Fireside Fancies"), Joseph W. Clokey; Theme (Varied) in E, Faulkes; Serenade, Schubert; "Grande Piece Symphonique," Franck.

April 6—Sonata No. 2, Borowski; Oriental Sketch, Foote; Toccata in F, Bach; Cradle Song, Charles A. Sheldon; "A Desert Song," Sheppard; "In the Morning" and "Ase's Death," Grieg; "Benediction Nuptiale," Hollins; Symphonic Poem, "Les Preludes," Liszt.

April 9—Wagner Program: Overture to "Tannhäuser"; Prelude to "Lohengrin"; "Isold's Death Song" from "Tristan"; Prize Song from "Die Meistersinger"; Prelude to "Parsifal"; Magic Fire Scene from "Die Walküre"; "Dreams" from "Tristan"; Wallaha Scene from "Das Rheingold."

April 16—Magnificat in D minor, Le-maigre; Chorale Preludes, "My Inmost Heart Doth Yearn" and "A Rose Breaks into Bloom," Brahms; Toccata and Fugue in D minor, Bach; "Springtide," Grieg; "Memories," Cadman; Weeping, Mourning," Liszt; "By the Sea," Schubert; Good Friday Music from "Parsifal," Wagner.

April 30—Sonata No. 1 in D minor, Guilman; Evening Song, Schumann; Toccata in F, Bach; "From Chapel Wall," Theodore Hoeck; "Oh, the Lifting Spring-time," Stebbins; Improvisation-Caprice, Jongen; Meditation from "Thais," Massenet; Finale from First Symphony, Vierne.

J. Lewis Browne, Mus. D., Chicago.—Dr. Browne gave the following in a recital at Sacred Heart Church, University of Notre Dame, Ind., March 30: Prelude (C minor), Bach; Andante from Orchestral Suite (paraphrased), Arthur Bird; "Gaudium Igilur" (MS.), Bossi; Andantino, Robert Schumann; Ballet, Debussy; "Scherzo Symphonique," Browne; Prelude and Fugue in F ("The Synchronous"), Keller; Extemporization.

Allan Bacon, A. A. G. O., San Jose, Cal.—Mr. Bacon gave the following program in a recital at the Methodist Church of Tulare, Cal., April 3: Concert Overture in E minor, Rogers; Scherzo, from Sonata in E minor, Rogers; Largo, from "New World" Symphony, Dvorak; Variations on a Scotch Air, Buck; Suite, "In Fairyland," Stoughton; "The Swan," Saint-Saens; Fantasia on "Jerusalem, the Golden," Spark; "Quietude," Read; Toccata, from Fifth Symphony, Widor.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—In a recital at Calvary Episcopal Church Sunday afternoon, March 16, Mr. Steuterman played: Prelude to "Parsifal," Wagner; Ballet, Debussy; Barcarolle, A. Haydn Leary; Toccata and Fugue in D minor, Bach; "Cuckoo" from Summer Sketches, Lemare; Largo, from Symphony "From the New World," Dvorak; "Rapsodia Italiana," Yon; Military March from Pianoforte Duets, Schubert; "Valse Triste," Sibelius; "Finlandia," Sibelius.

Miss Eleanor Fields, A. A. G. O., Philadelphia, Pa.—Miss Fields, organist of the Falls Methodist Church, East Falls, on the evening of March 30 played the following program: Idylle-Legend, MacDowell; Concert Overture, K. I. N. d. e. r; "Pounding Sparkling in the Sunlight," Goodwin; "Japanese Sunset," Deppen; Spring Song, Hollins; "By the Firelight," Mabel Pallatt; Offertoire in D minor, Batiste; "Eplilogue," Miller.

Ferdinand V. Anderson, Elyria, Ohio.—Mr. Anderson gave an organ recital the afternoon of March 24 for the Musical Art Society at St. Andrew's Church, playing these selections: Fugue in G minor, Bach; Adagio from Second Symphony, Widor; Toccata, Dubois; "The Nightingale and the Rose," Saint-Saens; Capriccio from Third Organ Sonata, Rogers; "Dreams," Stoughton; "Marche Triomphale," Dubois.

RECITAL PROGRAMS

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson gave the following program in Appleton Chapel, Harvard University, the afternoon of March 25: Toccata in F, Bach; Adagio and Intermezzo (Sixth Symphony), Widor; Andante Maestoso and Allegro Risoluto (Sonata in C minor), Salome; Reverie, Bonnet; Scherzo (Second Symphony), Vierne; Chorale Prelude on the Welsh Tune "Rhosymedre" ("Lovely"), Vaughan-Williams; "Rosace" ("Rose Window"), Mulet; Finale, Franck.

In a recital for the New England chapter, A. G. O., at the Harvard Club March 9 he played: Toccata in F, Bach; Andante, Franck; Sonata in C minor, Salome; Scherzo (Symphony 2), Vierne; Chorale Prelude, "In Thee Is Gladness," Bach; Two Organ Pieces ("Stella Matutina" and "Caprice Heroique"), Bonnet; "Rosace," Mulet; Finale (Symphony 6), Widor.

In a recital at Wellesley College April 15 Mr. Robinson played: Toccata in F, Bach; Intermezzo, Cantabile and Finale (Symphony 6), Widor; Andante in B, Cesar Franck; Fantasia in F, Mozart; "Rose Window," Mulet; Chorale Preludes, "Schmücke Dich" and "In Dir is Freude," Bach; Reverie and "Caprice Heroique," Bonnet.

In his recital at King's Chapel April 7 he played: Fantasia and Fugue in G minor, Bach; Andante (Symphony 4), Widor; Toccata, Fugue, "Noli," Mulet; "Carillon," Wolstenholme; Adagio (Symphony Pathétique), Tschakowsky; Finale in B flat, Cesar Franck.

Albert Reeves Norton, Pittsburgh, Pa.—Mr. Norton gave the following program at the Schenley High School auditorium on the new Skinner organ April 2: Allegro Moderato, G. Waring Stebbins; Spring Song, Hollins; Prelude and Fugue, G major, Bach; Two Negro Spirituals ("Deep River" and "Nobody Knows the Trouble I See"), arr. by Gillette; Scherzo Symphony, Faulkes.

In a recital preceding the Lenten services at Greenwood Presbyterian Church earlier the same evening Mr. Norton played: Sonata No. 6, Chorale with variations, Mendelssohn; Springtime Sketch, Beebe; "Speranza," Yon; Evensong, Martin.

Marguerite Nell Folger, Greensboro, N. C.—Miss Folger, a member of the class of 1924 and a pupil of George M. Thompson, head of the organ department at the North Carolina College for Women, gave a recital in the college auditorium April 9, playing this program: Toccata and Fugue in D minor, Bach; "Song of the Basket-Weaver," Alexander Russell; Caprice, Guilmant; Chorale, Cesar Franck; Cantilena Pastorale, Guilmant; Toccata from Fifth Symphony, Widor.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at the Reed College chapel April 8 Mr. Becker presented the following program: Voluntary in D major, Dr. William Croft; "Oh, the Lifting Springtime," C. A. Stebbins; "Hymn to the Sun," Rimsky-Korsakoff; "The Pipes of Pan," Godard; Prelude and Fugue in D major, Bach; "On Wings of Song," Mendelssohn.

James Robert Gillette, Northfield, Minn.—In his recitals at Carleton College Mr. Gillette has offered these programs:

April 13—"Marche Slav," Tschakowsky; "In Springtime," Kinder; "Messe du Mariage," Dubois.

April 20—"Good Friday Spell," Vrethblad; "Gethsemane," Malling; "Resurrection Morn," Johnston; "Cristo Trionfante," Yon; "Adoremus," Ravina; "Christus Resurrexit," Ravanello.

April 27—"First Sonata, Borowski; "In Springtime," Chaffin; Prelude and Fugue in D, Bach; "An Indian Romance," Lawrence; Toccata, Renaud.

March 30 at Fargo, N. D., he played: Sonata No. 5, Guilmant; Gavotte, Durand; Fantasia in G, Bach; Theme and Variations on an old French Air, Dubois; "Desert Song" (Oriental Sketches), Gillette; Slavic Rhapsody, Friedemann; "In Springtime," Kinder; Scotch Fantasy, Macfarlane.

Daniel R. Philippi, Pittsburgh, Pa.—Mr. Philippi, organist of the Church of the Ascension, who substituted for Charles Heinroth at Carnegie Music Hall the evening of April 12, played the following program: Prelude in B minor, Bach; "Ballet of the Spirits," from "Orpheus," Gluck-Jennings; Intermezzo from Sixth Symphony, Widor; Pastorale in A major, Guilmant; Sonata, "The Ninety-fourth Psalm," Reubke; "Dreams," Wagner; Chorale No. 3, in A minor, Franck.

C. Albert Scholin, Waterloo, Iowa—In his Sunday evening recitals before the services at the First Methodist Church Mr. Scholin has played:

March 2—"Caprice Heroique," Bonnet; "An Indian Serenade," Vibbard; "In the Garden," Goodwin.

March 9—Sonata No. 2, Mendelssohn; "The Primitive Organ," Yon.

March 16—"Prayer," Lemaigre; "Chant Pastoral," Dubois; "At Twilight," Sellars; "Marche Triomphale," Callaerts.

March 23—Largo from "New World" Symphony, Dvorak; "La Concertina," Yon; Andantino in D flat, Lemaire; Postlude in E flat, Faulkes.

Frank M. Church, Greensboro, N. C.—In his recital at Greensboro College Mr. Church, director of the department of music, has played these numbers in recent weeks: Prelude in G sharp minor, Reger; Arabian Song, Anis Fulehan; Toccata in D minor, Mally; "Cradle Song," Ethel Leginska; "Beatitude" from "Life of St. Francis," Bossi; Finale, First Symphony, Maquaire; "Ethelinda," Sherwood; "June on the Boulevard, Hol-

lywood," Cadman; "The Ninety-fourth Psalm," Reubke; "Messe de Mariage," Dubois; Sixth Symphony, Widor; Capriccio, Capocci; Canzone, Zipoli; Rustic March, Fumagalli; "Landler," Sgambati; Overture to "William Tell," Rossini.

Paul G. Hanft, Boise, Idaho—In a series of recent recitals preceding the evening service at St. Michael's Cathedral Mr. Hanft has played:

March 2—Schubert: First movement from Unfinished Symphony; Serenade; "Ave Maria"; "Moment Musical" No. 2; "Marche Militaire."

March 9—Beethoven: Minuet in G; Bagatelle No. 2; First movement, "Sonata 'Athetique'; Andante from Symphony in C minor.

March 16—Mendelssohn: Wedding March from "Midsummer Night's Dream"; Sixth Sonata.

March 23—Schumann: "Abendlied"; "Warum"; Album Leaf; "Trümerei"; "March 30—Wagner: Prelude to 'Parsifal'; Minster March from 'Lohengrin'; Elizabeth's Prayer and Song to the Evening Star, from 'Tannhäuser'.

April 6—Bach: Cathedral Prelude and Fugue; Trio in D minor; Toccata and Fugue in D minor.

April 13—American composers: "Night" and "Dawn," Cyril Jenkins; Indian Serenade, Vibbard.

M. Lochner, River Forest, Ill.—Mr. Lochner played at the dedication of the fourteen-story Estey organ in the Windsor Park Lutheran Church, Chicago, April 6. His program consisted of the following numbers: First Sonata, Mendelssohn; "At Evening," Buck; "Sunset and Evening Bells," Federlein; "Herzlich tut mich verlangen," Bach; Good Friday Spell, Vrethblad; "Resurrection Morn," Johnston; Finale from First Sonata, Guilmant (with cadenza by Middelschulte).

Russell Hancock Miles, Urbana, Ill.—Mr. Miles' program at the University of Illinois Auditorium April 13 was as follows: Sonata in E minor, Merkel; Prelude (MS), Berwald; Passacaglia, Bach; "Lamentation," Moussorgsky; Reverie, Julius B. Cohen; "The Bells of St. Anne de Beaupre," Russell.

George M. Thompson, Greensboro, N. C.—Mr. Thompson gave this recital Friday, March 21, at 12:15 p. m., at the North Carolina College for Women: Minuet from the "Suite Gothique," Boellmann; "Chanson Triste," Tschakowsky; Capriccio, Lemaigre; Prayer from "Der Freischütz," Weber; Gavotte, Martini; Overture to "Stradella," Flotow.

Charles Hopkins, Urbana, Ill.—The following selections were played at the University of Illinois Sunday recital March 30 by Mr. Hopkins: Allegro Marziale in A ("Iphigenia in Aulis"), Gluck; First Symphony, Vierne; Chorale, Bossi; Minuet from "L'Arlesienne" Suite No. 1, Bizet; Pastorale, Franck.

Frederick N. Shackley, Boston, Mass.—At the First Baptist Church, Brockton, Mr. Shackley used the following in twenty-minute recitals before evening services: Compositions by Wagner: Prelude to "Lohengrin," "To the Evening Star," and "Pilgrims Chorus"; Largo, Handel; Largo from "New World" Symphony, Dvorak; "An Elizabethan Idyl," Noble; "Chanson Triste," Tschakowsky; Canzone in F minor, Hall; "The Lost Chord," Sullivan; Scherzo from Sonata 5, Guilmant; "Ossu Bambino," Yon; "The Caravan of the Magi," Maunder; Pastorale, Scarlatti; "Trümerei" and Romance, Schumann; "Sunset Meditation," Biggs; Cantilena, Salome; Evensong, Martin; Pastorale in G, Matthews; Offertory in D flat, Salome; Minuet in G, Beethoven; "A Cloister Scene," Mason; "Abendlied," Schumann; Meditation in F, Rogers; Präludium, from Sonata in C minor, Rheinberger; "Humoreske," Dvorak; Toccata in G, Dubois; "Andantino in D flat" (by request), Lemaire; Cavatina, Raff; Sextet from "Lucia," arr. by Lemaire; "Flat Lux," Dubois; "The Rosary," Nevin; "Suite Arabesque," Holloway; "Chant Pastoral," Dubois; Offertory in E flat, Wely; Berceuse in D flat, Spinney.

Arthur B. Jennings, Jr., Sewickley, Pa.—In his recital as guest organist before the Lancaster Association of Organists Feb. 26 at the First Presbyterian Church of Lancaster Mr. Jennings' selections were: Allegro from Sixth Symphony, Widor; Three Pieces—Pastorale Chorale Prelude, "Be Glad Now," and Gigue in A major, Bach; "Grande Piece Symphonique," Franck; Baptismal Theme, T. Carl Whitmer; "Ballet of the Spirits," Gluck; Finale in B flat, Franck.

Mrs. Forrest McGinley, Oklahoma City, Okla.—Mrs. McGinley, a pupil of Hugh McAulis, F. A. G. O., gave a recital at St. Luke's Methodist Church April 19, playing this program: Prelude in G minor, Bach; Gavotte, Martini; Fourth Symphony, Widor; Andante (String Quartet), Tschakowsky; Third Chorale, Franck; "The Primitive Organ," Yon; "Dreams," Stoughton; Toccata (Fifth Symphony), Widor.

Frank Merrill Gram, Potsdam, N. Y.—Mr. Gram has given the following recent programs at the Normal Auditorium:

March 16—Chorale, "Wachet auf, ruft uns die Stimme," Bach; "Pilgrims Chorus" from "Tannhäuser," Wagner; "Romance sans Paroles," Bonnet; "Angels' Serenade," Braga; Toccata from Fifth Symphony, Widor; "Evening Bells and Cradle Song," Macfarlane.

March 30—Two Chorales, "O Sacred Head, Now Wounded" and "All Men Must Die," Bach; "By Babylon's Wave," Gounod; "Liebestod" from "Tristan und

Isolde," Wagner; "Jesu, Word of God Incarnate," Gounod; "The Words of Love from the Cross," Malling.

William H. Barnes, Chicago—In a recital on the new Möller organ at Olivet Baptist Church April 7 Mr. Barnes played as follows: Concert Overture in B minor, Rogers; Andante Cantabile (String Quartet), Tschakowsky; Largo ("New World" Symphony), Dvorak; Scherzo (Second Sonata), Rogers; "Christmas in Sicily," Yon; Andantino, Lemaire; "Beside the Sea," Schubert; Caprice Heroique, Bonnet.

Herbert Foster Sprague, New York—Mr. Sprague visited Grand Rapids, Mich., in April and gave a recital on the new Skinner organ in the Fountain Street Baptist Church April 18, presenting the following program: Toccata and Fugue in D minor, Bach; "Ave Maria," Arkadelt; "Clair de Lune," Karg-Elert; Second Symphony (Allegro), Vierne; Cantilena Pastorale, Guilmant; "Solitude," Ward; "In the Grotto" ("Sea Sketches"), Stoughton; Grand March from "Aida," Verdi; Allegro I, from Sixth Symphony, Widor.

John Knowles Weaver, A. A. G. O., Tulsa, Okla.—Mr. Weaver gave a recital March 28 at Tulsa for the pupils of the city schools at Centenary M. E. Church, and a large audience composed of children from six schools heard a program arranged for young people, as follows: Grand March from "Aida," Verdi; "Pilgrims Chorus" from "Tannhäuser," Wagner; "Christmas in Sicily," Yon; "Cuckoo in the Woods," Sternberg; "Frogs and Crickets," Grant-Schaefer; "Cinderella Suite," John Knowles Weaver; Overture, "William Tell," Rossini.

Frank Howard Warner, Bronxville, N. Y.—In his monthly recital at Christ Church the afternoon of March 30 Mr. Warner's program was as follows: Toccata, Kinder; "To a Wild Rose," MacDowell; Evening Song, Schumann; "A Cloister Scene," Mason.

Elmer Ende, Portsmouth, Ohio—In a recital at the Bigelow M. E. Church April 3 Mr. Ende played as follows: Prelude in D minor, Clerambault-Guilman; "Soeur Monique," Couperin; Fugue in C, Buxtehude; Sonata, Op. 98, in A minor, Rheinberger; Nocturne, Ferrata; "Chinoiserie," Swinnen; "En Bateau," Debussy-Rogues; "Tavanay" (Concert Minuet), Vincent; "Evening Bells and Cradle Song," Macfarlane; Introduction to Act 3, and Bridal Chorus from "Lohengrin," Wagner.

Mr. Ende gave a recital at the First Methodist Church of Ironton, Ohio, March 4, with this program: Fugue in E flat (St. Ann's), Bach; Madrigale, Simonetti-Shelley; Prayer and Cradle Song, Guilmant; Grand Offertory, No. 2, in D ("St. Cecilia"), Batiste; Caprice, Sheldon; "From the South," Gillette; "Oralaime" (Gavotte), Vincent; Spring Song, Hollins; "For the Forest," Durand-Guilman; Andantino in D flat, Lemaire; Triumphant March, Erb.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium: Triumphant March, Purcell; "The Magic Harp," Meale; "Consolation" (D flat), Liszt; Prelude to "Parsifal," Wagner; "Ave Maria," Schubert; Prelude and Fugue in E minor, Bach; Prelude to "Faust," Gounod; "March of the Magi Kings," Dubois; "The Little Shepherd," Debussy; "In Church" (Suite for Organ), Hastings. In a popular program at the First Baptist Church of Berkeley, Cal., assisted by Leona Hastings Blank, pianist, April 11 Mr. Hastings played: "Creation Hymn," Beethoven; "O Star of Eve," from "Tannhäuser," Wagner; Largo, Handel; Piano and Organ, "Kamennoi Ostrow," Rubinstein; "In Church" (Suite for the organ), Ray Hastings; Serenade, Toselli; Sextet from "Lucia di Lammermoor," Donizetti; Piano and Organ, Closing Scene from "The Rheingold" ("Entry of the Gods into Valhalla"), Wagner; Preludes, Numbers 7 and 20, Chopin; "To a Wild Rose," MacDowell; "Marche aux Flambeaux," Clark.

Lorenzo P. Oviatt, St. Augustine, Fla.—In his twilight musicales at the Memorial Presbyterian Church recently Mr. Oviatt has played:

March 23—"Sunrise," Karg-Elert; Caprice, Guilmant; Sixth Organ Symphony, Widor.

March 16—Fantasia, Best; Spring Song, Hollins; Capriccio, Lemaigre; "Dreams," Stoughton; "Salvadora," Federlein; Scherzo, Parker; "Marche Religieuse," Guilmant.

On Palm Sunday at the twilight service Mr. Oviatt played: Sonata in F sharp, Rheinberger; "Sous La Feuille," Thome; Cradle Song, Spinney; Scherzo, Jadasohn; Fantasia, Sjögren; "Love's Old Sweet Song," Lemaire; "Hosanna," Wachs.

Easter afternoon the program was as follows: Grand Responsive Chorus, Gluck; "Where Wild Judea Stretches Far," Stoughton; Variations on "O Filii," Deplantay; "Awake, the Trumpets, Lofty Sound," Handel; "Hallelujah," Handel; "Swing Low, Sweet Chariot," Lemaire; Toccata (Symphony 5), Widor.

Walker Taylor, San Jose, Cal.—Mr. Taylor gave the sixteenth student recital of the conservatory of the College of the Pacific the afternoon of April 13, playing: Theme and Variations in E major, Faulkes; Allegro in F sharp minor, Guilmant; Prelude and Fugue in E minor, Bach; Scherzo, Symphonique, Faulkes; "In Moonlight," Kinder; "Gavotte Moderne," Lemaire; Epilogue, Willan.

Beatrice Walton, San Jose, Cal.—Miss Walton gave the following program in a student recital at the College of the Pacific the afternoon of March 30: Fantasia

in C major, Franck; "An Elizabethan Idyl," Noble; Andante Cantabile (Fourth Symphony), Widor; Romanza in D, Parker; "March Nocturne," MacMaster-Biggs; "By the Brookside," Boisdeffre; "Echo Bells," Brewer; Sonata No. 3, in C minor, Guilmant.

Palmer Christian, Ann Arbor, Mich.—In a recital at the First Baptist Church of Savannah, Ga., March 11, Mr. Christian played: Sonata in G, Op. 28, Elgar; "Minuetto antico e Musetta," Yon; "Benediction," Karg-Elert; Rhapsody, Cole; Adagio in A minor, Bach; Rondo Capriccio, Lemaire; Berceuse, Spinney; Scherzo (Fifth Sonata), Guilmant; Prelude to "Lohengrin," Wagner; "Ave Maria," Schubert; Finale (First Symphony), Vierne.

Before a full house Mr. Christian gave a recital April 16 at Greensboro College, Greensboro, N. C., of which Frank M. Church is director of the department of music. Mr. Christian played as follows: Sonata in G major, Op. 28, Elgar; "Minuetto antico e Musetta," Yon; Intermezzo, Hollins; Toccata, Adagio and Fugue in C, Bach; Prelude to "La Damselle Elue," Debussy; "Pantomime," Jepson; "Benediction," Karg-Elert; Toccata, de Mereaux; "Trümerei," Strauss; Rhapsody, Cole.

H. Matthias Turton, Chatham, Ont.—Mr. Turton, organist of St. Andrew's Presbyterian Church in Chatham and formerly organist of St. Aidan's Church in Leeds, England, and conductor of the Leeds New Choral Society, gave his second recital in Chatham since his arrival from England on the evening of March 7. His offerings were: Concert Overture, in C minor, Hollins; Scherzo in F, Hofmann; Fugue in A minor, Bach; Fantasia in F minor, Mozart; Scherzo, W. S. Hoyte; Allegro (Symphony No. 2), Vierne; Concerto No. 12, Corelli; "Chant sans Paroles," and "Chant de Printemps," Bonnet; Improvisation and "Etude Symphonique," Bossi.

Rollo Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland gave the first of two Lenten recitals at the First Methodist Church of Asbury Park, N. J., at the invitation of the organist, Mrs. Bruce S. Keator, on the afternoon of April 11. His program included: Pasacaglia, Bach; Nocturne in D major (by request), Maitland; Canonetta, S. Marguerite Maitland; Spring Song, Mendelssohn; "Marche Slav," Tschakowsky.

Mark Andrews, F. A. G. O., Montclair, N. J.—Mr. Andrews was the guest organist at the First M. E. Church of Asbury Park, N. J., in a Lenten recital the afternoon of April 18, presenting the following program: Adagio, First Sonata, Mark Andrews; Scherzo, Second Sonata, Andrews; Good Friday Music ("Parsifal"), Wagner; "Kol Nidrei" (Traditional Hebrew Melody for the Day of Atonement), Max Eruch; "In Paradisum," Dubois; Intermezzo, Callaerts; "Finlandia," Sibelius.

Dr. John T. Erickson, New York—Mr. Erickson dedicated a Möller two-manual organ in the Swedish Lutheran Church, West New York, N. J., March 31. The following numbers were rendered: Festival Prelude on Luther's Hymn, "A Mighty Fortress," Faulkes; "Jubilate Deo," Silver; "Nightingale and the Rose," Saint-Saens; Alpine Fantasy, Flager; "Hymne Celeste," Friml; Hall-lujah Chorus, Handel.

Mr. Erickson's composition "Ebenezer" was sung by the choir of the church.

Clairene E. Heckler, Harrisburg, Pa.—Mr. Heckler gave this program at the First United Brethren Church the evening of March 10: Sonata 6, Mendelssohn; Toccata and Fugue in D minor, Bach; "At Twilight," Stebbins; "Larkwood" (Idyl), Shure; "Thanksgiving," Demarest; Berceuse No. 2, Kinder; "The Rippling Brook," Gillette; Allegro in F sharp minor, Guilmant; Pastorale and Finale from Sonata 1, Guilmant.

Guy C. Filkins, Detroit, Mich.—Mr. Filkins, who is to go to Paris this month to spend the spring and summer in study, gave the final recital of the series at the Central Methodist Church March 4, his offerings including: "Dawn," Jenkins; Allegretto, Wolstenholme; "Liebestraum," Liszt-Nevin; "Caprice de Concert," Archer; Largo ("New World" Symphony), Dvorak; Rural Sketches, Nevin; "Pilgrims Chorus" ("Tannhäuser"), Wagner.

Edward Gould Mead, Tiffin, Ohio.—In his vespers recital at Heidelberg University March 2 Mr. Mead played: Prelude in C minor, Mendelssohn; "Minuetto antico e Musetta," Yon; First Movement from Fifth Symphony, Widor; Serenade, Schubert; "Marche Religieuse," Guilmant.

Miss Duck Gives Gaul's Passion.

Gaul's Passion Service was sung at St. Luke's Church, Atlanta, Ga., the evening of April 16 by the choir under the direction of Miss Dora Duck, organist and director. At the beginning of the processional, which was the Beethoven Funeral March, the lights in the church were lowered and an atmosphere of solemnity befitting the commemoration of Christ's passion and death was maintained throughout the service. Miss Duck's musicianship as evidenced by her own playing and her results as director of the chorus were highly commended.

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Failure of subscribers to notify this office of changes in address—and sometimes of changes in name consequent upon marriage—is one of the most frequent causes of annoyance and expense to The Diapason. In justice to yourself and to this paper, please do not fail to notify us promptly if you contemplate moving, so that your copy may be sent to the correct address and may reach you without interruption or delay. Make it a point in any case to look at the label on your paper and if there is any error in the name or address, drop us a postal card. You owe us that much co-operation in our effort to keep our mailing list up-to-date.

NOT A KINDLY LIGHT

How the church choirs of New York City are conducted is the burden of a story in the Saturday Evening Post which purports to draw for the multitude which reads that weekly publication a true picture of the inside workings of the musical side of the churches of the metropolis and of cities in general. Hiding behind the veil of anonymity, a woman writer uses the attractive title "Lead, Kindly Light" for her subject and proceeds to give her experiences in the upward path from a vocal neophyte from Kansas looking for a \$300 job to the attainment of what appears to be the highest goal—marriage to the last and best of the organists who helped her get her various positions.

Of course such articles must have some of the "human interest" features to make them acceptable to the publisher, and so we have hardly turned to the first continuation from a front to a back page when the married organist for whom she first sang—a man of wife and family—is trying to kiss her—with indifferent success—according to the undoubtedly veracious chronicle. This soprano goes on from column to column and from job to job, in quartet and chorus, and draws a picture which makes the organists and the music committees and the agencies and everybody else connected with church music as cold-blooded, as unreligious, as unmoral, as selfish as can be. Everything is full of "intrigue." The one touch of virtue is the writer's own—she is beautiful, as she takes occasion to reveal; her voice wins her positions easily, and she is a sort of redeeming feature of the whole situation—except, of course, for that final organist who is now her husband.

We have no quarrel with the Saturday Evening Post for its desire to be always interesting—we seek after this ourselves, and hope we succeed—but we wish that the picture here drawn were a little more accurate. It is one of the faults of journalism that the things which are not lovely and of good report receive the most attention

and that virtue is generally passed over. We regret that the layman who goes to church and who receives pleasure and spiritual benefit from the music should have it spoiled for him by being told that the choir in his church is a quarrelsome political organization, filled with jealousies, in which the tenor and the organist are rivals for the favors of the soprano. We dislike the idea of telling the churchgoer that the beautiful interpretation of sacred compositions he hears on Sunday morning comes from cold-blooded plotters, headed by a man whose morals are not above suspicion. This is merely a case of parading the acts of an evil minority. We do not believe our colleagues in New York habitually try to kiss their singers. Why not tell the world of the great love for church music which actuates many a man at the organ bench, of the lives spent by organists we could name, working at miserably inadequate salaries developing fine singers and truly contributing to the worship of the church? A sense of proportion and fairness is almost as desirable in a magazine writer as to command the public interest, always attracted by the loquacious and inaccurate town gossip. We would like to have the public led by a little more kindly light.

SOMETHING MISSING

Having just spent fifteen valuable minutes searching for something that we cannot find, although we should be able to see it easily, we may be pardoned for seeming out of sorts; but we are always annoyed by a peculiar sort of thoughtlessness, or lack of consideration, or whatever it may be—though we know it is not Christian—manifested when a church folder comes into the office in which the name of the pastor stares us in the face in boldface letters on the front page and the name of the organist is entirely missing. Perhaps the service of the organist is impersonal—perhaps his name is no more necessary than is that of the engineer of the Twentieth Century on the timetable. But if that is the way to look at it, why print the minister's name?

Before us is the folder of an eastern church said to be large and prominent. The musical services—no doubt arranged and carried out by the organist rather than by the minister—draw such audiences that many are turned away, as the folder testifies. There is a reproduction of a famous painting on the front cover, and a lot of other matter, including even a so-called "gossip column." It is a complete picture of the activity of the church—but not a word of those who provide the music—except mention of a trumpeter in a band which sometimes is called upon to assist. At the same time in large letters down the margin in the center of the leaf runs this sentiment: "If you think co-operation unnecessary, just try to run your auto on three wheels."

Can there be complete co-operation where the minister thus ignores his aid at the organ bench?

The eagle eye of our friend Charles N. Boyd of Pittsburgh glanced over the marriage license list in one of the Pittsburgh papers the other day and he found that Charles D. Cyphers was to marry Miss Ivy W. Organ. This apparently will be a case in which the husband will have the last word. We hope they will not be the parents of some large repair bills.

"Prayerful silence during organ prelude," says the weekly service folder of Grace Methodist Episcopal Church of New York in plain letters over the name of the prelude for the morning and again for the evening service. A very useful reminder—but it should not be necessary any more than "Gentlemen will keep their feet off the pews."

In this age of hurry—of fast automobiles, faster airships and still faster living—Albert Reeves Norton of Pittsburgh has established a new speed record for organists. Not content with giving one recital in an evening he has devised a way of making it two. On the evening of April 2 he performed this feat. At 8 o'clock he gave a program which lasted forty

The Free Lance

By HAMILTON C. MACDOUGALL

Stravinsky's "Le Sacre du Printemps" ("The Rite of Spring") seems to be generally accepted by the ultra-modern musicians as their Bible. We have had two performances of the work in Boston, and I am entirely willing to give my honest opinion of its merits. Very likely I shall be considered an idiot for so doing, since the vast majority of musicians fight shy of saying anything definite as to the real value of such a work.

I have heard the work twice and have listened to an exposition of the music by my friend Laurence Powell, who gave a lecture on "The Rite" with the help of player piano rolls. At the first hearing I found moments of the greatest excitement separated by dreary wastes of discordance. Much of the discordance comes from the simultaneous sounding of two tonalities, at least so we are told by the people who are wise in such matters. At first sight this seems rather clever, though in a much greater degree mystifying—much as if one were to order a college ice on a hot day and at the same moment engage the attendant to bang one over the head frequently with anything hard that was handy. One gets an "effect" in each instance.

On the second hearing the Stravinsky scheme seemed to boil itself down into this: Take a simple diatonic tune like *la, do, mi, do, ti, do, la*, and repeat it a few score times thus, *la, do, mi, do, ti, do, la, la, do, mi, do, ti, do, la, la, do, mi, do, ti, do, la*, etc.; while this is going on in, say horns and trumpets, have

minutes in the Homewood Presbyterian Church. Then he jumped into a taxicab and was hurried to the Schenley High School, where he gave his second recital, beginning at 9 o'clock. Oh well, in another decade or so they will devise a way of avoiding this haste. They will make it possible to give a recital in two or three places at once by operating the keys and stops of more than one organ from a master console.

Out in Waco, Tex., they have adopted a novel plan to raise money for an organ to be placed in St. John's Methodist Church. The women of the church have canvassed the streets on busy Saturday afternoons for their organ fund, in an endeavor to raise \$15,000. We have not heard whether the sum has been raised. But the idea is worth recording. "A mile of quarters" was the goal. It was calculated by one of the ladies of a mathematical turn of mind that enough quarters to constitute the required sum would stretch in a line a mile long. Divided into half a dozen teams, wearing red, white, blue, green, orange and purple ribbons, respectively, the women proceeded to ask every man, woman and child of the city to produce a quarter. Progress of the drive will be reported daily in fractions of a mile, as the quarters string out, one quarter to an inch.

"The Pipeless Pipe Organ Company" is a new corporation which has just received its papers from the secretary of state in Oklahoma. We were a little afraid it might come to this, but did not realize that the processes of evolution were quite so rapid.

Played Widor Works in 1913.

New York, April 4, 1924.—Editor of The Diapason: I notice you mention on page 30 of the April issue that there have been only two performances of the complete set of Widor's organ symphonies—those by E. S. Seder and Albert Riemenschneider. Please allow me to correct this statement, as I performed them at my Sunday evening recitals in 1913 at St. James' Episcopal Church, Atlantic City, N. J.

I think I was the first person in the country to do them all; at all events I had never heard of any one doing them at the time.

Thanking you in anticipation.

Yours very truly,

JOHN H. EARNSHAW.

the strings and wood-wind play like the *d—l, allegro*, in an entirely different key and rhythm. In fact the more meters and rhythmic figures and keys you can keep going simultaneously the better. But—do not forget to keep *la, do, mi, do, ti, do, la* in mind and ear. In good time stop all the row very suddenly and dramatically and hop on to a chord for violins made up of harmonics, a different note to each desk, tremolo; this must not last long. Now begin a fusillade on the four tympani sounding like a boiler factory; work either the old *la, do, mi, do, ti, do, la*, or another equally naive tune like *do, mi, sol, fa, re, mi, do* in the fashion just described. To my mind that is Stravinsky, and that is a fair epitome of "The Rite of Spring."

Stravinsky has the whole ultra-modern musical world on the run simply because no one, in the face of his enormous vitality and inventiveness, is willing to say that there is "nothing in it." Have you ever reflected on the hypnotizing power over our critical faculties of extraordinary fluency of execution or extraordinary capacity for invention? It takes a long time for the musical public to leave its absorption in enormous technical ability in order to look for inner significance. No one dares say that Stravinsky in his "Rite of Spring" is empty-headed: the audacity of the work is so overwhelming. Much of the ultra-modern stuff gets by on that account. It blusters on and blusters off before we can collect our senses.

Have you read the article by Stravinsky in the January number of The Arts? It is a most interesting and informing article, and is the first one that the composer has ever written for publication. If you have heard "The Rite of Spring" and have mulled over the program that the work is illustrating you will be mystified by the doctrine Stravinsky enunciates in The Arts as his artistic creed. It is, briefly, that music (especially his "Octor," his latest work, written for wood-wind and brass only) is valuable as sound only, that it has no meaning, that nuances distract attention from the architecture of the music. His "Octor" has only two nuances, forte and piano. I wonder why two; why not one? Would not a persistent forte or an insistent piano distract attention less from the architecture of the music?

Contrast the great masses of sound, the variety and delicacy of nuance, the vividness of orchestration, the flexibility of "The Rite of Spring" with the "Octor" and then ask yourself: "What sort of a chap is this Stravinsky? What does he really mean?"

UNFAIR TO THE COMPOSERS

[From the New York Evening Post.]

The case for song writers, authors and composers versus the radio has been impressively put at Washington by Victor Herbert, Augustus Thomas, Sousa and others, who contend that the Dill bill, which would permit unrestricted radio use of copyrighted compositions, is unfair to their creators. Sousa complained that his royalties have sagged far down from the figures of \$60,000 a year they touched when the public merely purchased the sheet music and did not enjoy it through some form of mechanical contrivance. Another witness testified that whereas of old a song hit meant a sale of perhaps 4,000,000 copies, today a distribution of 700,000 is exceptionally large, if not phenomenal.

Already plays are sent out without consulting those whose brains are picked and peddled. The author of books, as well as the playwright, is concerned, for if his novel may be read to millions it may not be read by them. Certainly the way to encourage creative art in music, drama or literature is not to demolish the copyright barrier and destroy the incentive of financial profit for those who pen the score, the play or the romance.

It will be a backward step in our development toward civilization if we permit the copyright law to be abrogated so that those who deserve their reward for the tunes they make or the books they write shall be helpless against those who purloin their ideas.

THE WORKSHOP OF AN ORGAN BUILDER



A HUNDRED, even seventy-five years ago, American manufacturers were in what might be termed the "workshop" stage. Since then most industries have made tremendous strides, expanding into mammoth factories and producing articles in quantity and of uniform quality, possible only as the result of American discoveries, inventions and methods.

Most organ builders have applied some of these methods to their industry, but the inherent qualities of an organ are such that something of the "workshop" spirit and methods must not be permitted to disappear. Quality of tone cannot be secured by modern methods of quantity production. There must be a sense of pride in his art on the part of each individual workman, fostered by the knowledge that his skill is associated with and helps to maintain a trade name that stands for quality.

With improvements in the design of the mechanical action of organs during the past twenty-five years has come the necessity for replacing the workshop with the modern factory. Certainly a spring, a pneumatic, a magnet, a key, and hundreds of other parts common to a large or a small instrument are subject to manufacture in accordance with the last word in modern factory methods.

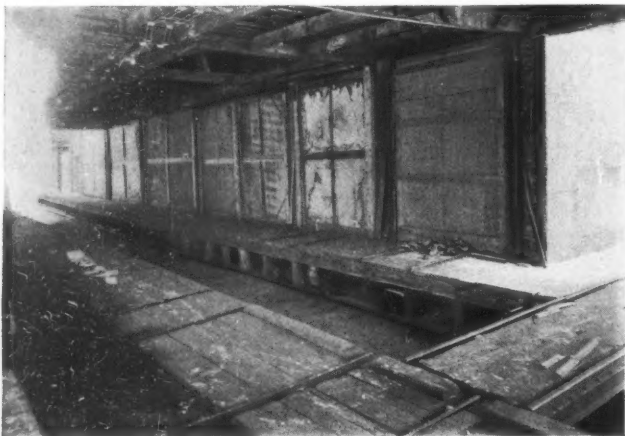
Today every organ factory has its problems of management, finance and sales as matters of daily study and expert judgment. Very few of the old style workshops had the mental equipment to meet all of today's conditions in industry.

The American-made pipe organ is a masterpiece of design and workmanship, achieved only because a few builders have been able to organize factories where specialization in the various phases of organ construction has been possible. Invention and development have resulted. The artistic designer can concentrate on tone and acoustics, leaving the very necessary business details for the mind trained to handle them.

An ideal organ factory is a complex institution, including many workmen skilled in a score of trades, special machinery, and large capital. The success of such a factory is achieved by honest product of artistic merit. Its stability is the organ purchaser's guarantee of faithful execution of all contracts, with a plus factor left over to assist in raising the modern organ to its place as Monarch of All Instruments.



This view of the lumber yard, taken from the third floor of building No. 1, shows the large stock, which is air dried for one or two years before treatment in the dry kilns.



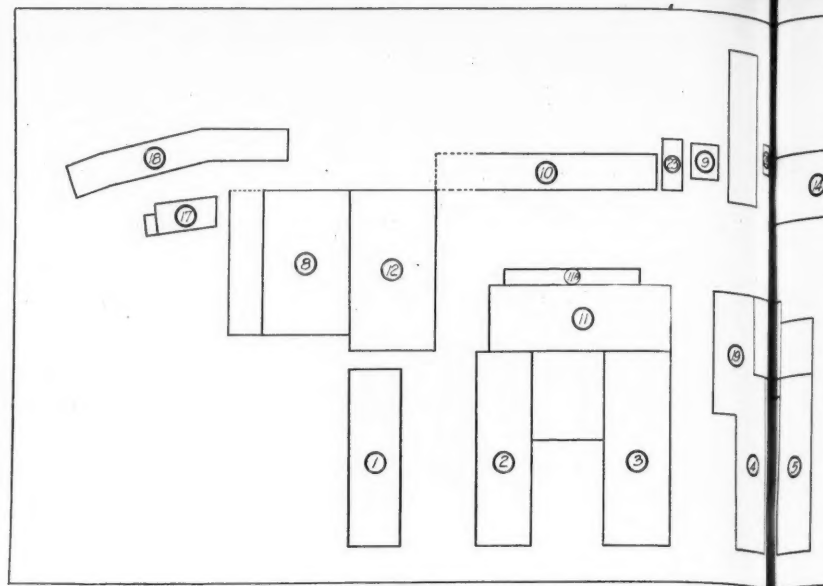
At the rear of each of these dry kilns is an automatic temperature recording device which insures the necessary care and accuracy in this first and important step in organ building. The track extends to the lumber yard, so the kiln cars are loaded in the yard and the lumber only handled once.



This self-feeding sanding machine is one of the many modern machines in the "mill," where the lumber is sawed and planed into approximate size for framework, chests, wood pipes and cases.



One of the floors devoted to making the case work. The workmen in this department are all cabinet-makers. Even the delicately hand-carved panels and moldings on elaborate consoles are produced here by Estey employees.



- | | |
|--|--|
| 1. Key Making—Cabinet and Case work | 7. Chest, wood pipe, console, pneumatic electric action making |
| 2. Cabinet Work—Box Shop | 8. Veneer and dried lumber storage |
| 3. Mill, Planers, Molders, Gluing, Veneering | 9. Electric transformers |
| 4. Reed Organ parts and assembly | 10. Lumber storage sheds |
| 5. Reed Organ bellows making and assembly | 11. Sanding room—Saw filing—Belt room |
| 6. Office—Drafting Room—Production Room | |

PLAN

Dry kiln
Pipe voice
Machine
—Bronze
Packing
Varnish

THE ESTEY FACTORY WHICH HAS GROWN FROM THE

THE organ industry includes approximately fifty builders and a large number of manufacturers of "organ parts." A casual survey will show that many organ builders are producing an "assembled organ," using parts purchased from outside manufacturers in a manner similar to certain makes of automobiles which are known as "assembled cars." A further study covering capital requirements, factory equipment, total production, and other problems of an organ builder, would indicate why some assembling is imperative for many of the fifty builders.

The Estey Organ Company is fortunate in being equipped and organized so it can and does build everything in its own factory at Brattleboro. These pictures will give a suggestion of the plant in which Estey Organs are produced. They will demonstrate to the man who knows manufacturing conditions that the Estey factory approaches the ideal for economical production of a quality organ. Visitors at Brattleboro, whether organists, technical men, or business men, never leave the factory after an inspection trip without sincere words of praise for the plant and organization.

From a standpoint of size, the Estey plant is probably the largest factory in the world devoted exclusively to organ building. In addition to 200,000 square feet of floor space, a lumber yard extends a hundred yards to the left of buildings 17 and 18 shown on the above plat plan.

Built on a hill back of the town it has all the ad-

vantages which go with a country location. It has a fine view of the Connecticut River and the surrounding hills. The factory is a typical New England building, and its location is generally recognized as one of the most desirable in the state.

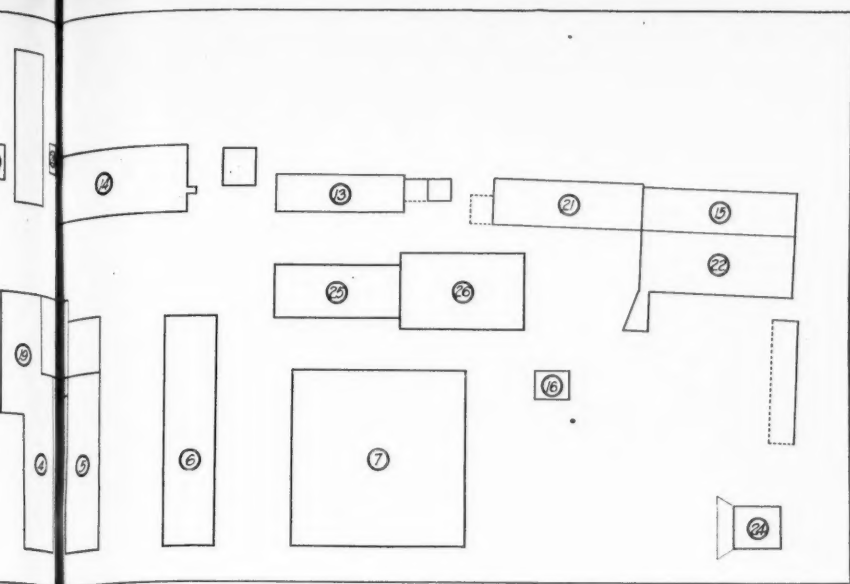
This firm is one of the oldest in the industry, and its reputation as an "old New England" institution is well known. As a measure, the factors of its success are summed up in the following sentence: "A wonderful book, 'The Estey Organ' by Brattleboro, Vermont, is a must for every organist."

"Organ making is a special art, and it is the Estey Organ Company's pride and joy to have in the employ of the Estey Organ Company men who have been able, intelligent, and hard-working, to build well-ordered homes, and to be good citizens in the community. It is the wisdom and practical sense of James Estey, which has carried on through the generations, that this great industry has succeeded for five years without a day's interruption. Many have given all their working days to the Estey Organ—thirty and forty years, one, fifty-nine years—becoming veterans in the industry."

Factory conditions at Brattleboro are typical New England, and the building is a very attractive part of the town. It is situated on the Connecticut River, and the view of the river, the lawns and neat homes of the town, and the building in which the Estey Organ Company is located, are all sources of pride and pleasure to the Estey Organ Company employees.

These pages present a general idea of the factory in which Estey Organs are produced. The pictures and the text suggest the type of workmen who contribute a loyal, skilled and efficient craftsmanship. There are Estey organs in every state in the Union.

ESTEY ORGAN COMPANY,



- PLAN**
- | | | |
|-----------------------------------|----------------------------|-----------------------|
| 1. Dry kilns | 17. Fire Protection | 23. Metal casting |
| 2. Pipe voicing | 18. Special lumber storage | 24. Garage |
| 3. Machine shop—Metal pipe making | 19. Engine Room | 25. Erection Shop |
| 4. —Bronzing | 20. Boiler Room | 26. Erection Shop |
| 5. Packing and shipping supplies | 21. Packing and shipping | 27. Fire pump |
| 6. Varnish and oil storage | 22. Packing and shipping | 28. Water supply pump |

WHICH HAS DEVELOPED THE ESTEY WORKSHOP OF 1846

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contentment in industry are bigger than
recognized. An intangible spirit permeates
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is one of the things which often is referred
New England institution." In a large
factors have made it so, are summed up
following sentences from a very
book, "And Brattleboro, Vermont."

making of special and fine quality
ship; it is the majority of men
of the Organ Company have
telligent, honest, owning their own
homes, and their share as valued

It is to the farseeing
of Jacob Estey, carrying on
ment of his successors,
industry needed for over seventy-
without labor agitations.
given all the working days to the Estey
y and for one, fifty-six; another,
ers—become veterans in the service."

Conditions reach the ideal. Brattle-
cal New England "banking town," in a
re part of Vermont on the
River. Every window green trees,
at homes. Directly back of the
which the workers work is a shady

forty-foot bank covered with trees, ferns, wild flowers
and bushes. One of our voicers says that this bank
means more to him than his pay envelope. A visitor
once remarked, "If good organs are built anywhere, they
should be built here." The buildings are long and
narrow, which permits each workman to have his own
bench beside his own window. At least forty feet
separates all buildings, so there is an abundance of light
and air. We mention these things because they do
affect labor, and labor turn-over is an acknowledged
element in production and quality. Many trades and
arts are represented in an organ factory and a high
percentage of the workers must be real artisans and
craftsmen. In this group labor turn-over does not run
over one percent a year. Many of them have personal
recollections of the founder and founder's son.

The week this is written, a friend brings a story
of discovering in an old house in New Hampshire an
Estey melodeon in perfect condition and tune with a
date on the name board, 1856. The first Estey pipe
organ is still in use in a church in Brattleboro.

Seventy-seven years of tradition and accomplish-
ment, several thousand owners of pipe organs who
will be users for years to come, and a personnel of
several hundred rather definitely committed to the
Estey Organ Company for their business lifetime, are
three assets and at the same time three responsibilities.
With this background it is not difficult to continue a
policy of aggressive conservatism and the ideals of
service.

except Nevada. A staff of representatives, who know organ
building, with headquarters in a dozen cities, will welcome an op-
portunity to demonstrate the many exclusive features, tonal re-
sources and mechanical merit of these instruments.

IPAY, BRATTLEBORO, VT.



Certain tone qualities require a special mixture of metals which are cast in this room. Few, if any, other organ builders are equipped to do this work in their own factory. The foreman of this department started to learn his trade fifty-two years ago.



On this floor and the floor above, all the metal pipes are cut and formed out of sheet metal. At the other end of this floor is located the large annealing oven in which certain kinds of metal must be treated for five or six hours before they can be worked.



Every "voicer" has a room of his own with his own workbench and testing machine. This man specializes on reed stops. Starting with brass tubing and brass sheets he makes even the echalotes and tongues and mounts them on the block.



In this room the front pipes are decorated.



This is a special machine for cutting mouths in wood pipes and for making caps. Samples may be seen in the lower right-hand corner of the picture. It will do quickly and accurately the work of six men working with chisels and drills.



Every organ is first built on paper in the drafting room. In this department Mr. Haskell, with his assistants, works out the scales of the various stops and the layout of the different sections of each installation. Every detail of the case is designed. The console and the arrangement of its accessories are planned. From this room detailed instructions on how to construct the various parts are sent out to a score of departments. From the drawings and records in this drafting room it is possible to duplicate exactly any organ ever built by the company.

The man in the foreground has been an Estey employee for more than fifty consecutive years.



Keys and keyboards are but one of the many organ parts made in our own factory which are usually purchased from outside suppliers. Special grade sugar pine is used because of its freedom from warping. Notice the completely assembled keyboard in the lower right corner.



In this department the consoles are set up. The console case in the foreground is for a Luminous Stop Console. It is small and compact, occupying, without the pedal board, no more floor space than an upright piano.



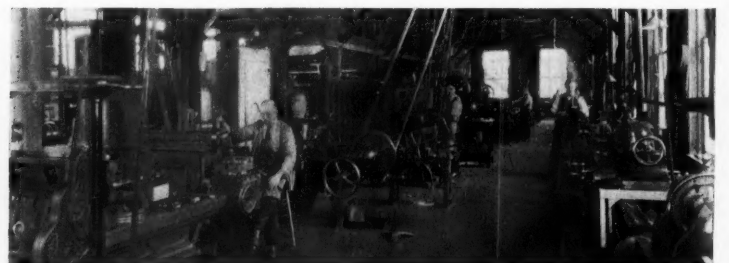
One of the two large rooms composing the "erection shop," in which every organ is completely set up and actually played and tested before it is crated and shipped to the purchaser. Among other advantages this feature of our methods makes possible rapid installation of the organ in its final location with a minimum of confusion and interruption to the regular use of the edifice.



The drafting room sends out instructions on what to do. This is the production department which tells when to do it and what to do next. By means of the boards which cover the four walls the progress of the different parts of any organ are watched and followed until everything is ready, when space is assigned on the floor of the erection shop and these parts brought together and set up complete. Records of raw materials are also kept here, and stocks are kept up in cooperation with the purchasing department which is located in the next office.



This view shows about one half of the general office. Modern office equipment and methods help to keep all departments running smoothly and efficiently. A comprehensive cost department has made possible an accurate and fair price schedule, so a purchaser buys on a basis of actual factory cost rather than on a guess, plus whatever the traffic will bear.



The machine shop is remarkably large and complete for a factory which is primarily a woodworking plant. Along this row are made the hundreds of small metal parts which are needed. Extending to the left is another group of machines which are used for making the jigs, dies, and special tools used throughout the plant.

**E. H. ANDERTON IS DEAD;
WAS BOOSTER OF ORGAN
ORIGINATED SCHOOL SLOGAN**

Father of "Organ in Every School"
and of Pipes from Rolled Sheet
Passes Away—Represented Hoyt
Company Twenty Years.

Eben H. Anderton, New York representative of the Hoyt Metal Company, and as such known to organ builders in every part of the United States, died in New York April 23, according to word received as this issue goes to press.

Mr. Anderton had been representing the Hoyt Company for twenty years and his special field was that of pipe organ metal. A monument to his life and activity is the movement for "an organ in every school," which he originated and made the slogan of his company. Largely as a fruit of his endeavor in this direction the last two years have seen the installation of more organs in schools in every part of the country than were ever before recorded.

Mr. Anderton was an active participant in the work of the Organ Builders' Association of America. Since the last annual meeting he had been chairman of the membership committee and had put forth earnest efforts to increase the membership of the organization.

Mr. Anderton was musically inclined and made a study of organ building in all its branches to place himself in a position to be able to confer intelligently with builders, not only about the metal used in the pipes but all other metal used in the construction of organs. The manufacture of pipes from rolled sheet was an idea which he conceived and worked out successfully in co-operation with some of the pipemakers.

Mr. Anderton had a pleasing personality and his success was due in a large measure to the fact that in all his relations with the trade his actions have been such as to produce a feeling of mutual friendship and confidence.

Westerfield Is Recovering.

George W. Westerfield, F.A.G.O., organist of the Church of St. Mary the Virgin in New York, is recovering from a severe illness with pneumonia. He was stricken on his return from Rye, N. Y., March 3, where he went to see the new Wangerin organ in Christ Church. After two weeks in a hospital he stayed with friends two weeks and then went to Lakewood, N. J., to recuperate. While in Lakewood he was able to play a vesper service in All Saints' Episcopal Church and to give an informal recital for the Arden School for Girls. He returned to his duties at St. Mary's Palm Sunday.

Theodore Strong, organist of the Twelfth Church of Christ, Scientist, New York City (Aeolian Hall), has been appointed to the Ninth Church and beginning the middle of May services will be held in Town Hall, where Mr. Strong will play the new Skinner organ.

Interesting Works

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ORGAN with other Instruments

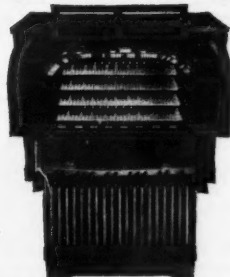
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- HARRAT, FRANK T. Meditation for String Quartet, harp and organ 3.00
- HELD, PAUL—Jacob's Dream. For organ, violin, cello and harp 1.50
- MATTHEWS, H. A. Consolation. For violin, cello, harp and organ 2.50
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CHICAGO**

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*The Organ in the Air—
Radio Recital Schedule.*

[Those in charge of organ recitals broadcast from any station in America may have their schedules published in this column, without charge, for the information of those who wish to tune in for organ programs. Schedules must reach the office of The Diapason not later than the 22d of the month.]

WANAMAKER AUDITORIUM, New York. Month of May. Every Tuesday and Thursday afternoon between 1 and 4 o'clock the regular auditorium public concerts are broadcast through Station WJZ, Radio Corporation of America, 455 meters. Every Thursday evening from 8:30 to 9:15 special organ recital via WJZ as follows: May 8—Music Week—Dr. Alexander Russell.
May 15—J. T. Noe.
May 22—Dr. Alexander Russell.
May 29—J. T. Noe.

ESTEY ORGAN COMPANY, Station WJZ, Radio Corporation of America. Recital every Monday evening in May from 8:30 to 9:10, Eastern time. Performers to be announced.

W. W. KIMBALL COMPANY, Chicago. Station WTAS, Villa Olivia, near Elgin (286).

From Kimball Hall: Every Friday noon from 12:30 to 1:30, organ recital by Allen Bogen and general concert.
From Kimball Hall (night): Every Monday, 7:30 to 12; every Tuesday and Friday, 7:30 to 1, 2 or 3.

HALE BROS., Inc., San Francisco. Station KFO. Organ schedule as follows: Sunday morning services, 11 to 12. Monday evening, 8 to 9. Tuesday afternoon, 2:30 to 3:30. Thursday night, 8 to 9. Friday afternoon, 2:30 to 3:30.

CARLETON COLLEGE, Northfield, Minn. Station KPMX, 283 meters. James Robert Gillette, organist. Every Wednesday evening at 7:30.

MARTOLA MUSICAL INSTRUMENT COMPANY, Station WJAP of the Chicago Board of Trade. Organ recitals are broadcast on the following schedule from the Drake Hotel:
Tuesday—8 to 8:30 p. m.
Wednesday—10:10 to 10:25 p. m.
Thursday—8 to 8:30 p. m.
Friday—10:10 to 10:25 p. m.
Saturday—10:10 to 10:25 p. m.
Sunday—5 to 6 p. m.

The regular schedule is broadcast by Ralph Emerson from the Chicago studio, Mallers building, and is transmitted by direct wire from the Mallers building to the Drake Hotel. Guest organists play some of the recitals. Request numbers played and requests may be sent direct to the company or to the Chicago Board of Trade station at the Drake Hotel.

CHARLES A. SHELDON, Mus. D., Atlanta, Ga. Station WSB, Atlanta Journal. Every Thursday noon for one hour and every Thursday beginning at 10:45 p. m., lasting an hour and a quarter, a radio organ recital is played from the Presbyterian Church.

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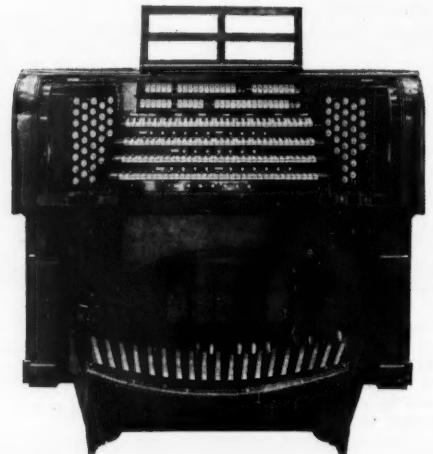


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C. Albert Scholin, the Waterloo, Iowa, organist, celebrated Easter by becoming the father of a boy, who, he certifies to us, weighed eight pounds on arrival and is pronounced by Mr. Scholin a splendid Easter gift. The young man is voiced on high pressure, and is adequate in power for the room he occupies.

Rossini's "Stabat Mater" was sung under the direction of Ernest Prang Stamm on the evening of April 17 at the Second Presbyterian Church of St. Louis by the choir, with the aid of prominent soloists.

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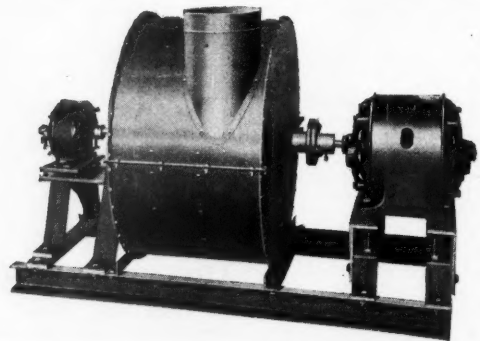
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Dulciana, 8 ft., 61 pipes.

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Bourdon (extension of Tibia Minor), 16 ft., 12 pipes.

Contra Dulciana (extension of Dulciana), 16 ft., 12 pipes.

Flute (from Tibia Minor), 8 ft., 32 notes.

The entire organ, including pedal, is under expression, speaking through a grilled front into which the console is recessed. The pedal organ is unusual for an instrument of this size containing both open and stopped tones, giving variety of color as well as difference in power.

Aged Detroit Organist Dead.

Gregory Freytag, who for nearly half a century was the organist at SS. Peter and Paul's at Detroit, was buried from that church April 15. The services at the church followed those at the home, 679 East Congress street. Mr. Freytag came to America from Alsace, where he had studied music with Guilman and Saint-Saens, during the Franco-Prussian war of 1870. He came directly to SS. Peter and Paul's and had been in charge of the organ ever since, not having missed a service. He was 82 years old.

Under the direction of G. Harold Brown, A. R. C. O., and with Miss Evelyn Pace at the organ console, Harold Moore's cantata "The Darkest Hour" was given at the First Methodist Church of Port Huron, Mich., April 18. The choir, which has been recently strengthened, received high praise for its work. The program opened with Tschaiikowsky's Adagio Lamentoso from the Symphony in B minor, for organ, piano and orchestra, followed by the Andante Cantabile from the same composer's string quartet. Easter Sunday evening the same choir sang the Easter section of "The Messiah."

Reports from Ballston Spa, N. Y., are to the effect that unsolicited pledges aggregating \$17,500 to date have been received toward a new organ for the Second Presbyterian Church and that the trustees have been instructed to order an instrument to cost approximately \$30,000.

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If there is a teacher of the organ anywhere in the United States whose pupils admire him it is Everett E. Truette of Boston, who for many years has been one of the outstanding organ masters and has trained men and women who preside over important instruments in every part of the country.

On the front page of this issue appears a picture taken in Mr. Truette's studio, of a group of his pupils. The studio, with its organ, is in Mr. Truette's home in Brookline, Mass. The occasion was a meeting of the Truette Organists' Club, an organization which consists of those who have studied with this teacher and who gather at intervals to present programs, cultivate acquaintance among themselves and maintain their interest in the organ. The membership of the club at present is eighty.

The fifth meeting of the present season was held April 9, when the organization members were guests of Mr. Truette. On this occasion the following program was played: Three movements from Sonata in C, Baldwin; one movement from "Chambered Nautilus," Stewart; Serenade, Kinder, and Toccata, Federlein (Mrs. Florence Rich King); Elevation in G, Edith Lang; Second Toccata in C minor, J. H. Rogers, and "Evening," Walter Keller (Charles D. Irwin); Meditation in Ancient Tonality on hymn "Ave Maris Stella," Harvey Grace; "Prayer," Jongen, and Finale from Suite in G minor, Truette (E. Rupert Sircom).

EVENING AUDIENCES GROW

Result of Postludial Recitals by Carl Schoman at Canton, Ohio.

Carl Schoman, organist of Trinity Lutheran Church at Canton, Ohio, has adopted an interesting plan of post-ludial Sunday evening recitals which are proving their popularity in that they have increased the attendance at the service from 25 to 50 per cent and are heard by practically the entire congregation which worships at the evening service. The plan is as follows:

The service lasts exactly one hour. The choir marches out with the recessional and Mr. Schoman plays the chimes for the silent prayer. Anyone who wishes to leave does so at this point (but the average has been four per Sunday out of 350), after which the lights in the church are turned out, only the chancel remaining lighted. The organist then plays a short recital of three or four numbers to last about fifteen minutes. This idea met with the widest approval of the congregation.

The following numbers were used recently:

March 16—"Deep River" (Negro Spiritual); "Song of India," Rimsky-Korsakoff; "Herd Girl's Dream," Labitzky. March 23—Caprice, Sheldon; "In the Garden of Iram," Stoughton; Melody in a Folk Song Style, Cadman.

March 30—Aubade in D flat, Johnson; "To a Wild Rose," MacDowell; Intermezzo, Callaerts; "Song to the Evening Star," Wagner.

April 6—"Good Friday Spell," Vretblad; Processional to Calvary, Stainer; "As Jesus Stood Before the Cross," Scheidt; "Gethsemane," Malling.

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**Large Four-Manual Will Replace It—
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Grace Episcopal Church at Madison, Wis., the music of which is in charge of Fletcher Wheeler, has purchased the Chicago Kimball Hall organ. This well-known instrument, which has been played by all the concert organists of prominence who have toured this country since its installation in 1917, as well as by local artists, and is further known through its use at the convention of the N. A. O. and in A. G. O. recitals, is a resourceful three-manual with a two-manual and pedal echo. It will be somewhat enlarged and is to be provided with a console of the unit type in place of the present straight type player console, the automatic player action being eliminated.

The change is being made chiefly because of the necessity of providing a passage through the organ space on the left side of the stage, and to meet the desire expressed by Messrs. Courboin, Yon, Bonnet, Dupre, Eddy and others for a four-manual instrument, this being the only available concert organ in downtown Chicago for recitals. Specifications of the instrument, to be installed in the early fall, will be given later.

For City Organ at Hastings, Neb.

With the completion of the \$150,000 auditorium at Hastings, Neb., a movement is on foot to raise the funds for purchase of a city organ.

A splendid success is reported from various cities for Deems Taylor's orchestral suite "Through the Looking Glass." The suite was performed in Chicago Dec. 7 and 8, under Frederick Stock's direction. Since then it was heard in Boston, Minneapolis, New York and Cincinnati. Stokowski gave three performances with the Philadelphia Symphony. Even Rachmaninoff and Slioti have gone out of their way considerably to praise the composer.

The Casavant organ in the Second Presbyterian Church at Pottsville, Pa., designed by Charles M. Courboin, was installed in time to be used at the Easter services in that church. It is to be heard in recitals at a later date.

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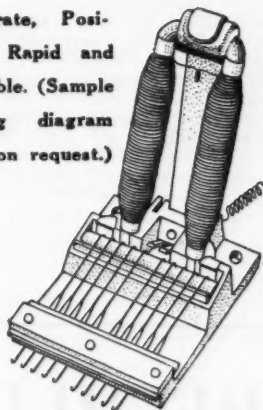
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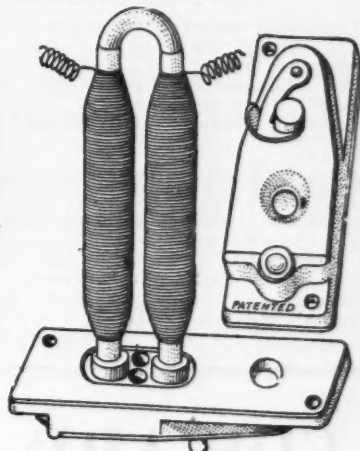
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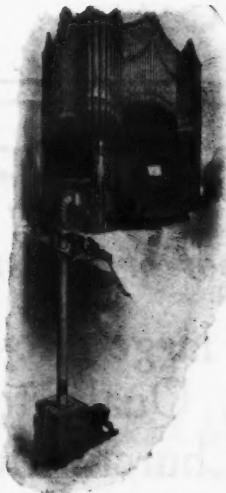
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News from Philadelphia

BY DR. JOHN M'E. WARD,

Philadelphia, Pa., April 24.—A large part of Bach's "St. Matthew Passion" was given by the choir of St. Mark's under the baton of Lewis A. Wadlow. The choir had the assistance of the girls from the Thompson school. Mr. Sears at St. James' performed the same work with the aid of some of Philadelphia's finest soloists. The "Seven Last Words" by Dubois received a large number of auditions this season, replacing Stainer's "Crucifixion" in popularity.

William Timmings gave a guest recital in Lancaster, Pa., at St. James' Church. Noteworthy on the program was a group of compositions by Philadelphia members of the A. G. O.

The Oberammergau Passion Players, whose woodcarving and pottery are being exhibited here, were entertained by Rodman Wanamaker at a luncheon. The most attractive feature of their entertainment was the organ recital at which Miss Vogt played the Prelude to "Lohengrin" and an Andante by Beethoven. The finale from Beethoven's Fifth Symphony and a chorale by Bach were also played by Rollo Maitland.

The first performance here of a cantata by Dr. P. Hartmann von Lau-Hochbrunn, O.F.M., was given at St. Martin's, Chestnut Hill, by A. Gordon Mitchell. The translated title is, "The Seven Last Words of Christ on the Cross."

Choral evensong on Easter at St. James' was enriched by brass and tympani, and a guest organist, H. S. Fry. The program included: "Christus Resurrexit," Ravanello; Magnificat in B flat, Martin; Hallelujah Chorus, Handel; "Awake, Thou that sleepest," Stainer; Te Deum in C,

Gounod; "Introduzione ed Allegro," Yon.

Albert T. Gardiner has completed forty-nine years of service at the organ in St. Matthew's Church.

The offer of Cyrus H. K. Curtis to place the largest organ in the new Victory Hall will be accepted by the county commissioners, George F. Holmes, president of the board, has announced. The mayor in a short speech said: "It is certainly a magnificent thing to do and is something that meets the approval of the public as well as musicians generally."

The Swarthmore College glee club of women's voices gave a successful concert recently under the direction of Frances McCollin. Three original violin numbers by Miss McCollin were artistically played by Lucius Cole, with the composer at the piano.

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George E. LaMarche, the Chicago organ expert and builder, is rapidly expanding his business and his wide acquaintance among the organists of the middle west is causing him to receive a number of contracts. At present Mr. La Marche, in his factory on Institute Place, where he employs a staff of seven men, is doing a considerable amount of new work. Recently he finished his first complete organ at the Peabody Conservatory of Music, Lawrence College, Appleton, Wis. He is also rebuilding the large four-manual Felgemaker organ in the Tabernacle at Zion, Ill. Because of the broadcasting of the organ recitals by Fred Faassen, this instrument has assumed considerable importance.

Special music was presented every evening during holy week at Trinity Lutheran Church, New Brighton, Pa., by the organist, Miss Belle Andriessen, and soloists.



"The Orchestral Organist"

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KRAFT

Mr. Kraft's hearers applauded him with enthusiasm. It does not need the telling that it was an inspiration to play before such an audience; and the organist's performance was both masterful and of impelling brilliance. The opportunities for varied tone-color and for contrasting dynamic effects in an organ of this size—about 150 stops—are practically limitless. Mr. Kraft knew well how to use the stupendous resources at his command to the best advantage. He played this colossal instrument with an assurance that usually comes of long familiarity.—James H. Rogers in Cleveland Plain Dealer.

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RECENT NEWSPAPER CRITICISMS:

Jonesboro (Ark.) Tribune, Jan. 30, 1924.—The First Baptist Church was filled to overflowing last night to hear the noted organist Clarence Eddy and his gifted wife, Grace Morel Eddy. So much has been said in praise of Clarence Eddy by genuine music critics that there is little left to be said. He is a perfect master of technic and he could not have selected a better program. Mrs. Eddy not only has a fine voice, deep resonant contralto, but possesses a most charming and magnetic personality that captures her audience instantly.

Jonesboro (Ark.) Evening Sun, Jan. 30, 1924.—Fully 1,200 people thronged the First Baptist Church for the recital given by Clarence Eddy, world-famous organist, and his wife, Grace Morel Eddy, noted contralto singer. Mr. Eddy possesses the power of throwing into the performance all the depth of his character and personality and of giving himself to his audience. He is the master of the magnificent instrument known as

the pipe organ. It was a delight to hear such finished musical phrases, and such admirable diction as was found in the singing of Grace Morel Eddy who has a contralto voice of wonderful range, beauty and sympathy. The recital was a big success.

Alexandria (La.) Daily Town Talk, Feb. 4, 1924.—Two delightful concerts were given by Mr. and Mrs. Eddy at the First Presbyterian Church. Large and appreciative audiences greeted them both evenings. It is a known fact that Mr. Eddy is an organist of world-wide reputation, and has held the center of the stage in his profession for many a year. Mrs. Eddy delighted her audiences with a number of beautiful contralto selections, for which she was heartily applauded. The Rev. Dr. B. L. Price announced at the conclusion of last night's program that the visits of Mr. and Mrs. Eddy will be an annual occurrence.

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News Notes
from Boston

By S. HARRISON LOVEWELL

Boston, Mass., April 21.—The writer has long had it brought to his attention forcibly how few are the organists who attend concerts of a more general character. Throughout the season now near its close he has observed how seldom he has seen organists present at symphony concerts and piano recitals. One of the most delightful of the season's concerts was the program given by the Eighteenth Century Orchestra, Raffael Martino, conductor, at Jordan Hall, April 8. The orchestra numbers about fifty performers and each player is dressed in the costume of the olden time. The lighting system consists of candles, and the concerts are called "candle-light concerts." Practically all the music played by this orchestra antedates the nineteenth century and the programs are charming. At the last concert Miss Katherine Nolan was the organist. She played the organ part in the "Concerto da Chiesa" by dall'Abaco and in the Concerto in D minor by Bach. The latter selection was a rare treat! But where were the organists?

As convincing proof that A. Vincent Bennett, B.D., director of music at the Episcopal Theological Seminary, Cambridge, is accomplishing remarkably fine things the following list of Lenten music is offered: Organ prelude, Symphony No. 1, Vierne; choral selections, "Tenebrae factae sunt," Palestrina; Improperia with Reproaches, Vittoria; "Miserere mei Deus," Allegri; Chorale Improvisation (organ), Karg-Elert; "The Thief on the Cross," Tschesnekoff; "To Thee, O Lord, Do I Lift up my Soul," Kilinnikoff; "Lord, I Cry unto Thee," Kilinnikoff; "O Taste and See how Gracious is the Lord," Nikolsky; Hymn, "Ah, Holy Jesus, how Hast Thou Offended?," Sarum Plainsong; "The Last Seven Words," Schuetz. This music was given at St. John's Memorial Chapel, April 10, by a choir composed of students from the school of theology.

On the evening of Good Friday, at First Church, Boston, the choir of King's Chapel united with the choir of First Church and, under the direction of Professor John P. Marshall, with Raymond C. Robinson at the organ, gave an excellent performance in shortened form of Bach's "St. Matthew Passion."

Under the direction of Homer C. Humphrey, the chorus choir of Second Church, Audubon Circle, sang the following selections on Good Friday evening: "When Will God Recall my Spirit," Bach; "Now Are mine Eyes Grown Dim," Michael Haydn; "Tenebrae factae sunt," Palestrina; "Have Mercy upon Me," Allegri; and for organ solos: "Priere," Franck, and Prelude and Fugue in E minor, Bach.

The Lenten season was observed generally this year in the denominational churches with special musical services. The musical work that figured most conspicuously was "The Seven Last Words" by Dubois. Gradually Stainer's "Crucifixion" is being relegated. Few of the churches gave Stainer's work this season. Maunder's "Olivet to Calvary" is still held in esteem. Parts of the "St. Matthew Passion" by Bach appear more frequently than was the case a few years ago, there evidently being a marked gain in choir technique as also a desire to substitute the genuinely musical for that which is almost wholly sentimental. In more than one church the "Last Seven Words" by Schuetz was given this season while a few years ago it was a work that was practically unknown.

At the Church of the Advent, Sunday, March 29, a new mass by the organist-choirmaster, Alfred Hamer, was sung with success. During Lent Mr. Hamer gave organ recitals on Friday afternoons.

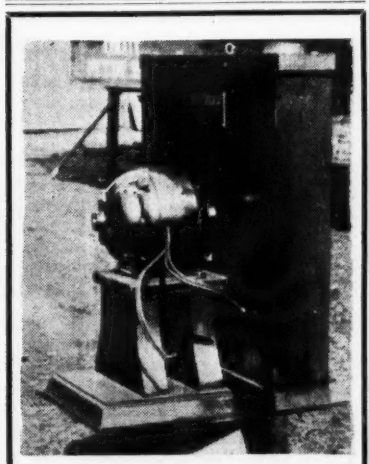
The program for Raymond C. Rob-

inson's noon recital at King's Chapel April 7, was: Fantasia and Fugue in G minor, Bach; Andante from Symphony 4, Widor; Toccata, Foote; "Noel," Mulet; "Carillon," Wolstenholme; Adagio from "Symphony Pathetique," Tchaikowsky; Finale in B flat, Franck.

At his Sunday afternoon recital in Trinity Church, Francis W. Snow on Palm Sunday played Widor's "Symphonie Romane."

Introducing tympani at his noon-tide recital on Sunday, April 6, William E. Zeuch played at the South Congregational Church the following Wagnerian program: Preludes to Acts 1 and 3, "Die Meistersinger"; Funeral March from "Götterdämmerung"; Prelude and "Love-Death" from "Tristan," and "Ride of the Valkyries," from "Die Walküre."

The Summer School for Church Music will observe its tenth anniversary at the conference for church work to be held at Wellesley College June 23 to July 3. Plainsong, its rendition and accompaniment, and improvisation will be taught by Healey Wilan, Mus. Doc., F.R.C.O., and vice-principal of the Toronto Conservatory of Music. As at the last conference, Lewis Wadlow, organist and choirmaster at St. Mark's, Philadelphia, will give a demonstration course in boy choir training. A study of material available for use as preludes and postludes in church services, otherwise organ repertory, will be given by Richard G. Appel, M. A., who has charge of the music division at the Boston Public Library. Ivan T. Gorokhoff, late of the Russian Cathedral, New York, and professor of choral music at Smith College, will train the conference chorus in the study of typical examples of choral music. Wallace Goodrich, dean of the New England Conservatory of Music, will hold a special session on "The Mission of Music in the Church." Frequent organ recitals by members of the faculty and others will add to the conference.



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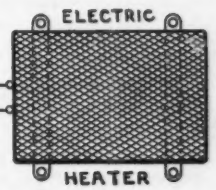
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By WESLEY RAY BURROUGHS

[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 493 Melville street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

Picture Music from France.

Not many years ago, before the advent of music in the picture theater, the church and recital organist and the organ pupil hailed the publication of a new Guilman sonata or a Widor symphony, or a collection of a dozen organ pieces by Dubois, Salome or Gigout, or works of other French composers. In the study of these compositions of the French school we organists acquired sound musicianship. We found charm in every movement, and admired the brilliancy of style. This music interested not only the organist, but the average layman as well.

Now we come to another, and in a way similar, benefit from French organ music, this time as applied to the theater. In a consignment of new material just received from France we can assure the organist that he will find a wealth of charming and useful music.

The principal men back of the Parisian output of music for the "movies" are Francis Salabert, the publisher, and Paul Fauchey, the brilliant orchestra conductor and composer. Most of the pieces referred to are in the Salabert edition, others being printed by Philippo and Yves, other publishers of Paris.

First of all, "Poeme," by Franceschi, can be recommended for quiet dramatic or pathetic scenes. It is an exquisite largo cantabile in D flat, with half a dozen strikingly dramatic interludial measures.

As there are numerous overtures, poems, fantasias and suites that are outstanding in merit, we can treat of them only briefly. Fauchey's suite "Jour d'Hymenee" is in four movements. "L'Aube Exquise" is an andante for harp, clarinet and sustained pedal. A pizzicato scherzando leads into an exposition and full development of the clarinet theme in broad, full chords, with a flowery accompaniment. "A La Vieille Eglise" has four notes which serve as the principal theme in a religious style. "Au Senil du Bonheur" is an expressive lento in G. It has a cello solo as a primary theme and a beautifully contrasted nine-eight poco animato in D for two flutes, with clarinet and harp embellishments. This number is a dramatic piece, occupying about four minutes. "Amour Vainqueur" is a maestoso in the style of a march, with a secondary cantabile solo.

Often an organist needs a dramatic piece beginning with a quiet theme and working up to intensive action, then returning to a quiet style. Such a composition is Fauchey's "Meditation Symphonique."

Fauchey's "Lago di Come" is in an entirely different vein. It begins in a suave six-eight rhythm, having a legato theme for strings covering four pages. The relief section is written in common measure with an accompaniment immediately suggesting the harp. An interlude, agitato and crescendo, brings back the first theme.

There are two excellent numbers by other composers. "Pensee d'Amour" by A. Scassola, except for its calm and melodious first page in A flat, is even more dramatic than Fauchey's "Meditation Symphonique." A second theme in E is given an appassionato exposition working up to full organ, but maintaining a melodious form. The second work is "Antigone," by G. Buisson, a dramatic overture. The brilliant maestoso opening instantly commands attention. Strident octaves followed by full chords serve as a prelude to the main theme, allegro non troppo in D minor. Then there is a short andante of six-

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- Pressentiments.....Fosse
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- Turenne.....Fauchey
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- Antigone.....Buisson
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- Yolande.....Aubry
- Roland.....Marylis
- Ouverture Champetre.....Snoek
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MUSICAL SETTING FOR THE IRISH-AMERICAN COMEDY DRAMA: "CONDUCTOR 1492."
Johnny Hines, Doris May, and Dan Mason, stars. Warner Brothers film.

(1) Selection, "Emerald Isle," by Langey. (2) Mrs. Murphy's Bath-tub, "Typical Tipperary," by Silver. (3) Proud Was Terry. "Chanson Joyeuse," by Ravina. (4) Bobby Connolly, Galop No. 7, by Minot. (5) Title: Loteda Traction Company. "Silver Clouds," by Wood. (6) Edna Connolly, "Valse Poudree," by Popy. (7) Next Day Found Terry. "Rhythmic Agitato," by Boehnlein. (8) Title: I Can't Tell You How Grateful. "Frivolette," by Ring. (9) Title: That Evening. "When Irish Eyes Are Smiling" (valse), by Ernest Ball. (10) Bobby Comes Into Room. "Pollyanna," by Friedland. (11) Title: Mr. Langford Is Calling. "Nelly Kelly, I Love You," by Cohan (from selection "Little Nelly Kelly"). Theme. (12) When a Fellow. "Music Box," by Friml. (13) Edna Drops Handkerchief. Theme. (14) After Business Hours. Hurry No. 4, by Finck (Hawkes). (15) Take My Car. "Misterioso alla Valse," by Savino. (16) Father, We'll Go. "Woodland Whispers," by Czibulka. (17) Terry Comes Down Stairs. "Open Thy Blue Eyes," by Massenet. (18) Glad to Have Met You. Theme. (19) How About. "Little Soubrette," by Granfield. (20) And This Is How. "Life of O'Reilly," by Gottler, until (21) Dance Begins. "Merrymakers' Dance," from "Nell Gwyn," by German. (22) Remember These Suits. "Selection Eileen," by Herbert, or "Blushing Bride," by Romberg. (23) At the end of fox-trot. (24) The Roller Skating Carnival. "Aurora," by Mehden. (25) Play the Camel-walk. Snappy fox-trot. (26) We Can Dance. "Three o'Clock in Morning," by Robledo. (27) Let's Put on Skates. One-step. (28) In his attempt. "Conspiracy," by Savino. (29) O'Toole enters room. "Irish Song of Songs," by Sullivan. (30) O'Toole rushes to phone. "Irish," from "Silhouettes," by Hadley. (31) Fire starts. Hurry No. 25, by Lake. (32) Take My Car. "Fire Music," by Haines. Terry, don't you think? Theme. (34) Honeymooning. Repeat "Merrymakers' Dance" from "Nell Gwyn," by German.

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The First Evangelical Church, Williamsport, Pa., has also contracted for a four manual MÖLLER Organ for their new church. We recently built the three manual organs in Trinity Church and the new High School in Williamsport. Again the decision was based on merit. Leading organists from every part of the country recommend Möller Pipe Organs as the best. We invite investigation and comparison.

The following extract is from "The Parish Bulletin" of St. George's P. E. Church, Newburgh, N. Y., in which we recently installed a large three manual organ:—

"On Tuesday, March 25th, Mr. T. Tertius Noble, the distinguished organist and composer, visited the church for the purpose of inspecting and passing final judgment upon the organ recently installed by the Möller Organ Co. The whole installation was given a very rigid examination by Mr. Noble, at the close of which he made the statement that he was delighted with the instrument. Mr. Noble commented most favorably upon the voicing of the individual solo stops, and upon the dignified tone of the full organ. To quote him verbatim we 'have the genuine article'."

Mr. Noble's official report is as follows:

"To the Members of the Vestry:
"Gentlemen: After a very thorough examination of the new organ in your church on March 25th, 1924, I beg to state that I consider the instrument to be entirely satisfactory in every way. M. P. Möller has given you a very fine instrument.

[Signed] "T. Tertius Noble."

(This is published by permission of Mr. Noble.)

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Music for Communion Services, III.

After writing two articles on music for communion services I had a rare attack of modesty and decided that I would make amends for my own rashness by consulting a number of leading choirmasters in the Episcopal Church. I therefore sent out a questionnaire asking certain friends and acquaintances of mine each to name five settings of the communion service and three communion anthems. A number of men were generous in their readiness to help me out, and I am presenting to you their opinions. Some men sent fewer than the requested number of services or anthems; a few sent more, and I have taken the liberty of cutting down their replies to the first five services mentioned, or the first three anthems. To all these gentlemen I wish to express my gratitude and yours:

Russell Broughton, Christ Church, Burlington, Iowa.

Norman Coke-Jephcott, Grace Church, Utica.

Lynnwood Farnam, Holy Communion, New York.

Emory L. Gallup, St. Chrysostom's, Chicago.

Harold W. Gilbert, St. Peter's, Philadelphia.

DeWitt C. Garretson, St. Paul's Cathedral, Buffalo.

Channing Lefebvre, Trinity, New York.

Dean P. C. Lutkin, Northwestern University, Evanston, Ill.

Dr. H. A. Matthews, St. Luke and the Epiphany, Philadelphia.

J. S. Matthews, Grace Church, Providence, R. I.

Stanley Martin, St. Mark's, Evanston, Ill.

Miles I. A. Martin, St. Edward the Martyr, New York.

John W. Norton, St. James, Chicago.

T. Tertius Noble, St. Thomas, New York.

Daniel R. Philippi, Church of the Ascension, Pittsburgh.

Harold A. Tower, St. Mark's Pro-Cathedral, Grand Rapids, Mich.

Lewis A. Wadlow, St. Mark's, Philadelphia.

The settings of the communion service which these gentlemen recommend are:

- Broughton in E flat. (G)
- Bairstow in D. (G) 3.
- Bairstow Unison Service in E flat. (Oxford University Press.)
- Cruikshank in E flat. (G) 2.
- Eyre in E flat. (G) 8.
- Foster in C. (G)
- Gounod, Sacred Heart Mass. (French Pub.)
- Gounod, St. Cecilia Mass. (G) 2.
- Gounod in F. (G)
- *Harwood in A flat. (G) 5.
- Hughes in E. (G)
- B. Haynes. (G)
- K. Hall in C. (G)
- *Lutkin in C. (G) 3.
- *Martin in A. (G)
- Martin in C. (G) 3.
- *Merbecke in F, ed. by Shore. (G)
- Moir in D. (G) 2.
- Moir in B flat. (G)
- *Noble in A. (S)
- *Noble in G minor. (S)
- *Parker in E. (G) 4.
- *Parker in B flat. (G)
- Palestrina, Aeterna Christi Munera. (G)
- Plainsong, Missa Simplex, ed. by Burgess. (G)
- Rogers, short setting in E flat. (S)
- Saar in A. (G)
- Stanford in A. (G)
- *Stanford in E flat. (G) 5.
- *Stainer in F. (G, S) 6.
- *Stainer in A and D. (G)
- *Smart in F. (G) 4.
- Tours in C. (G) 2.
- Tours in F. (G) 2.
- Willan in E flat. (G)
- *A. Whiting in A. (S)
- C. L. Williams in C. (G)
- J. E. West in E flat. (G)
- West in A. (G)
- M. Andrews in F. (G)

You will note that seventeen choirmasters mention forty different services—a diversity of opinion as striking as that which was revealed in my article on "Anthems of Today," recording the opinion of a hundred leading American choirmasters regarding the

best ten anthems. But certain services do stand out here as favorites, as you will observe by noting the numerals following those which had more than one vote. I have marked with an asterisk those services which I myself had recommended in my article of last month. I confess that I have learned of a number of very fine things that were unknown to me: for example, the very fine Service in D by Dr. Bairstow. At some later time I shall try to tie up the loose ends in this series of articles by a final judgment of the merits of all these services.

- The anthems recommended were:
- Arkhangelsky—"Now the Powers of Heaven." (F)
 - Attwood—"Come, Holy Ghost." (G)
 - Bach-Browne—"Ave Verum." (Gilbert Pub. Co.)
 - Bortniansky—"Like a Choir of Holy Angels." (G)
 - *Candlyn—"Bread of the World." (G) 2.
 - *Dvorak—"Blessed Jesu." (S)
 - *Elgar—"Ave Verum." (G) 3.
 - Cesar Franck—"Lord, We Implore Thee." (S)
 - Gounod—"Ave Verum." (G) 2.
 - *Goss—"O Saviour of the World." (G)
 - E. German—"Bread of Heaven." (G)
 - *H. E. Hyde—"Bread of the World." (S)
 - *Lvoif—"O Holy Jesu." (S)
 - *Mozart—"Ave Verum." (G) 3.
 - *J. S. Matthews—"I Am the Bread of Life." (C)
 - *Moore—"O Saviour of the World." (G)
 - *Noble—"Grieve Not the Holy Spirit." (G)
 - Sullivan—"O Taste and See." (G)
 - D. S. Smith—"The Lord Is My Shepherd." (G)
 - *Stainer—"God So Loved the World." (G, S)
 - *Stainer—"Jesus Said unto the People." (S) 2.
 - Wesley—"Blessed Be the God and Father." (G)
 - *Willan—"Ave Verum." (G)

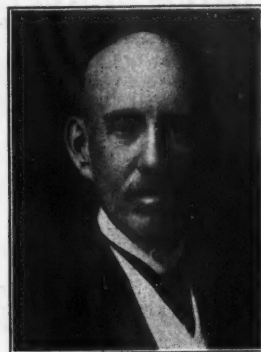
Again I have marked with an asterisk those numbers recommended in my own previous article. My collaborators seemed to have a difficult time in answering this part of the questionnaire, because in the particular churches which they serve there is no communion anthem, strictly speaking, though some of the men use an introit anthem appropriate to the Eucharist.

The replies brought me delightful letters and programs. I wish that I could print a number of them, but for this month I must be content with giving you a single program which Harold Tower gave in his church at his third Lenten service this season. I present it not only because it is fine, but because it represents the compositions of a number of the leading American composers. For the sake of the Episcopal organists, I have included the numbers of the hymns in the New Hymnal:

- Processional Hymn 518, "Hark, the Voice Eternal." Parker
- Anthem, "By the Waters of Babylon," P. James. (G)
- Organ, "Meditation a Ste. Clotilde," James. (D)
- Hymn 117, "He Who Would Valiant Be," Douglas.
- Anthem, "O Blest Is He That Cometh," James. (S)
- Hymn 416, "Fierce Was the Wild Billow," Noble.
- Anthem, "We Praise Thee, O God," James.
- Benediction Hymn 36, "Lord, for Tomorrow," Noble.
- Recessional Hymn 497, "Go, Labor On," Noble.

A program such as that may well make most choirmasters blush, particularly those strange fellows who think that fine church music is to be heard only in New York, Boston and Philadelphia. If I had time I could follow this with programs from services of Emory L. Gallup in Chicago or DeWitt C. Garretson in Buffalo, for example, that would make it pretty evident that these states are far from benighted.

At a special Beethoven program in the Kensington M. E. Church of Philadelphia the evening of March 30 John B. Waterman was at the organ. In a preliminary recital he played the Andante from the Sonata, Op. 26, and the Funeral March on the Death of a Hero, and for the postlude the Turkish March from "The Ruins of Athens."



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Meditation on "Hollingside" (Jesus, Lover of my Soul).....	.60
Postlude on "St. Thomas" (Awake, and Sing the Song).....	.50

COMMENTS BY ORGANISTS

A capital idea and amply justified in the way you work it out in these pieces. All used in the Sunday recitals.—**William E. Zeuch.**
Very clever.—**Clarence Eddy.**

A fine idea and well carried out in every way. I use them.—**John Hermann Loud.**

An excellent idea—that Postlude on Alford! I hear of your "Rock of Ages" as unusually successful!—**Lynnwood Farnam.**
Good work! I use your "Rock of Ages" next Sunday.—**John D. Buckingham.**

Very useful work; keep at it.—**Thompson Stone.**
I am delighted with your Postlude on Alford. I used it last Sunday and shall play it again next Sunday. It is a sterling composition. I look forward to the appearance of the others.—**Emory Gallup.**

These pieces will prove mighty popular with organists. They are seeking just this type. I am indeed glad that you plan to continue the series.—**Dr. Roland Diggie.**

All organists ought to thank you for working up the good old hymn tunes in this way.—**C. D. Irwin.**

Your hymn tune pieces have all been played by me and are much enjoyed. I am taking several to England to give to my organist friends.—**Gordon S. Brown.**

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April 12, 1924.

Editor of The Diapason: Enclosed is a check for 75 cents covering my "ad" in The Diapason. To say that I am satisfied is putting it mildly. I had about seven or eight answers from all over the country and sold the organ to one of the applicants. Another "ad" in a musical magazine cost me \$5—and the number of answers was nil. Quite an object lesson in advertising!

When you have something to sell or wish to buy something, why don't you try your luck and see if your experience will tally with that of the writer quoted? You may find the results not as good, but you are only risking 75 cents.

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History is being made at the New York Hippodrome in using the organ for the super-vaudeville presented there. This entertainment consists of grand effects in vaudeville, with everything presented in a spectacular style. An orchestra of thirty men was considered the maximum for the necessary vaudeville snap and this proved inadequate for the vast size of the enlarged Hippodrome auditorium, which now seats 6,000 people. So the organ was added tentatively at the beginning to a few acts where it was deemed suitable, which led to an immediate demand on the part of every act to secure the organ for its offering, resulting finally in a house order requiring every act to have music arranged with organ part. The organ is featured also in a solo number, in which the spotlight is turned on the organist and the number presented the same as any other vaudeville act. This number usually is a popular selection but occasionally a standard organ number, such as the Toccata from Widor's Fifth Symphony. The organist, Frederick Kinsley, is a graduate of the music department of Yale University and was a pupil of Widor and Vierne in Paris. The instrument is a three-manual Midmer-Losh, completed in December, 1923.

Day Opens Bartholomay Organ.

George Henry Day, Mus. D., F. A. G. O., opened the Bartholomay organ at the Peninsula Methodist Protestant Church of Wilmington, Del., Feb. 28 before the largest congregation that ever crowded into this beautiful new edifice in the Washington Heights section. It was necessary to open the Sunday school auditorium, which adjoins the church proper, to accommodate the overflow. A feature of the program was the playing of the brilliant Mendelssohn Concerto in G minor for piano and orchestra. Miss Gladys V. Dashiell, organist of the Peninsula Church, played the piano solo part, with orchestral parts played on the organ. Mr. Day's numbers were: Toccata and Fugue in D minor, Bach; "Cantique d'Amour," Strang; Caprice, Vibbard; Overture to "William Tell," Rossini; "To a Wild Rose," MacDowell; Andantino, Lemare; "In Paradisum," Dubois; Bridal Chorus and Prelude to Act 3 (from "Lohengrin"), Wagner; "The Mirlitons," Tschaikowsky; Even song, Johnston; Hallelujah Chorus (from "The Messiah"), Handel.

At Plymouth Church, Sherrill, N. Y., the Easter cantata "King Triumphant," by E. L. Ashford, was sung on the afternoon of Easter Sunday by the choir under the direction of C. A. Rich, with Miss Zillah L. Holmes, the organist, at the console. Miss Holmes played Andrews' March on Easter Themes and Mendelssohn's Second Sonata before the cantata was given.



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- Adagio from Second Symphony, Schumann.
- Evening Song, Schumann.
- "Star of the Shepherds," Stcherbatcheff.
- "Inno," Tarenghi.

Published by G. Schirmer, New York.

As the Schirmer Recital Series of Organ Transcriptions develops it becomes more and more evident that it is the most interesting and valuable series of its kind of the present day. With the addition of these seven new numbers, it has reached number 47 and the letter "S" (the composers are listed alphabetically). It will evidently consist of about sixty numbers when completed. There is great variety to be found in it, and the choice of composers seems to have been made with commendable catholicity no school or style being emphasized at the expense of any other. The compositions are for the most part secular, and the series is well-named "Recital," although here and there will be found pieces suitable for church use, such, for instance, as the Tarenghi "Inno." It goes without saying that the "movie" organist will find much material in the series, although his needs evidently were not the controlling factor in the choice of music. Practically all of the composers are of the acknowledged masters and most of the names are as familiar to the general public as to musicians. This is an undoubted advantage in recital programs.

Many organists have been concerned in the transcribing, although the name of Edwin Arthur Kraft appears more often than any other. He is responsible for four of the eight new numbers, his name being on the Rimsky-Korsakoff Romance, the Rubinstein "Candle Dance" and the Schumann Adagio and Evening Song. Caspar P. Koch has transcribed that old war-horse, the Overture to "William Tell," Gottfried Federlein has made the arrangement of the familiar Saint-Saens Gavotte, Harvey B. Gaul contributes the Stcherbatcheff piece and Pietro Yon has transcribed the Tarenghi "Hymn." Many of the compositions in the series are familiar to musicians and no comment is necessary on most of them, beyond saying that the transcribing seems to have been done with tact and discretion, as well as knowledge. So much more is involved in transcribing than merely copying off the original notes. We have seen many transcriptions and arrangements that were not properly so called. The idiom of the organ is peculiar to itself and piano music and other forms of composition frequently require as much from the transcriber as original composition does, in order properly to set forth what the composer meant rather than to stick too closely to what he said.

The Overture to "William Tell" used to be a great favorite of the organ recitalists. Operatic overtures seem to have gone somewhat out of style in these latter days, but the tuneful Rossini will not fail to tickle the ears and set the heads nodding as he has done these hundred years or more. Operatic in origin also is the "Candle Dance of the Brides of Cashmere," taken from Rubinstein's opera "Fera-mors." It is dainty, piquant, full of pizzicato effects, reminding one of the "Dance of the Candy Fairy" from Tchaikowsky's "Nutcracker Suite." The Rimsky-Korsakoff Romance is one of those sentimental salon pieces that show the kinship which often exists between the Russian and the Frenchmen. The Saint-Saens Gavotte and the Schumann Evening Song are

familiar pieces and have been played on the organ many times. Not so the adagio movement from Schumann's Second Symphony. It is melodious and quite organic in style. The Stcherbatcheff "Star of the Shepherds" is a pastorella in which two melodies are played against each other effectively. The Tarenghi "Inno" ("Hymn") is more religious in character than most of the compositions in the series, being full of sustained harmonies, rather grandiose in style.

Sea Sketch, by Frank Howard Warner. Published by G. Schirmer, New York.

This short organ piece is described by its composer as a "picture." Following the MacDowellian tradition, he prefaces his "picture" with a verse from Longfellow's "Golden Legend" and proceeds somewhat along MacDowellian lines in the depicting of his subject. Beginning with broad and measured chords pianissimo, suggestive of the depth and immensity of the sea, he builds up a gradually rising climax, working entirely in straight lines. From full organ the descent is rapid to a pianissimo ending, the two themes merging in the last bars.

Meditation, for Violin, Violoncello, Harp and Organ, by Clarence Dickinson. Published by the H. W. Gray Company, New York City.

A worthy addition to the slowly lengthening list of compositions for this ensemble of instruments suitable for church use. With the exception of the thrilling trumpet and the majestically sonorous trombone, whose use is restricted to large and cathedral-like edifices, there is no doubt that the four instruments here brought together make the ideal small orchestra for church use. The singing strings, for the melodies, the golden sparkle of the harp and the sustaining and enveloping power of the organ unite to produce music of compelling beauty. This Meditation by Dr. Dickinson is one of those smoothly flowing pieces of a contemplative character which are religious in the fact that they induce a mood of pensive serenity.

PLEA FOR THE SECOND CONSOLE.

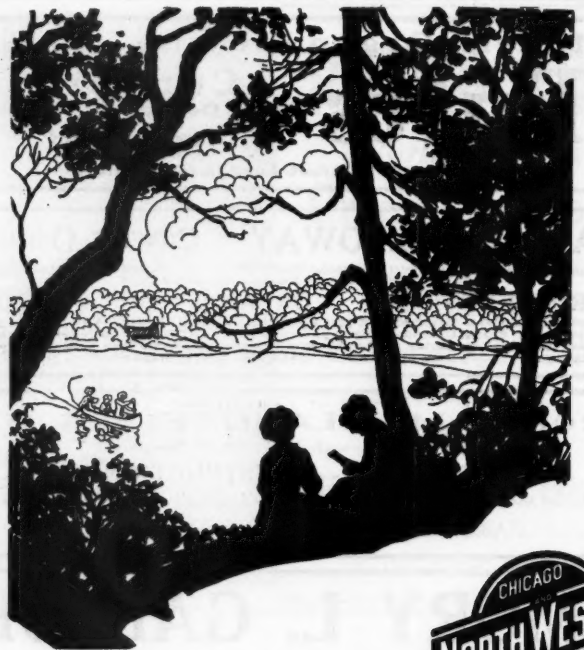
Jacksonville, Fla., April 5, 1924.—Dear Mr. Gruenstein: Had not your salient article relative to the two-console idea received the dignity of the editorial column doubtless I should have laughed at its author and passed it up. Even so, I am perfectly willing for you to have whatsoever idea as personally pleases you—but when you foster it upon your host of readers it then becomes an entirely different matter, especially when they, as a class, have manifest so little of that elusive something called "showmanship." If the second console in the making it possible to present Mr. and Mrs. — at one and the same time had absolutely nothing save "novelty" it would have been worth every cent of the several thousand dollars it cost for the duplicate console. But is novelty the only asset?

As a younger organist I have heard something of the organ-duo craze some twenty years ago—witness the publications of that time. Even then the limits of two hands, ten fingers and two feet was apparent! But it takes just a couple of minutes for an organist at either extreme end of the bench to learn that to play duos from the same console means he must learn position and distance all over, sacrificing the training of years. This marked the end of organ duos—from the same console!

Some two years ago I happened to hear two organists at Loew's State Theater, New York City, play the "Romance" from Wienlawski's Second Concerto for violin. The relief organist was playing, using the piano accompaniment, in which the melody was cued. Just before she reached the last strain, the first organist came in preparatory to taking the keys, and he reached over, taking the violin lead on the swell, with his right hand, while the other organist continued with the melody and accompaniment—having plenty of material to work with. The feasibility of the idea having been brought to me was continued when later attempting to play the second movement of Tchaikowsky's Symphony in F minor—with the various intertwining motifs—when I wished for a couple of extra manuals with someone to assist me bring out this number as a lone player will never be able to do.

Recently I sat with an elderly organist—a gentleman of the old school, if you please—as we listened to an orchestra rehearsing Tchaikowsky's Fifth Symphony. Suddenly he said, during the playing of the Andante Cantabile: "I have played that for years, and now I hear parts that I never knew were in it!"

Most organists are pretty much self-contained, and plod their way satisfied with their own little groove. An organist in the theater—if he is alive—doesn't



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deal with orchestral music long before he realizes the inadequacy of his equipment to combat the field. A great deal he may play—others only portions—some just half way, and much he may never tackle—alone.

Remember then, the history of the organ, as well as every other new thing—the multiple manuals—the multiple swell—the hard fight for mechanical contrivances—the growth of the combination piston—and do not make light of another innovation just because it is new.

Most theaters put up a pretty good fight before they will pay a decent salary for one good player—much less two. I do not expect the two-console idea ever to become in wide use. But in the leading theaters, where the organ is of such size, and organists with vision enough to work out the co-ordination of the idea, it is capable of great possibilities and

something that has long been in my mind, something that I hope will come my way.

Pardon the length of my protest! You see it is a subject that I am fond of—otherwise I shouldn't have taken exception to your remarks.

The Diapason continues to be a most welcome visitor—the interest never lets up!

Cordially and sincerely yours,
GEORGE LEE HAMRICK.

At the First Presbyterian Church of Seattle, Wash., the choir under the leadership of W. H. Donley has been active throughout the season. Matthews' "Life Everlasting" was sung last October, "The Messiah" in January and Stoughton's "The Woman of Sychar" this spring. Coleridge's "Tale of Japan" will be presented in May.

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THEATER ORGANISTS ACTIVE

Chicago Society, Headed by Leo Terry, Has Record Attendance.

The Chicago Society of Organists has elected 1924 officers as follows: Leo Terry, president; Charles H. Shook, vice-president; Litta Johnson Burlingame, secretary; Annabelle Vynne, treasurer. The board of directors consists of the officers and three elected members as follows: Mrs. Edith Parnell, Ambrose Larsen and J. Gibbs Spring.

The new administration has been making rapid strides in the enlargement of the society, which claims to be the largest organization of its kind in the United States. The attendance at the monthly meetings averages between sixty and seventy-five. Novel entertainment features are presented, with dancing during the banquet which follows each business meeting.

The slogan this year seems to be "Pep," for members are making things hum in every possible way. Mr. and Mrs. Jesse Crawford recently introduced the twin organ at the Chicago Theater. The society presented them with a basket of flowers on the occasion of their first performance on the twin consoles. Milton Charles at the Tivoli now blossoms forth with a new song hit that he wrote, "Hula Lou." W. Remington Welch broadcasts over KYW from the Wurlitzer organ at McVicker's Theater. Edmund Fitch is to be envied because the Stratford Theater recently installed a new three-manual Kimball. Eddie broadcasts on this instrument over WTAS. Last, but not least, the president of the society, Leo Terry, organist at the new Tiffin Theater, is heard throughout the United States because of his many novel organ solo features, his singing and compositions. He will have nine songs on the market shortly. The first one was "My Hope Chest" and the second "When I Found You," which is being introduced now. At the last meeting and banquet of

the society thirty-five new members were accepted, which brings the total membership to 160. Mr. and Mrs. Jesse Crawford have invited the members to be their guests at the next banquet. The finances of the society are in such excellent condition that an immense spring frolic is planned.

Scholin Gives "Elijah."

One of the big undertakings in the musical history of Waterloo, Iowa, was the presentation of Mendelssohn's "Elijah" at the First M. E. Church April 23, when a chorus of seventy voices gave the oratorio. The choristers represented the First M. E. and First Evangelical Churches and were under direction of C. Albert Scholin, who produced the oratorio successfully last year with a small chorus and local soloists. Martin Heyde, baritone; Marie Sidenius Zendt, soprano; Jennie F. W. Johnson, contralto, and William Rogerson, tenor, were the soloists. George W. Samson, of Iowa State Teachers' College, played the organ accompaniments and Mrs. Jean Krause the piano.

Eager to Hear the Organ.

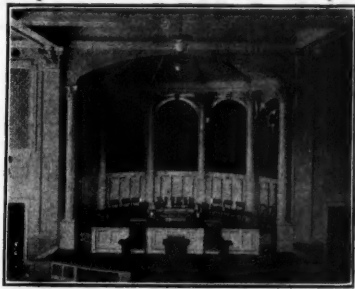
Lynwood Williamson of Greensboro, N. C., gave a recital in the Carolina Theater at Southern Pines, N. C., Sunday afternoon, March 23, and was greeted by a completely filled house. There had been 2,100 applications for tickets, but only 700 could be admitted. The offerings of Mr. Williamson were: "Suite Gothique" (Three movements), Boellmann; "Song of Triumph," Zimmerman; Reverie, Dickinson; "Souvenir," Drlia; Andante Cantabile (from Fifth Symphony), Tschaiikowsky; Largo, Handel; Pastorale ("To a Wild Rose"), MacDowell; "Dreams," Nevin; "Huldigungsmarsch," Grieg.

Under the direction of D. M. Swart-hout, Handel's "Messiah" will be sung May 2 at Lawrence, Kan., as a feature of music week, by the Lawrence Choral Union, with prominent soloists from New York and Chicago. The chorus of more than 400 voices will be assisted by the University of Kansas orchestra.

SOME RECENT KIMBALL CONTRACTS

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- First Church of Christ, Scientist, San Francisco, Cal. 4 manuals
- Mifflin Ave. M. E. Church, Wilkinsburg, Pa. 3 manuals with echo
- First Congregational Church, Denver, Colo. 2 manuals
- St. Mark's Episcopal Church, Waterloo, Ia. 2 manuals
- Temple Tifereth Israel, Cleveland, Ohio 4 manuals with echo
- Church of Our Lady of Perpetual Help, Oklahoma City 3 manuals
- First M. E. Church, San Pedro, Cal. 2 manuals.
- First Presbyterian Church, Pueblo, Col. 3 manuals
- Sixth Church of Christ, Scientist, San Francisco, Cal. 3 manuals
- Kimball Hall (Concert Hall), Chicago, Ill. 4 manuals with echo
- B. P. O. E. Lodge, Philadelphia, Pa. 2 manuals
- St. Paul's Cathedral, Los Angeles, Cal. 4 manuals with echo and antiphonal organs (reconstruction)
- Highlawn Presbyterian Church, Huntington, W. Va. 2 manuals
- Loretta Academy, Denver, Col. ... 2 manuals
- Hollywood First Presbyterian Church, Los Angeles, Cal. 3 manuals with echo
- Church of God, Mt. Pleasant, Pa.. 2 manuals
- Harvard School, Los Angeles, Calif. 2 manuals
- Kimball Hall (Salon organ), Chicago, Ill. 3 manuals, soloist
- First M. E. Church, Santa Maria, Cal. 2 manuals
- Church of St. Thomas, the Apostle, Chicago, Ill. 3 manuals
- First M. E. Church, Lankershim, Cal. 2 manuals
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- North Congregational Church, Berkeley, Cal 2 manuals

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Very sincerely yours,
(Signed) LEO MUTTER,
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