

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 Seven.

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One Dollar a Year—Ten Cents a Copy.

BEAUTIFUL NEW STUDIO FOR ESTEY IN BOSTON

MUSIC WEEK SEES OPENING

Organ Playable from Four Places in Richly-Furnished Quarters Is the Feature—Organists Invited to Visit Rooms.

Installation of the organ in the Boston headquarters of the Estey Organ Company during music week in May marked the completion of an organ studio which is a great credit to the industry.

The accompanying picture is one of the six rooms in the Estey Organ Company's suite of offices on the fourth floor of the Park Square building. Behind the tapestry at the end of the room a reproducing residence organ is placed. An unusual feature of the instrument is that it will be playable from four different locations in the room—the regular residence console, which includes the automatic player; a three-manual luminous stop console behind the curtains on the right; an automatic player in the console table, and another automatic mechanism recessed in the wall at the left of the tapestry.

The organ has fifteen stops, completely duplexed, and a harp and chimes playable from the swell. As it is primarily for demonstrating residence organs, the specification is drawn accordingly. The organ chamber has been made accessible for convenient inspection by visitors.

The room itself has been decorated in a rich but restrained manner, which has appealed strongly to those who have seen the beautiful color in the hangings and upholstery. The large oriental rug furnishes the basis for the color scheme, softened by the light from the tinted glass windows which were constructed especially for this room in England. The tapestry is an unusual piece also, made for its place in this room with the Estey coat-of-arms worked into the design.

An Estey grand piano is a permanent fixture and adds to the musical atmosphere which has been successfully attained. The piano is useful in supplementing the organ radio programs sent out through WBZ, Springfield, Mass., from this studio. The opening program went on the air May 13.

The dedication took the form of a recital which was attended by Estey owners and their friends. Harris S. Shaw was at the console. He was assisted by a pianist, a harpist, a violinist, a soprano soloist and the Pilgrim Male Quartet of Boston. The next three concerts have been scheduled for June 8, 18 and 22.

MISS MYNDERSE IS WINNER

Estey Scholarship at Fontainebleau Goes to New York Girl.

Miss Leah Mynderse of New York City is the winner of the Estey Company's scholarship at the Fontainebleau School this summer, being awarded the honor by the American Guild of Organists. In a telegram to The Diapason May 27 announcement of the result of the contest is made by Frank L. Sealy, warden of the A. G. O. Miss Mynderse, who received the highest marks in the paper work of the fellowship examination held May 16, will sail for Paris June 18 and all her expenses going and coming and while at Fontainebleau will be paid by the Estey Organ Company.

Miss Mynderse is organist of the Morningside Presbyterian Church and is a member of the A. G. O. and of the National Association of Organists.

Brahms' "Requiem" Given.

Under the direction of Adolph Steuterman, F. A. G. O., Brahms' "Requiem" was sung by his choir at Calvary Episcopal Church in Memphis, Tenn., the evening of May 18.

NEW STUDIO OF ESTEY COMPANY OPENED IN BOSTON.



FARNAM TOUR IN ENGLAND

Noted American Will Give Many Recitals During Stay Abroad.

Lynnwood Farnam, who sailed for Europe for the summer late in April, is booked for a series of recitals in Great Britain. Although he has been heard and admired on the other side on previous occasions, this tour is to be more extensive and is to give England an opportunity to see what kind of talent is produced on this side of the water. On May 15 he played in Westminster Cathedral. The Daniel Mayer Company, Limited, has undertaken the management of Mr. Farnam's tour and is doing so on the modern and extensive scale which is marking American management of organ virtuosos at the present time.

MARCEL DUPRE TAKES BRIDE

Noted French Organist Marries Mme. Jeanette Pascouou in Paris.

Word comes from Paris that Marcel Dupre, the French organist, bade farewell on April 23 to the state of single blessedness and married Mme. Jeanette Pascouou. The romance which now comes to light is said to be of some years' duration. It appears that M. Dupre was not permitted to spend even his honeymoon in tranquillity, as the happy couple proceeded at once to Italy and Switzerland, where he played with the Milan Orchestra and in various other cities late in April. During May he gave a series of special recitals on the great Trocadero organ in Paris, following which he is announced to appear in a special series of recitals at Westminster Cathedral in London. It is understood that Dupre admires in America will have an opportunity next season to meet the bride, as Mme. Dupre will probably accompany her husband on his fourth American visit. In honor of this occasion, Dupre is reported to be at work on a new composition for organ in large form, his first organ symphony, the first performance of which he promises to reserve for his American tour.

Contracts for Kilgen Factory.

George Kilgen & Son of St. Louis have closed contracts in the last few weeks for a two-manual organ for the Baptist Church at Carrier Mills, Ill.; a two-manual for Christ Episcopal Church, Keokuk, Iowa; a two-manual for the Immaculate Heart of Mary, Chicago; a two-manual for Maternity, B. V. M., Chicago; a two-manual for the Congregational Church at Lincoln, Neb.; a two-manual for St. Stanislaus, Youngstown, Ohio, and a large three-manual for the Ebenezer Church of St. Louis.

WILL BE WORLD'S LARGEST

Construction by Austin of Philadelphia Organ to Begin Soon.

Thousands of people who have been interested in the great organ ordered for the Public Ledger building at Philadelphia, which was to be the largest in the world when completed, will be pleased to know that the instrument is now at last to be constructed and that it is to be placed in the great Victory Hall in the city of brotherly love. The original specification of this organ and a description of its many features was published in The Diapason in November, 1917. Then the United States entered the world war and the Austin Organ Company, to which had been awarded the contract for this huge work, was ordered by Cyrus H. K. Curtis, the purchaser of the organ, to halt work on it. The Public Ledger building has never been erected, and Mr. Curtis has decided to present the organ to the great civic soldier memorial, where it will vie with the world's present largest organ, situated in the same city.

The organ will be altered to a considerable extent, but the purchaser and the Austin Company have not yet arrived at the final specification, as the plans of the building have not been completed. General plans for the building are being made, and as soon as it is known what the general conditions are to be, it is expected to revise the organ specifications to suit them.

ON TO NEW YORK IN JUNE!

All in Readiness for Meeting and Dinner of Organ Builders.

Everything is in readiness for the annual meeting of the Organ Builders' Association, which will be held in New York June 3 and 4. The first session will open at 9:30 a. m. (daylight saving time), Tuesday, June 3, in room 110, Waldorf-Astoria Hotel. The annual dinner will be held on the evening of June 3 at 6:30 in the East room at the Hotel McAlpin. Any who have not yet sent their reservations to the secretary are requested to do so at once.

Special railroad rates, by which members of the association and their families are entitled to a fare and a half for the round trip to New York, will help to increase the attendance. Letters reaching the secretary of the association indicate a large representation both at the business meetings and at the banquet.

Philip James is to join the movement on Europe this summer and will sail June 18. He will return in the fall to resume his various duties, including that at New York University.

FESTIVAL IN NEW YORK PROVES GALA EVENT

HEARD BY SEVEN THOUSAND

Rodman Wanamaker Gives Birthday Luncheon for Noble Preceding First Recital—Excellent Work by Organists.

The National Association of Organists, in association with the American Guild of Organists, the Society of Theater Organists and the concert direction of the Wanamaker Auditorium, has in the past set a high standard for the annual festival of organ music in the Wanamaker Auditorium at New York during music week and the program as arranged and carried out this year maintained and even eclipsed past achievements. In spite of several days of bad weather, between 6,000 and 7,000 people attended the recitals and two of the programs were broadcast, adding many thousands of additional listeners.

Preceding the recital on Monday, Rodman Wanamaker gave a surprise luncheon to about twenty-five in honor of T. Tertius Noble, whose birthday fell upon that day. Dr. Alexander Russell presented Mr. Noble with a birthday cake adorned with a question mark in small candles, as the exact number of years wasn't known, "A Happy Birthday from the N. A. O." and two large candles signifying Mr. Noble's two years as president of the N. A. O. Mr. Noble responded with thanks to all and in a short speech paid high tribute to Mr. Wanamaker for his work in developing a love for organ music. He spoke of Mr. Wanamaker as having awakened a vast public interest in the organ through special recitals and as having accomplished such a result by not trying to popularize the programs, but by presenting the greatest organists in the finest of organ music.

Following the luncheon, Warren Gehrken, organist of St. Luke's Church, Brooklyn, and Clarence Waters, organist of Christ Church, Rye, N. Y., were heard in the first recital of the festival. Both of these players are young men, but not young musically, as their playing soon disclosed. The entire program, with the single exception of the Widor Toccata, was made up of American compositions. A Prelude and Fugue in D minor of his own composition was a highly interesting number in Mr. Gehrken's first group. All of his playing was marked with feeling and fine technical command. Mr. Waters achieved great brilliancy in the Allegro Vivace from the Widor Fifth Symphony and played all of his numbers with a well-modulated range of tonal color.

As Monday disclosed two of the younger recitalists, so Tuesday brought forth another duo of the younger group. The program on this day was well supplied with worthy American compositions, easily the equal of their overseas companions. Miss Charlotte Matthewson of Scarsdale, N. Y., was heard in a group by Bach, Liszt and Quantz and later in a movement from Dickinson's "Storm King" Symphony, a Reverie by the same composer and the Finale from the Eighth Symphony by Widor. The Presto from the Flute Sonata of Quantz was especially charming and in the Dickinson Symphony Miss Matthewson caught the sweep of the theme and worked out a remarkably impressive climax.

Hugh Porter, recently of Chicago, began with the Borowski Sonata, possibly as a tribute to his home city, and followed with numbers by Jepson and Barnes. The Finale of the Barnes Symphony was given with a splendid verve. For his second group he chose French numbers of Widor and Guilmant. The Guilmant Scherzo gave him a fine opportunity to display his sparkling technique in its finest light.

Midway in the program these two performers joined in a duet for four

hands, by Hesse. It was a delightful addition.

Miss Isabel Lowden, chairman of the Music Week Association, was the speaker of the afternoon. She told of the great growth of this yearly celebration and gave a resume of the contests held during the past winter.

Wednesday brought a model motion picture and music program arranged by the Society of Theater Organists. John Priest of the Cameo Theater was heard in the A Minor Prelude and Fugue of Bach, and then the Second Concert Study of Yon. The Yon study was played in conjunction with a film giving a close-up view of the pedal technique involved in the performance. This unique experiment has been used several times as a theater "stunt," but it is more than that when you consider the great educational value it has. Mr. Priest successfully carried out his part of the experiment in playing in his usual finished manner.

The motion picture which followed was the popular film, "The Hunchback of Notre Dame," and Robert Berentsen of the Eastman Theater, Rochester, N. Y., was at the organ. Mr. Berentsen has a fine feeling for the varied moods of such a film and his musical background was a model of its kind.

Thursday brought a varied program which had an unusual appeal to all music lovers. Edwin Grasse appeared in the triple role of violinist, organist and composer and in each instance proved himself a master worker. The Organ Sonata in C major, heard for the first time, while of the romantic type, was profound and a worthy addition to the store of organ literature. Mr. Grasse was assisted by the Mozart String Quartet, which, with Engelbert Brenner, oboist, played remarkably well a Concerto Grosso by Handel. The first movement of the Tchaikowsky Piano Concerto in B flat minor received a brilliant performance with Isadore Gorn at the piano and Mr. Grasse at the organ. Just before this closing number Mr. Grasse appeared as violinist, playing three of his own compositions. The whole program was enjoyable, and, as conceived by this noted blind violinist, could well be copied by many in preparing a recital of unusual interest.

John Hermann Loud, organist of the Park Street Church of Boston, appeared Friday afternoon, playing under the auspices of the American Guild of Organists. Mr. Loud, as dean of the New England chapter of the Guild, had prepared a program which in every way upheld the traditions of that distinguished body of organists. He began with the Bach A Minor Prelude and Fugue, played in traditional manner and followed with the lovely Brahms chorale prelude, "My Inmost Heart Rejoiceth." These two numbers were followed by the "Grand Piece Symphonique" by Franck. This was played in its entirety and gave Mr. Loud an opportunity for the fullest display of his command of tonal and technical resources. A Divertissement de Vienne, an Andante of Widor and the "Alleluia" of Bossi brought the recital to a close.

The organ and choral music recital Saturday afternoon was a fitting climax to a week of distinguished activities. The two choirs of the Church of the Ascension, Jessie Craig Adam, organist, and the Church of the Incarnation, John Doane, organist, united in an ensemble which was magnificent. Miss Adam and Mr. Doane alternated as conductor and accompanist. The choirs sang separately and together in numbers from Handel, Gounod, Martin, Matthews, Dett, Noble, Franck, Brahms and Parker. Throughout their work they showed perfect intonation, a wide range of tonal color and beautiful phrasing. The Franck "Blessed He" from "The Beatitudes" and the Brahms "How Lovely Is Thy Dwelling Place" were perhaps the high-water marks of the afternoon, but it would be difficult to single out any one number for special mention. Mr. Doane appeared as a recitalist in three organ numbers and in the Reubke Sonata won a well-deserved ovation.

The Rev. Percy Stickney Grant, rec-

tor of the Church of the Ascension, was the speaker of the afternoon. He paid a high tribute to the organist as a great factor in church worship and complimented the Wanamaker Auditorium direction upon its 100 per cent method of presenting the organ in its finest light.

Hundreds were turned away from this last recital.

Dr. Alexander Russell, as director of the Wanamaker Auditorium, made possible this great demonstration of the organ in its many phases and to him the organists owe a debt of gratitude.

TRAIN KILLS AUGUST WICK

Son of Head of Organ Company Meets Death—Roy L. Schwarz Hurt.

August F. Wick, oldest son of John F. Wick, president of the Wicks Pipe Organ Company of Highland, Ill., met instant death May 14 when struck by a Wabash train at a point about three miles west of O'Fallon, Mo. Young Wick, who was just past 19 years of age, was driving Roy L. Schwarz, an installer of the Wicks Company, to Wright City, Mo., when the fatal accident happened. The car with the occupants was dragged a distance of a thousand feet. Mr. Schwarz was thrown out and severely injured, Mr. Wick being carried along some distance farther and hurled across a deep ravine to his death. Funeral services were held at St. Paul's Church, Highland, May 17 and the body was laid at rest in St. Paul's cemetery. The large attendance and floral offerings were a tribute to the high esteem in which the young man stood among his co-workers and in the community.

Mr. Schwarz was brought to St. Joseph's Hospital in his home town and it is hoped that the best of medical attention and nursing will soon put him on the way to complete recovery.

MARR & COLTON EXTENDING

Addition 60 by 144 Feet Being Made to Factory at Warsaw, N. Y.

Information comes from Warsaw, N. Y., that the enterprising organ firm of Marr & Colton is enlarging its factory with a new addition 60 by 144 feet, two stories high. This addition will be completely equipped with the latest wood-working machinery and many labor-saving devices for the manufacture of organs.

The company's business within the last few months has been the largest in its history.

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—FIRST-CLASS erector, tuner and salesman wants permanent location in south, southeast or Pacific coast, for well-established concern. First-class references. Address G 4, The Diapason.

WANTED—PERMANENT LOCATION for competent service man. Middle states preferable. Twenty years' experience. At liberty July 1. Address G 5, 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-director 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—SECOND-HAND AUSTIN Chorophone, with detached console preferred. State age, condition and lowest cash price. Other make organs of similar design considered. VERMOND KNAUSS, 210 North Seventh street, Allentown, Pa.

CLASSIFIED ADVERTISEMENTS

WANTED—HELP.

WANTED—VOICER FOR flue pipes; absolutely steady work. First-class wages. Can have contract if desired. Apply Bennett Organ Company, Rock Island, Ill. [1f]

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.

MAN ORGANIST WANTED—COMPETENT theater organist; one who can properly cue pictures. Three-manual Hillgreen, Lane & Co. organ. Afternoon and evening work, playing feature picture. State experience, whether married or single, salary expected. Union member or non-union. State when available. VICTOR THEATER, McKeesport, Pa. [7]

WANTED—ORGANIST AND CHOIR-master for large Catholic church, with new three-manual Filcher organ, at Houston, Tex. Mixed chorus choir. Salary \$2,400. Address Miss Blanche Foley, 704 Chenevert street, Houston, Tex.

WANTED—EXPERIENCED PIPE OR-gan salesman for high-grade instrument in New York territory. Liberal recommendation for the right man. Address G 3, The Diapason.

WANTED—COMPETENT ORGANIST for Representative church in southern city; good salary. Address G 6, The Diapason.

WANTED—ALL KINDS OF ORGAN help. Good pay and steady work. Muller-Hunter Company, Inc., 2632-35 West Gordon street, Philadelphia, Pa.

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

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. [1f]

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. [1f]

FOR SALE—ORGANS.

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 Peloubet reed organ, re-built and guaranteed for one year. Address E 16, The Diapason.

FOR SALE—A TWO-MANUAL PNEU-matic 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]

THE DIAPASON.

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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 1 H.P. Orgoblo. For further particulars address Austin Organ Company, P. O. Box 2111, Atlanta, Ga.

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—MODERN THREE-MAN-ual 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 electro-pneumatic relay with switch board containing thirty-two switches. Being replaced by new unit console. Address G 2, The Diapason.

FOR SALE—ONE SIXTY-ONE NOTE wind chest of five stops, nearly new, \$60. One set 8-foot dulciana bass pipes (thirteen), open, \$10. George W. Holland, Westerly, R. I.

FOR SALE—ORGAN MUSIC SUIT-able for church and recitals; all in good condition. Bargain. Apply to G 1, The Diapason.

FOR SALE—ONE NEW THREE-octave Deagan unafone, with resonators, \$80.00. Blowers, all sizes. One one-manual organ, with three sets of pipes, 20 years old. PERRY COZATT, Danville, Ill.

FOR SALE—TWO-MANUAL TUBU-lar 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. [1f]

FOR SALE—VIRGIL PRACTICE CLA-vier, with or without concave radiating pedals and bench. Inquire of Charles A. Stebbins, 812 Fine Arts building, Chicago (Telephone Harrison 7664), or Pearson Hotel.

FOR SALE—SET OF DURFEE TUBU-lar belfry chimes. Complete with dampers. Range one and one-half octaves. T. M. Harvey, A. A. O., 2464 Second street, San Diego, Calif.

FOR SALE—ONE-MANUAL TRACKER action pipe organ. In excellent condition; handsome case; water motor. No reasonable offer refused. Adrian C. Van Dervort, 5 Frear avenue, Troy, N. Y.

FOR SALE—ONE-MANUAL FELGE-maker pipe organ, oak case; twelve stops. Ross water motor. Send all inquiries to Dr. J. H. Musselman, 434 West Orange street, Lancaster, Pa.

FOR SALE—ORGAN ACTIONS, JAR-vis 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 CON-sole, 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. [1f]

FOR SALE—THREE-MANUAL OR-gan, nineteen stops. Can be seen and played any time. Address Teele Square Theater, Somerville, Mass. [1f]

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

FOR SALE—KIMBALL PIPE ORGAN, Style 17; seven stops, with electric blower. Excellent condition. Hugo E. Stahl Company, Maywood, Ill.

LARGE KILGEN ORGAN FOR CHURCH IN CHICAGO

ORDER FROM ST. IGNATIUS'

Plan Is to Use Instrument for Recitals Illustrating Catholic Music—Another Four-Manual for Los Angeles.

Two contracts for large four-manual organs in prominent Catholic churches were awarded to the factory of George Kilgen & Son, St. Louis, in May. One is for the imposing new St. Ignatius' Church in Rogers Park, Chicago. This instrument will be placed in four separate chambers which the church is constructing.

The case of this organ is beautifully designed and will be built of plaster, fifty-four feet wide and forty feet high. It will consist of five arches. In the middle of each arch will be a statue of an angel. The case was designed by John Ebersson, one of Chicago's famous architects. The pastor of the church is the Rev. D. M. Johnson, S. J., and it is his intention to use the organ for educational recitals exploiting the beautiful music of the Catholic churches. Stephen H. Erst designed the specification and will preside at the organ.

The specifications are as follows:
GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Third Open Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Viol d'Gamba, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Flute Quint, 2 1/2 ft., 61 pipes.
- Flute Octaviante, 2 ft., 61 pipes.
- Tuba Profunda, 16 ft., 61 pipes.
- Tuba, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Chimes (Deagan's Class A), 20 tubs.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Small Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Liebllich Gedeckt, 8 ft., 73 pipes.
- Viol d'Orchestra, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Dolce Cornet, 2 1/2 ft., 73 pipes.
- Flautina, 2 ft., 73 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion Dolce, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Bass Flute, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gemshorn Celestes, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- Harp Celesta (Deagan), 49 bars.

SOLO ORGAN.

- Contra Tuba, 16 ft., 61 pipes.
- Cello, 16 ft., 61 pipes.
- Stentorphone, 8 ft., 61 pipes.
- Tuba Clausa, 8 ft., 61 pipes.
- Gross Gamba, 8 ft., 61 pipes.
- Gross Gamba Celeste, 8 ft., 61 pipes.
- Piccolo, 4 ft., 61 pipes.
- Tuba Mirabilis, 16 ft., 61 pipes.
- Tuba Harmonic, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Open Diapason, 32 ft., 32 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Second Diapason, 16 ft., 32 pipes.
- Violine, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Liebllich Gedeckt, 16 ft., 32 pipes.
- Octave Bass, 8 ft., 32 pipes.
- Bass Flute, 8 ft., 32 pipes.
- Dolce Flute, 8 ft., 32 pipes.
- Violoncello, 8 ft., 32 pipes.
- Tuba Profunda, 16 ft., 32 pipes.
- Bassoon, 16 ft.

The other large Kilgen is to stand in St. Vincent's Church at Los Angeles, and is to be of four manuals and echo. It is to be one of the finest instruments on the Pacific coast. Mr. and Mrs. Edward L. Doheny of Los Angeles are presenting the organ to the church. The specification is as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.

- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 pipes.
- Chimes (Deagan's Class A).
- Harp.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Viol d'Orchestra, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Flautina, 2 ft., 73 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Tremolo.
- Harp.

SOLO ORGAN.

- Tibia Plena, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Gambette, 4 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Tremolo.

ECHO ORGAN.

- Liebllich Gedeckt, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 73 pipes.
- Vox Aetheria, 8 ft., 73 pipes.
- Fern Flöte, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes (Deagan Class A).
- Tremolo.

PEDAL ORGAN.

- Open Diapason, 32 ft., 32 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Liebllich Gedeckt, 16 ft., 32 pipes.
- Viola, 16 ft., 32 pipes.
- Flute, 8 ft., 32 pipes.
- Octave, 8 ft., 32 pipes.
- Dolce Flute, 8 ft., 32 pipes.
- Violoncello, 8 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Contra Posaune, 16 ft., 32 pipes.
- Tromba, 8 ft., 32 pipes.

Pedal Organ with Echo:

- Echo Bourdon, 16 ft., 32 pipes.
- Echo Flute, 8 ft., 32 pipes.

Plays at Milwaukee Festival.

Carl F. Mueller of Milwaukee, organist of the Grand Avenue Congregational Church and of the Scottish Rite Cathedral, was one of the festival directors in connection with music week at the Milwaukee Auditorium. The Wangerin Organ Company installed an organ for the festival and it was used in a sacred concert May 4. On this occasion Mr. Mueller played Boellmann's Gothic Suite as a prelude and Handel's Hallelujah Chorus as the postlude. A mixed chorus under his direction sang "Lift Up Your Heads," by Jadassohn. Mr. Mueller also played with the Milwaukee Civic Symphony Orchestra under the direction of Carl Eppert. Mr. Mueller accompanied "The Lay of the Bell," by Buch, which was given in the Pabst Theater by the Milwaukee Musical Society April 28.

Hear New York Times Critic.

At a special meeting of the Society of Theater Organists, New York, held at the Haven Studio, April 29, Olin Downes, music critic of the New York Times, addressed the members present on the subject of cinema music as it impresses a member of his profession. Mr. Downes briefly traced the development of modern music and showed the possibilities that lie ahead in a suitable union of film drama and screen that shall create a new art form. A short business meeting preceded and a social period followed the address.

Opens Marr & Colton Unit Organ.

A good-sized two-manual organ built by the Marr & Colton Company of Warsaw, N. Y., was opened in Mante's New Theater at Irwin, Pa., April 21. Irwin is a prosperous suburb of Pittsburgh. The organ is a unit and has eight sets of pipes, all unified, in addition to orchestra bells and a harp of forty-nine bars, with various traps, etc. Robert Wilson Ross of Philadelphia presided at the console for the dedication of the theater and organ. On the Sunday evening before the opening he played a private recital before fifty guests to demonstrate the resources of the organ. The instrument received the strongest approval.

MISS JOSEPHINE RUSSELL.



Miss Josephine Russell, one of the artist students of Pietro Yon, was born in Great Bend, Kan. Miss Russell is the daughter of Mr. and Mrs. F. V. Russell. Her father was an influential leader in law and banking and an enthusiast for music in general and especially for the organ. Miss Russell studied piano and organ at the University of Kansas under Mrs. J. R. Elliott, a pupil of Mr. Yon, and composition under Charles S. Skilton, the American composer. She completed her university work at the University of Wisconsin, going from there to continue her musical studies at the Bush Conservatory in Chicago. In 1920 she entered the special master course given in Kansas City by Mr. Yon, and continued under Powell Weaver, also a pupil of Mr. Yon. In 1922 Miss Russell went to New York to specialize in organ, piano and composition under Mr. Yon. She will appear this summer in several recitals in Europe and spend four months at the Villa Yon while completing her studies.

Wilbur Chenoweth, another exceptional pupil of Mr. Yon, who goes to Italy with him, was born at Tecumseh, Neb., in 1899. He began his musical education at the age of 7. He composed at the age of 12, one of his first compositions being a song adopted by one of the prominent fraternities. Mr. Chenoweth received his bachelor of music degree from the University School of Music, Lincoln, Neb., in 1918. His piano study at this school was under the direction of Sidney Silber. After completing his work in Lincoln, Mr. Chenoweth continued his studies in New York. Among Mr. Chenoweth's attractive compositions are his "Waltz-Caprice," "Nocturne," "Harvest Festival" and "Valse Charmante," which have been published by Carl Fischer. Mr. Chenoweth will play a number of recitals in Italy, and will return to the United States in October.

Serves Church 48 Years.

An event of unusual interest marked the final church dinner at the First Congregational Church of Oak Park, Ill. Mrs. Charles M. Morton has served the church as pianist for many years, and prior to that was for a long time organist. Her service extends over forty-eight years. Feeling constrained to be relieved of this burden, she presented her resignation. It was accepted with a rising vote of thanks, moved by William H. Shuey and unanimously adopted. Dr. W. E. Barton, the pastor, presented to Mrs. Morton a beautiful bouquet of roses on behalf of the church with expressions of affection and appreciation of her fidelity.

Organists of Redlands, Cal., are instrumental in bringing about the success of the Redlands Chorus, a prospering musical organization. Miss Anna Blanche Foster is the president, W. B. Olds is the director and Annette Cartledge is the accompanist. The chorus closed its first season with a concert at the Wyatt Opera House May 13.

FOUR-MANUAL ESTEY OPENED BY MACFARLANE

LUMINOUS CONSOLE IS USED

Third Church of Christ, Scientist, in New York, Has One of the New Keydesks—Specifications of Instrument.

Will C. Macfarlane played a program in the Third Church of Christ, Scientist, Park avenue, New York City, May 9, to demonstrate the completed four-manual Estey organ. The program was selected to bring out the full possibilities of the instrument. Dr. Macfarlane played as follows: March, from Suite for Organ, Rogers; "The Magic Harp," Meale; Sketches of the City, Nevin; Fugue in A minor, Bach; Prelude to "Lohengrin" and March of the Knights of the Grail, "Parsifal," Wagner; "Ave Maria," Schubert; Scherzo, "Evening Bells and Cradle Song" and Spring Song, Macfarlane; "Caprice Heroique," Bonnet.

The new luminous stop console received a great deal of attention, as it is the first in a representative metropolitan church.

The specifications of this organ were drawn by Dr. Macfarlane and are as follows:

GREAT ORGAN.

- 1. Open Diapason, 16 ft., 61 pipes.
- 2. First Open Diapason, 8 ft., 61 pipes.
- 3. Gross Flöte, 8 ft., 61 pipes.
- 4. Octave, 4 ft., 61 pipes.
- *5. Second Diapason, 8 ft., 73 pipes.
- *6. Claribel Flute, 8 ft., 73 pipes.
- *7. Harmonic Flute, 4 ft., 73 pipes.
- *8. Trumpet, 8 ft., 73 pipes.
- 9. Chimes (from Echo), 20 tubular bells.

*Enclosed in swell box.

SWELL ORGAN.

- 10. Bourdon, 16 ft., 73 pipes.
- 11. Diapason Phonor, 8 ft., 73 pipes.
- 12. Rohr Flöte, 8 ft., 73 pipes.
- 13. Stopped Diapason, 8 ft., 73 pipes.
- 14. Viole d'Orchestra, 8 ft., 73 pipes.
- 15. Viole Celeste, 8 ft., 73 pipes.
- 16. Salicional, 8 ft., 73 pipes.
- 17. Quintadena, 8 ft., 73 pipes.
- 18. Flauto Traverso, 4 ft., 73 pipes.
- 19. Flageolet, 2 ft., 73 pipes.
- 20. Contra Fagotto, 16 ft.
- 21. Cornocean, 8 ft., 85 pipes.
- 22. Oboe, 8 ft., 73 pipes.
- 23. Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- 24. Contra Viole, 16 ft., 73 pipes.
- 25. Geigen Principal, 8 ft., 73 pipes.
- 26. Concert Flute, 8 ft., 73 pipes.
- 27. Flute d'Amour, 4 ft., 73 pipes.
- 28. Piccolo, 2 ft., 73 pipes.
- 29. Clarinet, 8 ft., 73 pipes.
- 30. Celeste, 61 notes.
- Tremolo.
- SOLO ORGAN.**
- 31. Stentorphone, 8 ft., 73 pipes.
- 32. Flauto Major, 8 ft., 73 pipes.
- 33. Gamba Granda, 8 ft., 73 pipes.
- 34. Gamba Celeste, 8 ft., 61 pipes.
- 35. Wald Flöte, 4 ft., 73 pipes.
- 36. Orchestral Oboe, 8 ft., 73 pipes.
- 37. Tuba Profunda, 16 ft.
- 38. Harmonic Tuba, 8 ft.
- 39. Harmonic Clarion, 4 ft.
- Tremolo.

ECHO ORGAN.

- 40. Dulciana, 8 ft., 73 pipes.
- 41. Vox Angelica, 8 ft., 73 pipes.
- 42. Clarabella, 8 ft., 73 pipes.
- 43. Unda Maris, 8 ft., 61 pipes.
- 44. Fern Flöte, 4 ft., 73 pipes.
- 45. Chimes, 20 tubular bells.
- Tremolo.

PEDAL ORGAN.

- 46. Resultant, 32 ft., 32 notes.
- 47. Open Diapason, 16 ft., 44 pipes.
- 48. Violine, 16 ft., 32 pipes.
- 49. Bourdon, 16 ft., 32 pipes.
- 49. Liebllich Gedeckt (12 from No. 10), 16 ft., 20 pipes.
- 51. Contra Viole (from No. 24), 16 ft., 32 notes.
- 52. Gross Flöte (extension of No. 47), 8 ft., 32 notes.
- 53. Flauto Dolce (extension of No. 49), 8 ft., 32 notes.
- 54. Contra Fagotto (from No. 20), 16 ft., 32 notes.
- 55. Tuba Profunda (from No. 37), 16 ft., 32 notes.
- 56. Harmonic Tuba (from No. 39), 8 ft., 32 notes.
- 57. Harmonic Clarion (from No. 38), 4 ft., 32 notes.
- 58. Cello (from No. 34), 8 ft., 32 notes.

Combination pistons are double acting, visibly affecting the stops and adjustable at console. They include six affecting great and pedal stops, eight affecting swell and pedal stops, six affecting choir and pedal stops, six affecting solo and pedal stops, four affecting echo and pedal stops, and eight universal pistons affecting all manual and pedal stops.

Harold V. Milligan, organist and choir director of the Park Avenue Baptist Church in New York, composer and reviewer, who for many years has been on the staff of The Diapason, took a short vacation in May, going to the West Indies for a fortnight. He plans to be back at his varied duties June 1.

**LIVERPOOL CATHEDRAL
TO OPEN ORGAN JULY 19**

PART OF WORK COMPLETED

Instrument of 168 Stops Will Be Dedicated, Marking Important Event in History of Organ in Great Britain.

July 19 has been set as the date for the opening of the great organ in the Liverpool Cathedral, and the event is naturally awaited as an important one in the history of organ building in Great Britain. It is announced that on this occasion the first part of the organ will be used. The remainder will not be completed for another year at the Willis factory.

In February, 1913, The Diapason published the specification of this organ, then projected, but delayed in completion by the world war and attendant events. The scheme showed 168 stops. The Organ, the excellent English quarterly devoted to organ matters, in its current issue contains the revised specification. In view of the time intervening since the first publication in The Diapason and in view of certain changes made, we are republishing the scheme. The Organ sets forth that the Liverpool Cathedral instrument will be the largest cathedral organ in the world and that it is being built according to the latest principles of construction, as regards both mechanism and conceptions of tone. The largest present instrument in England, it is stated, is the one erected in Royal Albert Hall in 1871, which has 114 speaking stops, and the largest cathedral organ is that in St. Paul's Cathedral, rebuilt in 1901, which has seventy-six speaking stops. Both of these organs are by Henry Willis & Sons. Compared with large American organs these figures show the United States far ahead.

The Liverpool organ has five manuals. There are forty-eight couplers and six blank stops, making a total of 222 drawknobs. An analysis shows there are 10,690 pipes. The pedal has thirty-five stops, the choir twenty-three, the great twenty-nine, the swell thirty-one, the solo twenty-two, the bombarde organ five and the echo division twenty-three. Following is the specification:

PEDAL ORGAN (Partly Enclosed).

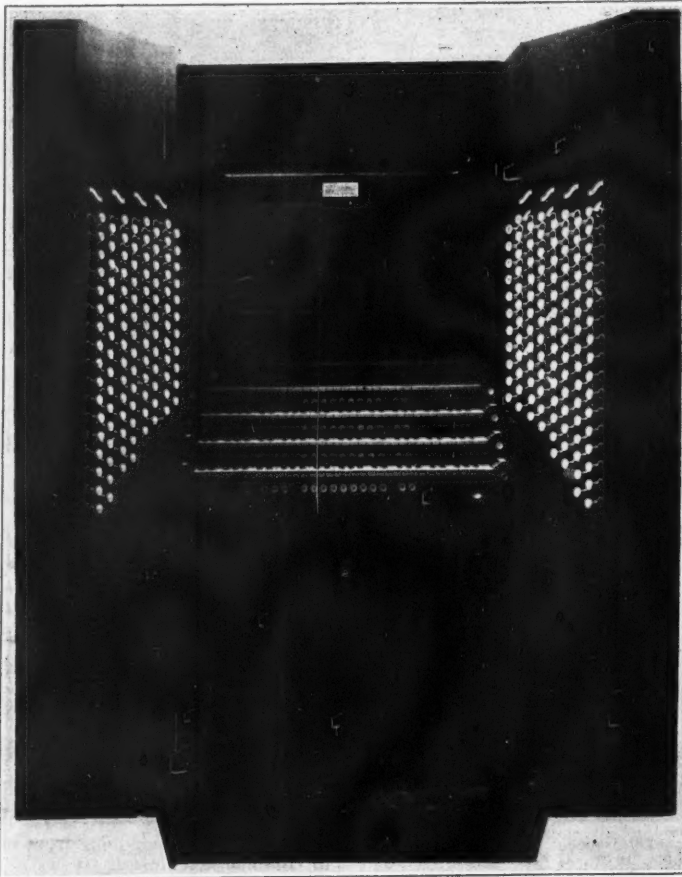
1. Resultant Bass (20 from No. 2), 64 ft., 10-inch wind.
2. Double Open Bass (20 from No. 6), 32 ft., 10-inch wind.
3. Double Open Diapason (20 from No. 9), 32 ft., 10-inch wind.
4. Contra Violone (from No. 59), 32 ft., 6-inch wind.
5. Double Quint (20 from No. 15), 21½ ft., 6-inch wind.
6. Open Bass, No. 1, 16 ft., 10-inch wind.
7. Open Bass, No. 2, 16 ft., 6-inch wind.
8. Tibia (from No. 61), 16 ft., 5-inch wind.
9. Open Diapason, 16 ft., 6-inch wind.
10. Contra Basso, 16 ft., 10-inch wind.
11. Geigen, 16 ft., 6-inch wind.
12. Violon, 16 ft., 6-inch wind.
13. Dolce, 16 ft., 6-inch wind.
14. Bourdon, 16 ft., 6-inch wind.
15. Quint, 10½ ft., 6-inch wind.
16. Octave (20 from No. 6), 8 ft., 10-inch wind.
17. Principal (20 from No. 9), 8 ft., 10-inch wind.
18. Violoncello, 8 ft., 6-inch wind.
19. Stopped Flute (20 from No. 14), 8 ft., 6-inch wind.
20. Open Flute, 8 ft., 6-inch wind.
21. Twelfth (20 from No. 15), 5½ ft., 6-inch wind.
22. Fifteenth (20 from Nos. 9 and 17), 4 ft., 10-inch wind.
23. Flute Triangulaire, 4 ft., 6-inch wind.
24. Mixture (17, 19, 22), 3 rks., 6-inch wind.
25. Fourniture (15, 19, 22, 26, 29), 5 rks., 6-inch wind.
26. Fagotto, 16 ft., 6-inch wind.
27. Octave Bassoon, 8 ft., 6-inch wind.
28. Contra Trombone, 32 ft., 20-inch wind.
29. Trombone, 16 ft., 20-inch wind.
30. Ophicleide, 16 ft., 20-inch wind.
31. Clarion, 8 ft., 20-inch wind.
32. Contra Bombarde Extension, 32 ft., 30-inch wind.
33. Bombarde, 68 pipes, 16 ft., 30-inch wind.
34. Bombarde, harmonic, 8 ft., 30-inch wind.
35. Bombarde, trebles, 4 ft., 30-inch wind.

Stops numbers 11, 12, 18, 20, 23, 26, 27, 28 and 29 are enclosed in a separate swell box.

CHOIR ORGAN (Partly Enclosed).

- Unenclosed Section:
36. Contra Dulciana, 16 ft.
 37. Open Diapason, 8 ft.
 38. Rohr Flöte, 8 ft.
 39. Dulciana, 8 ft.
 40. Flute Ouverte, 4 ft.
 41. Dulcet, 4 ft.
 42. Dulciana, 2 ft.

CONSOLE OF GREAT LIVERPOOL CATHEDRAL ORGAN.



- Enclosed Section:
43. Contra Viola, 16 ft.
 44. Violin Diapason, 8 ft.
 45. Viola, 8 ft.
 46. Claribel Flute, 8 ft.
 47. Unda Maris (FF), 8 ft.
 48. Octave Viola, 4 ft.
 49. Suabe Flute, 4 ft.
 50. Lieblieh Piccolo, 2 ft.
 51. Dulciana Mixture, 10, 12, 17, 19, 22, 5 rks.
 52. Bass Clarinet, 16 ft.
 53. Baryton, 16 ft.
 54. Cornu di Bassetto, 8 ft.
 55. Cor Anglais, 8 ft.
 56. Vox Humana, 8 ft.
 57. Trumpet, Harmonic, 8 ft.
 58. Clarion, Harmonic, 4 ft.
- All of the Choir is on 4-inch wind except numbers 57 and 58, which are on 7-inch wind.

GREAT ORGAN.

59. Contra Violone, 32 ft., 5-inch wind.
60. Double Open Diapason, 16 ft., 10-inch wind.
61. Contra Tibia, 16 ft., 5-inch wind.
62. Bourdon, 16 ft., 5-inch wind.
63. Double Quint, 10½ ft., 5-inch wind.
64. Open Diapason, No. 1, 8 ft., 10-inch wind.
65. Open Diapason No. 2, 8 ft., 10-inch wind.
66. Open Diapason No. 3, 8 ft., 5-inch wind.
67. Open Diapason No. 4, 8 ft., 5-inch wind.
68. Open Diapason No. 5, 8 ft., 5-inch wind.
69. Tibia, 8 ft., 5-inch wind.
70. Doppel Flöte, 8 ft., 5-inch wind.
71. Stopped Diapason, 8 ft., 5-inch wind.
72. Quint, 5½ ft., 5-inch wind.
73. Octave No. 1, 4 ft., 10-inch wind.
74. Octave No. 2, 4 ft., 5-inch wind.
75. Principal, 4 ft., 5-inch wind.
76. Flute Harmonique, 4 ft., 5-inch wind.
77. Flute Couverte, 4 ft., 5-inch wind.
78. Tenth, 3 ft., 5-inch wind.
79. Twelfth, 2½ ft., 5-inch wind.
80. Super Octave, 2 ft., 10-inch wind.
81. Fifteenth, 2 ft., 5-inch wind.
82. Mixture (12, 17, 19, 21, 22), 5 rks., 5-inch wind.
83. Fourniture (19, 22, 24, 26, 29), 5 rks., 5-inch wind.
84. Double Trumpet (harm. trebs.), 16 ft., 15-inch wind.
85. Trompette Harmonique, 8 ft., 15-inch wind.
86. Trumpet, Harmonic Trebles, 8 ft., 15-inch wind.
87. Clarion, Harmonic Trebles, 4 ft., 15-inch wind.

SWELL ORGAN.

88. Contra Geigen, 16 ft., 5-inch wind.
89. Contra Sallcional, 16 ft., 5-inch wind.
90. Lieblieh Bördun, 16 ft., 5-inch wind.
91. Open Diapason No. 1, 8 ft., 5-inch wind.
92. Open Diapason No. 2, 8 ft., 5-inch wind.
93. Geigen, 8 ft., 5-inch wind.
94. Tibia, 8 ft., 7-inch wind.
95. Flauto Traverso (Harmonic), 8 ft., 5-inch wind.
96. Wald Flöte, 8 ft., 5-inch wind.
97. Lieblieh Gedeckt, 8 ft., 5-inch wind.
98. Echo Viola, 8 ft., 5-inch wind.
99. Sallcional, 8 ft., 5-inch wind.
100. Vox Angelica (FF), 8 ft., 5-inch wind.
101. Octave, 4 ft., 5-inch wind.
102. Octave Geigen, 4 ft., 5-inch wind.
103. Sallciet, 4 ft., 5-inch wind.
104. Lieblieh Flöte, 4 ft., 5-inch wind.
105. Twelfth, 2½ ft., 5-inch wind.
106. Fifteenth, 2 ft., 5-inch wind.
107. Seventeenth, 1 3/5 ft., 5-inch wind.

108. Mixture (15, 19, 22, 26, 29), 5 rks., 5-inch wind.
109. Contra Hautboy, 16 ft., 7-inch wind.
110. Hautboy, 8 ft., 7-inch wind.
111. Krummhorn, 8 ft., 7-inch wind.
112. Waldhorn, Harmonic, 16 ft., 10-inch wind.
113. Cornopean, Harmonic, 8 ft., 10-inch wind.
114. Clarion, Harmonic, 4 ft., 10-inch wind.
115. Double Trumpet (harm. trebs.), 16 ft., 15-inch wind.
116. Trompette Harmonique, 8 ft., 15-inch wind.
117. Trumpet, (harm. trebs.), 8 ft., 15-inch wind.
118. Octave Trumpet (harm. trebs.), 4 ft., 15-inch wind.

SOLO ORGAN.

- Unenclosed Section:
119. Contra Hohl Flöte, 16 ft.
 120. Hohl Flöte, 8 ft.
 121. Octave Hohl Flöte, 4 ft.
- Enclosed Section:
122. Contra Viole (tin), 16 ft.
 123. Viole de Gamba (tin), 8 ft.
 124. Viol d'Orchestre (tin), 8 ft.
 125. Violes Celestes (tin), (FF), 8 ft.
 126. Flute Harmonique, 8 ft.
 127. Octave Viole (tin), 4 ft.
 128. Concert Flute (Harmonic), 4 ft.
 129. Violette (tin), 2 ft.
 130. Piccolo Harmonique, 2 ft.
 131. Cornet de Violes (tin), (10, 12, 15), 3 rks.
 132. Cor Anglais, 16 ft.
 133. Clarinet (Orchestral), 8 ft.
 134. Oboe (Orchestral), 8 ft.
 135. Bassoon (Orchestral), 8 ft.
 136. French Horn, 8 ft.
 137. Contra Tromba, Harmonic, 16 ft.
 138. Tromba Real, Harmonic, 8 ft.
 139. Tromba, Harmonic, 8 ft.
 140. Tromba Clarion, Harmonic, 4 ft.
 141. Solo Trombas on Great.
- Solo on 7-inch wind, except numbers 137 to 140, which are on 20-inch pressure.

BOMBARDE ORGAN.

142. Grand chorus: Sub-unison, unison (5, 8, 12, 15, 19, 22, 26, 29), 10 rks., 6-inch wind.
143. Contra Tuba (Harmonic), 16 ft., 30-inch wind.
144. Tuba (Harmonic), 8 ft., 30-inch wind.
145. Tuba Clarion (Harmonic), 4 ft., 30-inch wind.
146. Tuba Magna (Harmonic), 8 ft., 30-inch wind.

ECHO ORGAN (Enclosed).

- Echo Pedal:
147. Sallcional, 16 ft.
 148. Echo Bass, 16 ft.
 149. Fugara, 8 ft.
 150. Dulzian (reed), 16 ft.
- Echo Manual:
151. Quintatön, 16 ft.
 152. Echo Diapason, 8 ft.
 153. Cor de Nuit, 8 ft.
 154. Carillon (Gongs, Tenor C), 8 ft.
 155. Flauto Amabile, 8 ft.
 156. Muted Viole, 8 ft.
 157. Aeoline Celeste (FF), 8 ft.
 158. Celestina, 4 ft.
 159. Fernflöte, 4 ft.
 160. Rohr Nasat, 2½ ft.
 161. Flautina, 2 ft.
 162. Harmonic Aetheria (10, 12, 15), 3 rks.
 163. Chalumeau, 16 ft.
 164. Trompette, 8 ft.
 165. Cor Harmonique, 8 ft.
 166. Musette, 8 ft.
 167. Hautbois d'Amour, 8 ft.
 168. Vox Humaine, 8 ft.
 169. Hautbois Octaviant, 4 ft.

**LUTHERAN ORGANISTS
HOLD CONVOCATIONS**

SERVICE MUSIC IS TAKEN UP

Good Music Is a Feature of District Gatherings—Paper and Organ and Choral Programs at Philadelphia Meeting.

The United Lutheran Church in America has an active committee on church music, of which the Rev. J. F. Ohl, D.D., Mus.D., of Philadelphia, is the chairman. This committee recently held four convocations in different parts of the country—at Lancaster, Pa., Kitchener, Ont., Springfield, Ohio, and Philadelphia.

The last convocation was held May 13 in St. Michael's Church, Germantown, Philadelphia. A large number of organists and choirmasters and some ministers interested in church music, within a radius of a hundred miles, were present. The morning session was devoted to consideration of "The Church Services and Their Music," the paper on this subject being read by Professor L. D. Reed, D.D., of the Theological Seminary at Mount Airy, Philadelphia. The practical illustration of points in the paper included extracts from an important new work for the Lutheran Liturgy by H. Alexander Matthews, Mus.D., the title of which is "The Introits and Graduals for the Church Year."

The afternoon session took up "The Music of the Congregational Hymn," the paper being read by Dr. Ohl. Illustrations were given of the characteristic tunes from each period, from the early plainsong melodies to the hymn-tunes of modern American composers. An interesting paper on "Preludes and Postludes" by Ralph P. Lewars, organist of the Church of the Holy Communion, Philadelphia, was also presented, Mr. Lewars illustrating his paper with numbers from Bach, Max Reger and Karg-Elert.

The evening session was devoted to a choral vesper service built up on the theme of the church year. The Rev. Gomer C. Rees, D.D., of Lehigh, Pa., conducted the service, introducing it with explanatory remarks. The service was sung by the regular choir of St. Michael's Church, William T. Timmings, organist and choirmaster. The choir also sang four anthems by Bortniansky, Michael Haydn, Goss and H. Alexander Matthews, representing the Russian, Austrian, English and American schools. The choir performed its part of the service brilliantly. The first two numbers, which were sung a cappella, revealed a high degree of finish. The women's voices were particularly pure in tone.

Each session was introduced and concluded with preludes and postludes played by organists of local churches. The following participated: G. Francis Kyle, Trinity Church, Norristown; Miss Evelyn Massa, Church of the Ascension, Mount Airy; Ralph Lewars, Church of the Holy Communion, Philadelphia; Ernest T. Allen, St. John's Church, Melrose Park; H. Gordon Thomas, assistant organist of St. Michael's, Germantown, and William T. Timmings, organist, St. Michael's, Germantown, who played his own composition, which is just passing through the press, a Concert Overture in G minor. This is a virile work with interesting thematic material developing to a fine climax.

This convocation, as well as others held by this committee of the United Lutheran Church, proved valuable in bringing together the organists and choirmasters and the musical clergy of different districts. By the interchange of ideas and experiences, not only in the discussions, but in the intermissions, they laid the foundation for higher standards and greater uniformity in the services of the church.

Joseph W. Clokey, the organist and composer, has been granted a leave of absence of one year from Miami University, at Oxford, Ohio, to devote himself to creative work. He expects to spend the time in California and engage solely in composition. His place at Miami will be taken by Roy Williams, who comes from Illinois Wesleyan University.



Trinity Church - San Francisco

S K I N N E R

AS in "Old Trinity" New York so in Trinity Church, San Francisco, the new organ is a SKINNER. And this is only one of many new Skinner Organs now under construction on the Pacific Coast.

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677 FIFTH AVENUE AT 53RD
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ROUNDS OUT 25 YEARS OF SERVICE FOR MUSIC

GUILMANT SCHOOL JUBILEE

Celebration Takes Places June 2 in
New York—Recalls History of
Institution Founded by
Dr. William C. Carl.

On Monday evening, June 2, in the First Presbyterian Church of New York City, the Guilmant Organ School, of which Dr. William C. Carl is director, will celebrate its twenty-fifth anniversary. A brilliant program will be played by the class of 1924. Elaborate plans are being made for this unique event in the history of the organ in America. Prominent persons will be present, either sharing in the program or joining in the festivities of the occasion.

A special processional march built upon a theme made from the initial letters of the names "Guilmant" and "Carl" will be played by the composer, Grace Leeds Darnell, post-graduate '06. This march won a special prize offered by Dr. Carl for the best composition submitted by Guilmant alumni. Herman F. Siewert won honorable mention in this competition.

The program will begin promptly at 8:15, when faculty, alumni and distinguished guests will form in a processional in the chapel of the First Church and proceed from there through the cloister and walk down the main aisle of the church to reserved seats. The Rev. Dr. Howard A. Duffield will preside.

In approaching this remarkable anniversary it is interesting to contemplate the history of this institution. Dr. William Crane Carl, its director, began the study of music at the age of 7. After winning many honors he left for Paris in 1890 to study with Guilmant. M. Guilmant took an interest in his American pupil from the start, and this ripened into a friendship which existed until Guilmant's death. In 1899, under the presidency of M. Guilmant, the Guilmant Organ School was organized in Paris. The following excerpt from the first catalogue gives a clear idea of the purpose and ideals of this school:

Mr. William C. Carl having been authorized by M. Alexandre Guilmant to open an organ school under his patronage, begs to announce the "Guilmant Organ School," in which the method as set forth by the great French organist will be taught. Since the phenomenal success of M. Guilmant in America, a new impetus has been given to the organ as a solo instrument and in its relation to the church service. Organists in all parts of the country are giving more attention to its study and in the preparation of their work. Organ concerts are in demand with a growing success. Church committees are exacting a higher degree of excellence from their organists and giving it their attention.

These facts have demonstrated to Mr. Carl the necessity of such a school, where the organist will receive a practical training for the church service, and a more thorough understanding of ecclesiastical music.

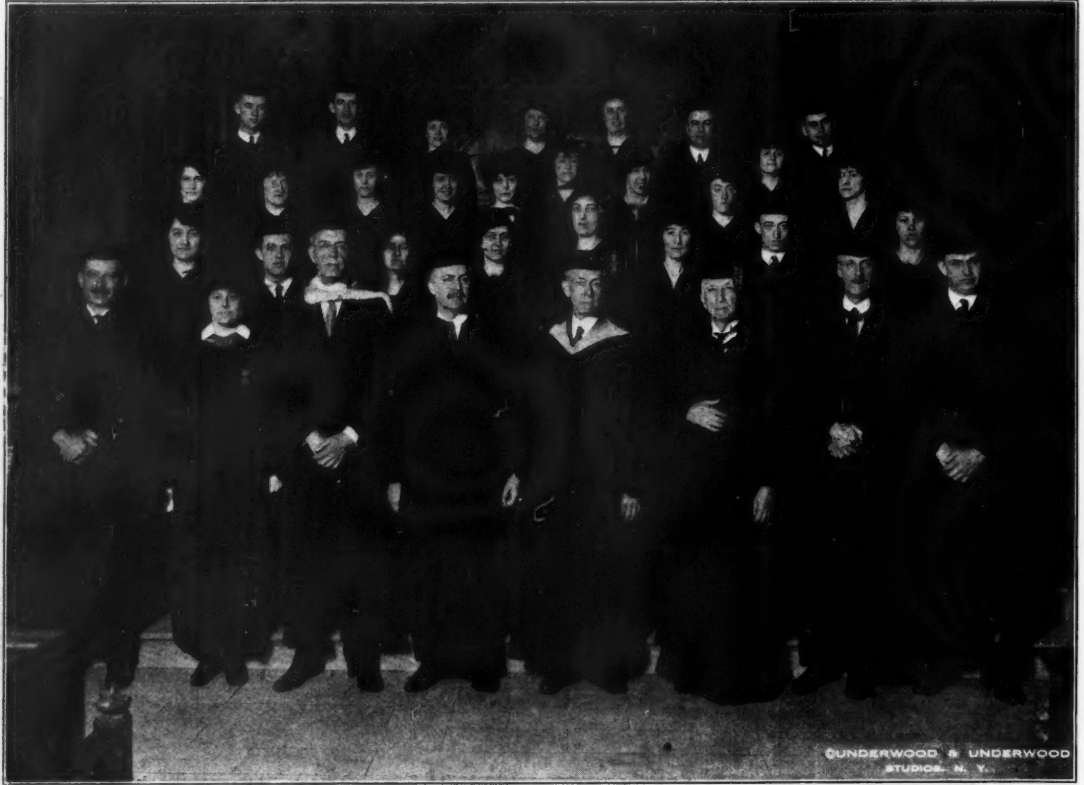
Later in the summer of 1899 Dr. Carl met the Rev. Dr. Howard Duffield in London and it was decided that the school should be held in the First Presbyterian Church of New York, and Dr. Duffield became its chaplain and professor of hymnology. From that beginning the Guilmant School began to exert its influence.

In 1904 M. Guilmant visited the school and the students played a special recital for him, after which he played a short program for them, which was made up of Bach chorales. In the evening the students and alumni tendered a banquet to M. Guilmant at the Hotel Astor.

During the season of 1906 Dr. Carl gave a series of notable lectures before the school. The standard oratorios, with illustrations by noted artists, were the subjects and attracted large audiences and much publicity. Beginning about this time there were special lectures by George Waring Stebbins, Thomas Whitney Surette, Dr. George Ashdown Audsley, Robert Hope-Jones, Daniel Gregory Mason, Adele Laeis Baldwin and Gerrit Smith.

In 1909, in recognition of the splendid work Dr. Carl was doing, the French government conferred upon him the rarely-given decoration of Officer de l'Instruction Publique. In 1911 the University of New York conferred

FACULTY AND GRADUATING CLASS OF 1924 AT THE GUILMANT ORGAN SCHOOL.



the honorary degree of Doctor of Music upon him. That year marked the passing of Guilmant and on Monday evening, April 10, a memorial program was given in the First Presbyterian Church. At the commencement of that season the graduating class founded an endowment fund so that the name of Guilmant might be perpetuated.

In 1912 a series of organ recitals was begun by the alumni of the school and recitals were played on Monday evenings in the First Presbyterian Church. The following year a week of festival organ recitals was given by the graduates in the Wanamaker Auditorium of New York City.

In 1915 Mr. and Mrs. Philip Berolzheimer created a fund for six free scholarships. Mr. Berolzheimer, who was a member of the class of that year, felt that there were many deserving young students who would benefit from such an opportunity. Thousands of applicants have come from all parts of the United States and many of the successful candidates have won signal honors and now hold responsible positions. In the winter of 1916 Mr. Berolzheimer gave a banquet at the Hotel Brevoort in appreciation of Dr. Carl's work at the school.

The season of 1917 was marked by a recital by Joseph Bonnet, vice-president of the school, in a masterly program selected from the works of Bach. This was followed by a banquet at the Hotel Knickerbocker at which the speakers were M. Gaston Libert, French consul; Otto H. Kahn, the Marquis de Polignac, the Rev. Dr. Howard Duffield and the Hon. Philip Berolzheimer. Later in May, 1917, the students played a special recital before Mr. Bonnet. Mr. Bonnet gave a second recital for the students that month. Another festival of three organ recitals was played by Willard Irving Nevins in the Wanamaker Auditorium in the month of June.

In 1918, Mr. and Mrs. Berolzheimer created a fund for the William C. Carl gold medal to be presented to distinguished guest artists, as well as to the student who annually attains the highest scholarship and shows the finest promise for future achievements. Those who have thus far received these prizes are: The Rev. Dr. Howard Duffield, Dr. Humphrey J. Stewart, Professor Samuel A. Baldwin and Philip Berolzheimer. The student list of winners includes: Lillian Ellegood Fowler, Edith Birchard Hedner, Ralph Arthur Harris, Ella Goldsworthy Cox and Carolyn M. Cramp.

At the commencement exercises of that year Charles S. Whitman, then governor of New York, honored the occasion with his presence and gave

an address to the class. He also presented to Dr. Duffield the Carl gold medal. The following evening Mr. Berolzheimer tendered a banquet to the governor at the Waldorf-Astoria.

In January, 1919, the alumni association held a reception at the Waldorf-Astoria in honor of Mr. and Mrs. Berolzheimer. Added to these many activities the alumni each winter have held numerous important meetings.

Graduates of the Guilmant Organ School now number over 150. Several hold positions on Fifth avenue, New York City, and over twenty-five are in charge of responsible positions throughout the city. Others are in nearly all of the large cities of the United States, either in church or college work. It is interesting to note that two of the woman graduates—Gertrude Elizabeth McKellar and Grace Leeds Darnell—were the first women to pass the fellowship examinations of the American Guild of Organists. Practically all of the graduates are now members of the Guild.

Since the organization of the school it has been the aim of the director and faculty to plan the outline of work in a way that students might receive a training that would be practical in each department of the school. The student in this progressive institution has the advantage of active membership in the master class which is held each week of the school year. Dr. Carl personally conducts this class and the members have the opportunity of playing before each other, which gives the necessary poise for public recital work and church service playing. In this class the students are also taught the art of conducting. To make the class more practical the members are compelled to listen most intently and give constructive criticism on the work of each student.

It has always been the aim of this institution to work out the individual needs of each student and to give them personal attention. Detailed, systematic work is demanded from each one. The advantage of attending choir rehearsals at the First Presbyterian Church, where Dr. Carl presides, and at several other prominent New York churches is annually provided.

The officers and faculty are:
Honorary President—Theodore DuBois, formerly director of the Paris Conservatoire.

Honorary Vice-President—Joseph Bonnet, organist of the grand organ of St. Eustache, Paris.

Honorary Advisory Board—Eugene Gigout, Charles Tournemire, Georges Jacob, Dr. Charles W. Pearce, Louis Vierne, F. de la Tombelle and John E. West.

Organ Department—William C. Carl, Mus.Doc.; Willard Irving Nevins.

Theory Department—Clement R. Gale, Mus.Bac., Oxon. Warren R. Hedden, Mus.Bac., F.A.G.O.

Preparatory Work—Lillian Ellegood Fowler, F.A.G.O.

Hymnology—Howard Duffield, D.D.
Organ Construction—Lewis C. Odell, A.B.

Organ Tuning—Charles Schlette.
Board of Examiners—Samuel A. Baldwin, F.A.G.O.; Clarence Dickinson, M.A., Mus.Doc., Litt.D.

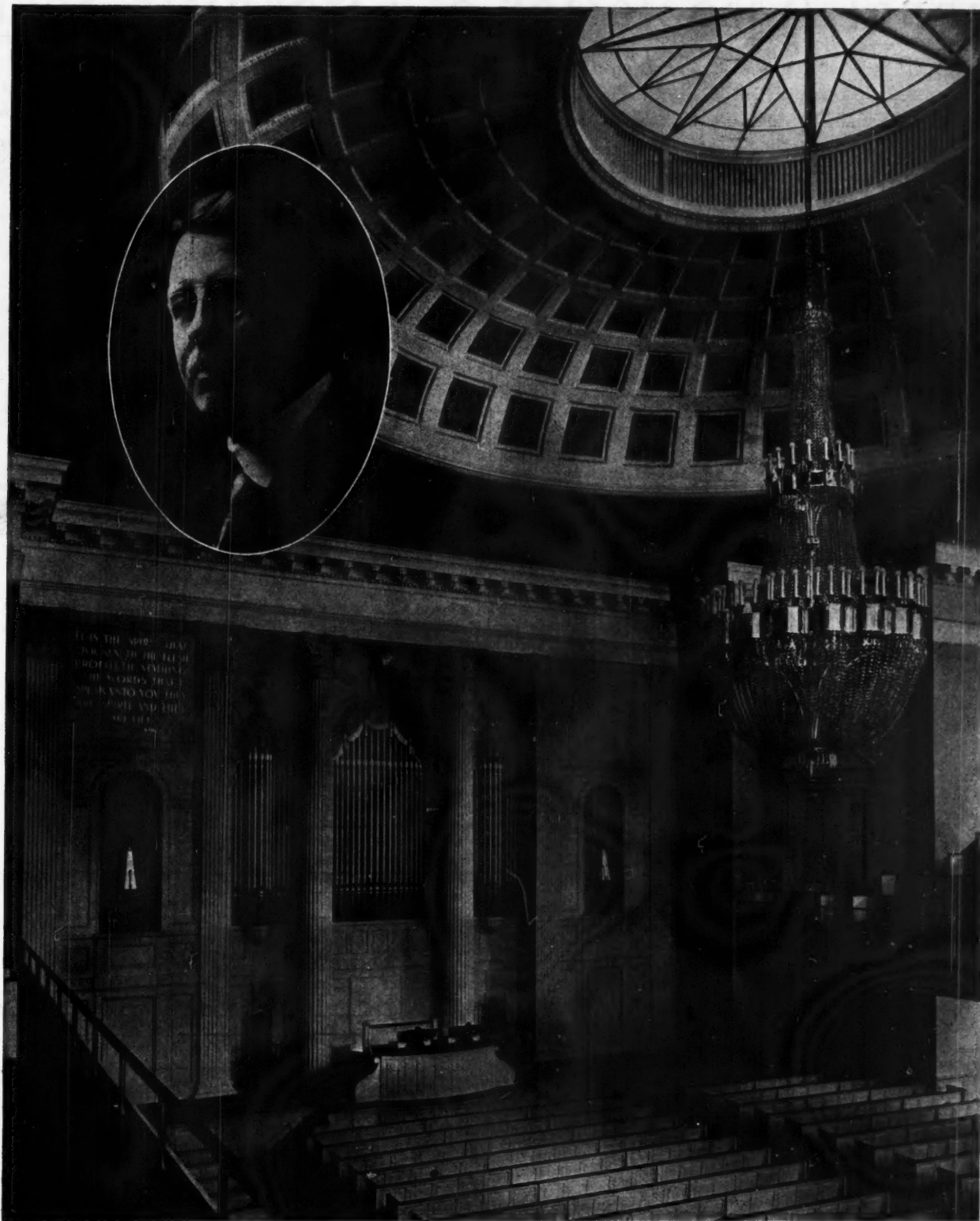
Wurlitzer as a Memorial.

A contract has been awarded to the Rudolph Wurlitzer Manufacturing Company of North Tonawanda, N. Y., for an organ as the gift of Martin A. Metzner of Long Island, N. Y., and Rockledge, Fla., to St. Anastasia's Catholic Church, Fort Pierce, Fla., in memory of his wife. The organ will be installed and ready for use for the first services in the beautiful new edifice which is nearing completion. The organ will be divided into two sections, being entirely enclosed in two chambers on each side of the choir loft, in front of which will be ornamental grills, through which the tone will come, the entire organ being under tone control through the medium of the Wurlitzer Hope-Jones patented Venetian shutters.

Important Work by Dr. Stewart.

Dr. Humphrey J. Stewart, organist of Balboa Park, San Diego, Cal., where he presides over the famous outdoor organ, has composed a "dramatic oratorio," "The Hound of Heaven," inspired by the poem of Francis Thompson, and it received its first performance in San Francisco the night of April 24. Two presentations of the oratorio were given in the Civic Auditorium and the critics spoke most enthusiastically of the work, one stating that it was entirely worthy of the sublime poem and a creation which was destined to live. It will be presented in San Diego in July. Dr. Stewart directed the initial performances.

George M. Thompson of the organ department of the North Carolina College at Greensboro will sail for Europe on the Rotterdam June 7 and will spend five weeks in Paris, studying with Joseph Bonnet. Ground has been broken at Greensboro for the new music building of the college, which is to cost \$208,000, exclusive of equipment. Mr. Thompson expects to have three practice organs of the latest type in this building.



The Third Church of Christ Scientist, Park Avenue, New York

“An Epoch in organ building”

Dr. Will C. Macfarlane, who drew the specifications, and whose selection was an Estey Organ for the Third Church, writes us in part: “It is a master work in tone and mechanism, and in many respects marks an epoch in organ building.”

The key desk is the new Estey Luminous Stop type, with four manuals, and is located directly in back of the reader's desk. An echo organ is located in the dome.

The instrument is a worthy addition to the list of notable organs Estey is producing.

ESTEY ORGAN COMPANY
Brattleboro, Vermont

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 by Richard Tattersall, representing Canadian College of Organists, and Willard Irving Nevins, secretary of the N. A. O.

Thursday, July 31—10 a. m., Theater demonstration. 3 p. m., Paper and demonstration on children's choirs, by Miss Elizabeth Van Fleet Vosseller. 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.

Convention News.

The convention program is nearly complete and we believe the four days are well filled with important events. The recitalists are well-known and have prepared representative programs. The papers to be given touch subjects of the greatest practical value. The subject of choir work is covered both in the Sunday-school and in the choir proper. The demonstrations as planned will give constructive help. The actual procedure of a choir rehearsal will be shown in a finely detailed manner. This convention promises to be one of great artistic inspiration and also one at which there will be ample time for recreation.

Each day's program has been arranged with the idea of allowing members more free time this year. Last year many complained that too much was offered in the short time of four days and we trust that no such complaint will be heard this year.

Senator Emerson L. Richards has generously arranged for suitable bathing quarters on the beach and there will be free time each day to enjoy the wonderful bathing of Atlantic City.

Remember the reduced fare plan. Reserve your hotel accommodations early and be with us to enjoy a notable convention.

Reduced Fares for Convention.

We are glad to be able to announce that the Trunk Line Association has granted us a reduced rate of one and one-half fare for the round trip for the convention at Atlantic City. It is important that everyone read carefully the following regulations and comply with them in order that we may benefit from this concession:

1. The fares are available to members in attendance at the convention and dependent members of their families, from points where the regular one-way adult fare is at least 67 cents.

2. When you purchase your ticket do not fail to ask the ticket agent for a reduced rate certificate. Retain that certificate, have it validated at the convention and the return trip ticket may be purchased for one-half of the one-way fare.

3. To secure this reduced fare we must have at least 250 members holding these certificates. Children between 5 and 12 years of age traveling on one-half fares may be counted.

4. Tickets should not be purchased more than three days prior to the convention and must be purchased during the first three days of the convention.

5. It is important that a certificate be secured when you purchase your ticket, and, remember, every one counts. If we fail to reach the number of 250 we secure no reduction from the usual full fare.

Watch The Diapason for further details.

Notable Service at Lancaster.

Lancaster, Pa., ushered in national music week on Sunday afternoon, May 4, with one of the most impressive public services ever given under the auspices of Lancaster Chapter Association of Organists. The service was held at the Duke Street Temple, under the direction of William Z. Roy, who for more than thirty years has officiated here as organist and choirmaster. Rabbi Nathaniel Cantor in an address gave a graphic outline illustrating "Jewish Traditional Music," which proved a source of enlightenment. Richard Stockton played Kinder's "Exsultemus" as a prelude and a Toccata by Driffill as the postlude. The quartet of the church sang the Jewish traditional music, and William Diller, violinist, played the "Kol Nidre." A string quartet consisting of Leigh E. Wittell, first violin; Lester Seseman, second violin; Herbert Weitzel, viola, and John Petrella, violoncello, assisted. The quartet consists of Mrs. B. F. Swarr, soprano; Mrs. Owen Fasnacht, alto; Harry Hambleton, tenor, and Harry Stark, bass.

New Chapter for New Jersey.

A new N. A. O. chapter was organized at Camden, N. J., May 18. Howard S. Tussey was elected president of the chapter, which began with eleven charter members. Senator Emerson L. Richards, president of the Atlantic City chapter, and Henry S. Fry, vice president of the association, were present at the formation of this chapter.

Executive Committee Meeting.

The executive committee met at headquarters Monday, May 12, with the following present: President Noble, Chairman McAll, Mrs. Fox, Messrs. Doane, Riesberg, Weston, Sammond, Porter, Adams and Nevins. The treasurer's report showed a record balance on hand for this period of the year. There are a few delinquents and it was voted to send a final letter to them. Mr. McAll gave an official report from Dr. Russell concerning the music week festival in the Wanamaker Auditorium. The remainder of the meeting was devoted to the discussion of matters pertaining to the convention.

Delaware Council.

The week of May 4 to 10 was a notable one for the N. A. O. in Delaware. Beginning Friday, May 2, there were special organ recitals at the First-Central Presbyterian Church by members of the Delaware council every noon during Wilmington's music week. These recitals were given by Miss Marjorie Gentieu, organist of Asbury M. E. Church; H. Russell Birkhead, Delaware Avenue Baptist Church; Miss Marjorie Hamilton Hill, First Church of Christ, Scientist; Oscar Victor Cael, Eastlake M. E. Church, and Miss Margaret E. Riggs, Church of the Ascension, Claymont, Del.

Sunday evening, May 4, Dr. George Henry Day gave a recital of his own compositions, as his personal contribution to music week, and Thursday evening, May 8, a great festival took place in St. John's Church before a congregation which thronged the church and stayed throughout the program of two hours and a half. The festival was the last public recital of the Delaware chapter in the present season. The program began with a recital in which four organists took part. This was followed by a rendition of Gaul's "The Holy City," by the choir of

thirty-five men and boys, supplemented by a quartet consisting of Miss Nellie Comerford, soprano; Miss Virginia Keen, contralto; H. Russell Birkhead, tenor, and Oscar Victor Cael, baritone. The organists who gave the recital included Miss Sarah Hudson White, St. Paul's M. E. Church; Miss Gladys Dashiell, Peninsula M. P. Church; Herbert S. Drew, Hanover Presbyterian Church, and Wilmer Calvin Highfield, director of music at the Delaware Avenue Baptist Church.

A reception was tendered the visiting organists and soloists by the choir at the close of the recital. Seventy-five attended the aftermeeting.

It is expected that we will have a good representation at the convention this summer.

GEORGE HENRY DAY,
State President.

Central New Jersey.

The Central New Jersey chapter made a notable contribution to music week when it presented, in the First Presbyterian Church of Trenton, a festival music service on Tuesday evening, May 6. The prelude was played by Edward A. Mueller, the offertory and postlude by Norman Landis and the service by Paul Ambrose. The combined choirs of six churches in Trenton sang three anthems: "Hear My Prayer," Mendelssohn; "Evening Hymn," Rheinberger, and "To Him Who Left His Throne on High," by Stainer. There was a brief address by the Rev. Peter K. Emmons, pastor of the First Presbyterian Church. Over 700 attended this service.

CAROLINE WETZEL,
Secretary.

Give Festival Concert.

An interesting music week event was a festival concert at the high school

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 Thirty-fifth street, New York City.

auditorium in Atlantic City, N. J., May 8, arranged by the Atlantic-Cape May chapter and the Atlantic City Crescendo Club. William Stansfield of St. James' Church played the Finale from Guilman's First Sonata. Jean Wiener of the Ventnor Theater played a Romance by Grünfeld and Arthur Scott Brook improvised. Another feature was a piano and organ duet—Theme with Variations, Beethoven-Saint-Saens—by Mrs. H. W. Hemphill and Nathan Reinhart.

Rhode Island Council.

For the June meeting of the Rhode Island council, F. Walter Williams, a new member, will play a recital at St. Stephen's Church in Providence. Mr. Williams presides over a large four-manual Austin organ.

The May meeting was held in the choir-loft of the First Universalist Church of Providence and took the form of a clearing house for Easter ideas.

M. C. BALLOU,
President.

St. Catharines, Ont., Chapter.

The following officers were elected at a recent meeting of the St. Catharines Chapter:

President—Frederic T. Egener, Mus. Bac.
Vice-President—Herbert Wildgust, L. L. C. M.
Secretary and Treasurer—J. Forbes Allan.

WHAT IS THE WORLD'S BEST ORGAN WORTH?

This is a message for those who really know organ values—and refuse to compromise!

If you want the comfort and assurance, the responsive action and satisfying tone of an organ that through years of perfect service delivers unvarying return for your investment—in short, if you want a *fine instrument whose quality is never compromised*, buy a Kimball.

It is worth what it costs to build plus a fair profit, and that is all you will be expected to pay. Because of superior construction the building cost is not low, but for the price asked you are assured that there will be no stock or piece work voicing, none but the best materials and most expert workmanship, under competent direction.

The Kimball Organ is *hors de concours*.

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CHICAGO

FOR NOTED CATHOLIC FANE

Contract to Midmer-Losh to Build for St. Matthew's, Conshohocken.

A contract has been awarded to Midmer-Losh, Inc., of Merrick, N. Y., for a large organ to be placed in St. Matthew's Catholic Church at Conshohocken, Pa. The instrument is to be divided, and placed on the sides of the rose window, with one department in a niche at the side of the auditorium—an unusual arrangement in a Catholic church.

St. Matthew's is considered the finest church in the vicinity of Philadelphia. The great Gothic stone building crowns the heights above the Schuylkill. The interior is fan-vaulted and cruciform, of large proportions, but rare grace. Gothic altars are elaborately carved and of pure carrara marble, designed and executed in Italy. The windows are of the best Munich workmanship and design and the world has been scoured for the finest fittings and equipment.

The Midmer factory has under construction important instruments for the following Catholic churches:

St. Boniface's, Brooklyn, N. Y., a famous old downtown church.

Blessed Sacrament, Brooklyn, a magnificent new church.

Benedictine Church, Newark, N. J. Our Lady of the Cenacle, Jamaica, L. I.

Our Lady of the Lake, Verona, N. J. Our Lady of Victory, Floral Park, L. I.

Holy Name Church, Miami, Fla. Blessed Sacrament Church, Philadelphia.

Diocesan Festival Held.

A diocesan music festival of the West Philadelphia Episcopal diocese was held at the Church of the Saviour the evening of May 22. Irving C. Hancock, organist and choirmaster of the church, played and directed the choral numbers, in which the choirs of seven churches participated. Gounod's "Gallia" was a feature of the program. A half-hour recital was given by visit-

ing organists, the program being as follows: Spring Song, Hollins (Herbert A. Jerome, St. Andrew's); Offertorio, Capocci; Reverie, Callender, and Fantasia, Sjögren (William Romaine Callender, St. Barnabas'); Largo, Handel (William Nagle, Redemption).

Albert Cotsworth Retires.

Albert Cotsworth has resigned as organist and director at the South Congregational Church, Chicago, where he has been in charge for more than six years. He played his last service at this church May 25. During Mr. Cotsworth's incumbency this church has had many interesting musical events arranged by him and copied by churches in other parts of the country. Before going to the South Church Mr. Cotsworth was organist at the New First Congregational. In a "word of appreciation" on the South Church folder appears the following: "Mr. Cotsworth terminates today his work as minister of music. He has served us for six and a half years in this capacity. During that time he has won the loving respect of the entire congregation by the charm of his rare personality and his many services of love. The remembrance of his service among us will be a fragrant memory for all who have been privileged to enjoy it. The love and good wishes of the congregation go with him and Mrs. Cotsworth."

Dedicate Hyde Park Organ.

The remodeled auditorium and new Skinner organ at the Hyde Park Presbyterian Church, Chicago, were dedicated with appropriate services May 18. The regular quartet, with Mrs. Charles Robbins, director; Phelps Cowan, organist, and Helen Robbins, pianist, was assisted by eight other voices in the musical services.

At the Greensboro music festival in Greensboro, N. C., Professor George M. Thompson of North Carolina College played with the Minneapolis Symphony Orchestra on grand opera night, April 24, taking the angels' chorus on the organ in "Faust."

STANFORD ORGAN TO GROW

Skinner Company Will Convert Instrument into a Four-Manual.

The organ at the Stanford University Memorial Chapel will be rebuilt and enlarged during the summer. In place of the three-manual console there will be one of four manuals. Improvements will be gradual, resulting later in an instrument of eighty stops in place of the present fifty-two. A. E. Roth, representing the university, is planning with the Skinner Company for the changes and the installation of new equipment will be made by Schoenstein Brothers of San Francisco. Dean Warren D. Allen, organist of the university, is supervising the changes.

The new console will contain more than 100 stop-knobs for control. A new diapason and trumpet will be added. Many softer voices are also contemplated and the finishing touch to the entire project will be a new solo organ of nine sets of pipes.

At the time of the completion of the present organ in 1901 by the Murray M. Harris Company of Los Angeles it was one of the largest and finest in the country.

Dupre Resigns at Notre Dame.

Word has been received from Paris that, owing to the large number of engagements for recitals in Europe, England and the United States next season, and being engaged on the composition of organ and orchestra works in large form, Marcel Dupre has resigned his post at Notre Dame Cathedral, Paris, a position he has occupied since 1916 and to which he was appointed at the request of M. Louis Vierne, organist titulaire. Mr. Dupre is coming to America the latter part of November for his fourth American tour.

Special Programs Close Year.

The choir of Grace M. E. Church, Butte, Mont., is closing the most successful year in the history of the church. Edward C. Hall, choirmaster and organist, takes the greatest pride in training his choristers to do

most efficient service. In the early part of June they will give their annual festival, which will consist of a week-night concert, and two special programs on the following Sunday. On Mothers' Day they gave an elaborate program of music. At this time Mr. Hall played the following numbers at his weekly vesper recitals: Toccata in D minor, Nevin; "Home, Sweet Home," Buck; "Elegie" (in memory of my mother), Hall; "Echoes of Spring," Friml; Allegro (Fifth Sonata), Guilmant.

Will Teach Here and in Europe.

Frederick Schlieder will conduct an intensive course in harmonic and contrapuntal technique through improvisation at his studio in New York from June 2 to June 20. Mr. Schlieder will sail for Paris June 21 and will open his summer course there July 1 at the Ecole d'Eurythmique. He will return to America Oct. 1. During the present season Mr. Schlieder has delivered twenty lectures on the "Vital Principles of Musical Creation." These lectures, given in New York, Philadelphia and Baltimore, have greatly stimulated the serious and scientific study of music.

Memphis Organ Association.

The first meeting of the Memphis Auditorium Organ Association, which recently received its charter from the state, was held early in May, Leo Kahn, president of the Exchange Club, presiding. Following the recommendations of a committee appointed previously to outline organization plans, memberships in the association were fixed at \$10, and these will be sold generally. It also was decided to invite the other luncheon clubs of Memphis, as well as other civic organizations, to have representation on the board of directors and to become members of the association.

During July and August Miss Marta Klein, a graduate of the Guilmant Organ School, will substitute for Seth Bingham at the Madison Avenue Presbyterian Church in New York.

ANNOUNCING The Exclusive Management (1924-1925)

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CHARLES M. COURBOIN
In America All Next Season—First Transcontinental Tour Beginning October, 1924.

MARCEL DUPRÉ
Famous French Organist
CHARLES M. COURBOIN
Famous Belgian-American Organist



MARCEL DUPRÉ
In America Next Season—Ten Weeks Only, Beginning Late November, 1924.

The names of Marcel Dupré and Charles M. Courboin are symbols of virtuosity on two Continents. During the past three seasons these famous artists have played hundreds of recitals in America to hundreds of thousands of enthusiastic music lovers, and brought about a renaissance of the organ as a concert instrument.

NOTE: Under the new arrangement, the Syracuse Musical Bureau next season will represent Mr. Courboin in New York State only.

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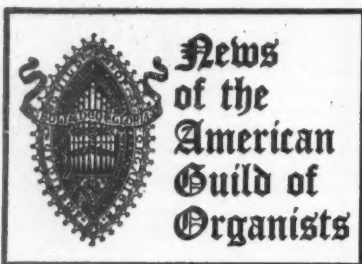
New York City, New York

West of the Mississippi and Canada

Bernard Laberge,

70 St. James Street,

Montreal, Canada



News of the American Guild of Organists

Service at Grace, Brooklyn.

The third public service of the Guild for the season of 1923-24 was held at Grace Church, Brooklyn, on the evening of May 1. Again it was demonstrated that people are eager to hear a service of this high type. The church was filled, admission being by card until 7:45, when the edifice was open to the public.

The service was under the direction of Frank Wright, organist of Grace Church, who had planned the entire program. There were three choirs of boys and men, from Grace Church, Brooklyn; Grace Church, Jamaica, and St. Mark's Church, Brooklyn, accompanied by organ and orchestra of thirty symphony men. The following organists assisted in playing the service: Warren Gehrken, Allan Arthur Lowe, John Whitehead Turner, and Charles H. Doersam. The order of service was as follows: Prelude and Fugue in D minor, Gehrken; "The Bells of St. Anne de Beaupre," Russell; Allegro (Sonata Romantica), Yon; Processional Hymn, "For Thee O Dear, Dear Country," Noble; Prelude, Adagio from Concerto (Orchestra and Organ), Bossi; "Laudate Dominum," Barnby; Magnificat in C, Fanning; Anthem, "Come O Thou Traveller Unknown," Noble; Hymn, "Rise, Crowned with Light," Lvoff; Anthem, "O Lord, Thou Art My God," Williams; Offertory, "Sursum Corda" (Orchestra and Organ), Elgar; Anthem, "By Babylon's Wave," Gounod; Postlude, Prelude and Fugue (Orchestra and Organ), Bach-Abert; Recessional Hymn, "Ye Watchers and Ye Holy Ones," Traditional Melody.

The whole service was given in an artistic, finished manner, whether the work was a cappella or with the full accompaniment of orchestra and organ. This inspiring combination, by the way, we hear too seldom. The effect of the ensemble was thrilling, both in the hymns and anthems. The tone of the combined choirs was satisfying, that of the boys being especially bright and beautiful. The Fanning Magnificat in C was superbly sung, as were that great anthem of C. Lee Williams, "O Lord, Thou Art Our God," and Gounod's "By Babylon's Wave." The anthem "Come, O Thou Traveller Unknown," by T. Tertius Noble, a beautiful and colorful piece of choral writing, was sung with fine effect, without accompaniment, directed by Mr. Noble.

The prelude, offertory and postlude by orchestra and organ were superb numbers and were played in the finest manner, the most interesting of all being the Prelude and Fugue by Bach-Abert. The prelude selected by Abert and transposed into the key of D minor is the one in C sharp minor, number 4 from the "Well-Tempered Clavier." This is followed by an original chorale, played by the brass, which is afterward superimposed upon the Great G Minor Fugue of Bach, making a tremendously sonorous effect of grandeur and brilliance.

Great credit is due Mr. Wright for the distinct success of this service, which was a fine instance of the type of work for which the Guild stands.

Illinois Chapter.

The double opportunity of attending a Chicago composers' evening and of hearing a privately-owned organ of exceptional quality was enjoyed Monday evening, May 5, by members of the Illinois chapter and of the National Association of Organists. This interesting event, the best-attended of the season, took place in the home of William Harrison Barnes, 1620 Judson avenue, Evanston. Ninety-one guests were present, among them being a number of well-known musicians.

The manner in which Mr. Barnes has achieved the ambition of all who are devoted to the organ, of having a

high-class instrument in one's home, won the admiration of all his guests. One of the features of the evening was a short demonstration by Mr. Barnes, who explained the stops and let them be heard. The solo stops are of unusually fine quality, with refinement of tone, and are also effective because of contrast. The pipes are so placed that the tone is blended before it reaches the auditor, with the result that the ensemble is unusually effective. When the full organ is used the tone is rich and sonorous and is well balanced. Every mention of the organ was favorable and the demonstration brought many expressions of approval.

Mrs. Lily Wadhams Moline played first, using her latest composition, a Meditation. Lester Groom then played his Prelude and Fugue, and later his Slumber Song, which is just published. Vilas Johnson, baritone, sang. George Leland Nichols played the Intermezzo from his Suite in E major. Wilhelm Middelschulte played his Chromatic Fantasia and Fugue, in C minor, and later his pedal cadenza. Clarence Eddy and Mr. Barnes then played Cesar Franck's Prelude, Fugue and Variation, arranged for piano and organ. Mr. Barnes also played the Andante Cantabile of Tschaiikowsky.

Following the presentation of the program refreshments were served.

The last service of the season was that held at St. Luke's Episcopal Church in Evanston the evening of May 20. The attendance was one of the largest of the last two years. The great church was filled to capacity. This was the last of the recitals of the season under the direction of Herbert E. Hyde, the organist and choirmaster of St. Luke's, who will resume the monthly programs next October. Wilhelm Middelschulte, John W. Norton of St. James' Episcopal Church and Mr. Hyde were the organ soloists of the evening. Mr. Middelschulte was heard in a group consisting of Smrz's Bohemian Rhapsody, which he plays with fine interpretation. Mr. Smrz is a Milwaukee composer whose entry into the organ field has been made known through the efforts of Mr. Middelschulte. The other numbers were Mr. Middelschulte's own "Perpetuum Mobile," an interesting pedal study, and his Passacaglia in D minor. These numbers, following the a cappella singing of Herzogenberg's "Comest Thou, Light of Gladness," by the St. Luke's choir, were an indication of the very high order of the music presented at Guild services. Mr. Norton gave a sympathetic rendition of Ferrata's Nocturne and Ravanello's dignified "Christus Resurrexit." Mr. Hyde supplemented a group consisting of "At Twilight" and "In Summer" by Stebbins and his own "Le Bonheur" with a new Berceuse written by him and dedicated to the new arrival in the Hyde family. It was played at the special request of the rector, Dr. George Craig Stewart. Spicker's "Fear Not, O Israel" and Shelley's "King of Love" were the anthems.

The annual dinner—the last of the season—and the election of officers were scheduled for the evening of April 29, just before Memorial Day and while several out-of-town members were in the city for the associateship examination. Dean Gruenstein, William H. Barnes of the membership committee, Mrs. Lily Wadhams Moline, the secretary—the retiring officers—were to make reports.

The new officers selected by the nominating committee for the next year are: Dean, Herbert E. Hyde; sub-dean, Stanley Martin; secretary, Mrs. Anne Pearson Maryott, A. A. G. O.; treasurer, Lester W. Groom.

Indiana Chapter.

The last meeting of the season was held in the Roberts Park Church, Indianapolis, May 11. The following officers were elected: Dean, Horace Whitehouse, A. A. G. O.; sub-dean, W. T. Shannon; secretary, Georgia Lockenour, A. A. G. O.; treasurer, Jesse G. Crane; registrar, Martha Margaret Palmer; librarian, Paul Matthews; executive committee, Mrs. Roy L. Burtch, Mrs. Carrie Hyatt Kennedy, Miss Janet Vaughan; auditors, Miss Adelaide Carman, Mrs. Van Denman Thompson.

After the business meeting a recital of French works was given by Axel Skjerne of Indiana University. Following is the program: "Suite Gothique," Boellmann; From "L'Organiste," "Chant de la Creuse," Quasi Andante in D major, "Ave Maria," and Sortie in F major, Cesar Franck; Andante (from String Quartet), Debussy; March in F major, Guilmant; "Messe de Mariage," Dubois; Toccata (from Fifth Symphony), Widor.

New England Chapter.

The fourth social of the season was held at the Eliot Congregational Church, Newton, in response to an invitation by Everett E. Truette, Thursday evening, April 24. For an hour or more Mr. Truette dwelt on the qualities of the registers in the Casavant organ over which he presides. This organ, of eighty speaking stops, was built in 1921. It contains, however, pipes from the former organ that stood in its place. Mr. Truette improvised in a way that was interesting and instructive. Three fellows of the chapter played the formal program of the evening. Mrs. Florence Rich King played the Sonata, the "Ninety-fourth Psalm," by Reubke; Frederick Johnson played an Adagio by Bridge and a Scherzo by Hollins, and Joseph K. Dustin played "In a Mission Garden," Diggle, and Concert Fantasia, Bird. The evening's pleasure was still further increased by bountiful refreshments.

The ninety-seventh public service of the chapter was held at the First Baptist Church, Brockton, April 29. The choir of mixed voices was under the direction of Frederick N. Shackley, organist and choirmaster at this church. The anthems were "The Light at Eventide," H. B. Gaul; "Art Thou Weary?" Broome, and "Whoso Dwelleth under the Defense," by Mr. Shackley. The last number is dedicated to the members of the New England chapter. Mr. Shackley is to be congratulated not only upon the worth of this anthem, but upon the success of the vocal parts of the service under trying conditions.

The instrumental music consisted of the "Solemn Prelude to Gloria Domini," Noble, played by Charles D. Irwin; Allegro, "Tu Es Petra," Mulet, played by Raymond C. Robinson, Mus. Bac., F.A.G.O.; and "Rejoice, Ye Pure in Heart," by Sowerby, played by John Hermann Loud, F.A.G.O. The rather large audience listened to each of these organists with close attention and evident appreciation. The address, "Music and Its Relation to Religion," was given by the pastor of the church, the Rev. Thomas Sherrard Roy.

It is interesting to know that the organ in the First Baptist Church contains three registers that were brought from England in 1754 as part of the organ until lately in King's Chapel, Boston.

The annual meeting, held Monday evening, May 12, at the rooms of the Harvard Musical Association, Boston, was attended by about forty members and guests. The treasurer's report showed a balance on hand in excess of \$1,000. This is something for other chapters to emulate. The dean's report called attention to the activities of the season now at its close. He spoke appreciatively of all who have taken part in a public way during the year. The prosperity of the chapter in matters artistic as well as financial is cause for congratulation.

Irving H. Upton, as chairman, made a report for the committee to investigate facilities for students' organ practice. A large amount of preliminary constructive work has been accomplished, although the actual and immediate results are still negligible. A brief, spirited discussion of the question was carried on by Alfred Brinkler, Miss Edith Lang, Mr. Lewis, Mr. Smith and Rupert Sircorn. Remarks were made also by Mr. Robinson and Mr. Ryder. The work of the committee was commended by the dean and he urged its members to continue their investigations.

Alfred Brinkler reported for the sub-chapter at Portland, Maine, where he said the monthly meetings were devoted particularly to educative advancement, as conditions are unusual and organ recitals are not practical because of the municipal concerts on the

Curtis organ.

By unanimous vote the following were elected: Dean, John Hermann Loud, F.A.G.O.; sub-dean, John P. Marshall; secretary, S. Harrison Lovewell; treasurer, Edgar Jacobs Smith; executive committee members for three years, John D. Buckingham, A.G.O., E. Rupert Sircorn and Albert W. Snow.

As has been the custom for many years, the chapter held a public service at Christ Church, Fitchburg, May 14. The vested choir of men and boys sang, under the direction of Herbert C. Peabody, organist and choirmaster: Magnificat and Nunc Dimittis in E, M. H. Carroll, and the anthem, "Great Is the Lord," Foster. Francis W. Snow played as a prelude, Allegro con spirito from the Third Sonata, Borowski; Clifford F. Green, A.G.O., played the Chorale in A minor, Franck, as the interlude, and John Hermann Loud, F.A.G.O., played for the postlude, Allegro moderato from Sonata in B flat minor, Wolfram. The address, "Church Music," was given by the rector, the Rev. Arthur J. Gammack, M.A.

Southern California.

At the May meeting of the chapter the following were elected officers to serve for 1924-25: W. F. Skeele, dean; W. E. Hartley, Pomona, sub-dean; Sibley G. Pease, secretary; D. W. Fitch, treasurer; the Rev. D. S. Merwin, chaplain; the Rev. Hugh Walker, honorary chaplain; Mrs. Florence B. Woods, librarian; Roland Diggle, Ernest Douglas and George A. Mortimer, executive committee.

Missouri Chapter.

The Missouri chapter presented Hugo Hagen in a recital the evening of May 12 at St. Mark's Evangelical Church, St. Louis. Mr. Hagen was assisted by G. J. Lehleitner, baritone. The organ selections included: Festival Prelude on "A Mighty Fortress," Faulkes; Menuet, Bach-Barnes; Pastorale from Eighth Concerto, Corelli; Meditation, Sturges; Allegretto Scherzando, Archer; "In a Monastery Garden," Ketelby; "Kieff Processional at the Merchant's Gate," Moussorgsky-Hull; First "Verset Des Psaumes," Dupre; "Lied des Chrysanthemens," Bonnet; Sea Sketches, Stoughton; Concert Overture in C major, Hollins.

Eastern Oklahoma.

Members of the Eastern Oklahoma chapter gave a music week recital at Centenary Methodist Church in Tulsa the afternoon of May 5. The object of the program was to illustrate organ music of various nations. The selections and performers were as follows: Fanfare, Lemmens (Miss Esther Handley); "Midnight" (Norwegian Tone Poem), Torjussen; "In a Flower Garden," Gade, and Swedish Wedding March, Södermann (John Knowles Weaver); Prelude, Rogers, and Canzona, Frysinger (Mrs. Opal Callon Jones); Offertoire in D minor, Batiste (Mrs. H. H. Ryan); "Thistle-down," Loud, and Southern Fantasy, Hawke (Mrs. Imogene Bierly Malone); "Hymn of Glory," Yon (Miss Josephine Bruner); Prelude in E minor, Bach (Miss Doris Kintner); Suite from "Henry VIII," German (E. C. Legg); Solemn Prelude, Noble, and "Echoes of Spring," Friml (Mrs. A. W. Hine); Finale in A major, Harris (Mrs. E. E. Chulow).

Western New York.

During national music week three organ recitals were given under the auspices of the Western New York chapter. At noon on Wednesday Mrs. Ruth Mabie Vick gave a recital at the Central Presbyterian Church, Rochester, assisted by Mrs. Rae Porter Roberts, contralto. On Thursday at the same hour Frederick Lee played a program by American composers, on the new Austin organ at the First Methodist Church. He was assisted by Mr. Wolf, baritone. Thursday afternoon a recital was given in Kilbourn Hall by Harold Gleason. Mr. Gleason also played the dedicatory recital on the new Bennett organ in Westminster Presbyterian Church on Wednesday evening. On Sunday, May

[Continued on page 12.]

**COLLEGE IN FLORIDA
TO HAVE FOUR-MANUAL
DREAM WILL BE REALIZED**

**Skinner Company Receives Order
from Tallahassee, Where Miss
Opperman Has Labored to
Promote Organ Music.**

The board of control of Florida State College for Women at Tallahassee has closed the contract with the Skinner Organ Company for a four-manual organ to be installed Oct. 1. The console will be prepared for the addition of an echo organ and more solo and mixture stops at such time as additional money is available.

Following is the specification of the organ, the stops indicated as "prepared" to be added as soon as the necessary funds have been raised:

GREAT.

Bourdon (Pedal Extension), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute (Prepared), 4 ft.
Twelfth (Prepared), 2 2/3 ft.
Fifteenth (Prepared), 2 ft.
Tromba, 8 ft., 61 pipes.
Clarion (Prepared), 4 ft.
Chimes (Located in either Swell or Solo expression chamber), 20 tubes.

SWELL.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Sallecional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Viol d'Orchestre (Prepared), 8 ft.
Viol Celeste (Prepared), 8 ft.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
Octave (Prepared), 4 ft.
Flautina, 2 ft., 61 pipes.
Mixture, 4 ranks (Prepared).
Posaune (Prepared), 16 ft.
Corno, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR.

Dulciana (Prepared), 16 ft.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.

Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard (Prepared), 2 2/3 ft.
Piccolo (Prepared), 2 ft.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe (Prepared), 8 ft.
Harp (Prepared), 8 ft.
Celesta (Prepared), 4 ft.
Tremolo.

SOLO.

Gross Gedeckt (Prepared), 8 ft.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
French Horn (High Wind), 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tremolo.

ECHO.

Flute Celeste (Prepared), 8 ft.
Chimney Flute (Prepared), 8 ft.
Vox Humana (Prepared), 8 ft.
Chimes (Prepared).
Tremolo (Prepared).

PEDAL.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Violone (Prepared), 16 ft.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (Swell), 16 ft., 32 notes.
Posaune (Prepared), 16 ft.
Dulciana (Prepared), 16 ft.
Trombone, 16 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Violoncello (Prepared), 8 ft.
Still Gedeckt (Swell), 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 32 notes.

This is Miss Opperman's thirteenth year as dean at the Florida State College, and during all the time she has been there she has looked forward to the day when a large organ should be installed at the college. There is a well-organized staff of thirteen teachers under Miss Opperman and the high standard of the music work has been recognized by a number of the largest conservatories of the United States. Miss Opperman and her aids have worked zealously to prove that they can perform a valuable service for the promotion of organ music at a distance from the musical centers of the country. Before going to Tallahassee Miss Opperman studied for two years with Guilman in Paris.

The choir of St. Peter's Episcopal Church, Peekskill, N. Y., with forty-one men and boys, under the direction of Ernest T. Bond, organist and choirmaster, rendered Stainer's "Crucifixion" on Good Friday evening.



Waverly Methodist Episcopal Church
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The Pastor's Study
Waverly, Iowa, March 10, 1924.
The Bennett Organ Co.,
Rock Island, Ill.

Dear Sirs:

Every day finds more shouters for Bennett organs in Waverly. The fact that a new organ could be in 18 months before a tuner touched it, speaks well for the material used. The tone has proved its fine quality in pianissimo accompaniment as well as Mendelssohn's heaviest wedding march.

Waverly shouts for the Bennett Organ from the unfailing blower downstairs to the top of the highest pedal pipe.

Surely,
(Signed) John D. Clinton
Pastor.

Bennett Organ Company

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GARMEY TO PLAY NEW ORGAN

Appointed Organist of Union Presbyterian, Bay Ridge, L. I.

J. Trevor Garmey, F. A. G. O., organist from 1911 to 1922 of Holy Trinity Church, Brooklyn, has been appointed organist and choir director of the Union Presbyterian Church of Bay Ridge, Brooklyn, N. Y. A three-manual organ is being built by the Skinner Organ Company for the church, which is being enlarged. The specification is as follows:

GREAT ORGAN.

Bourdon (Pedal Extension), 16 ft., 17 pipes.
Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
*Gedeckt, 8 ft.
*Flauto Dolce, 8 ft.
*Flute, 4 ft.
*Corno, 8 ft.

***From Swell.**

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Sallecional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.

Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Corno, 8 ft., 73 pipes.
Corno d'Amour, 8 ft., 73 pipes.

CHOIR ORGAN.

Diapason, 8 ft., 73 notes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Echo Bourdon (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Still Gedeckt (from Swell), 8 ft., 32 notes.

Frederick C. Abbe, organist and director of St. John's Church, Warehouse Point, Conn., gave the cantata "Easter Eve and Morn" by Stevenson, with the combined choirs of St. John's and of Grace Church, Broad Brook, on April 27. The cantata was sung in the afternoon at Broad Brook and in the evening at St. John's.

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ELLEN M. FULTON, Secretary

1737 Capouse Avenue

Scranton, Pennsylvania

NEWS OF A. G. O. CHAPTERS.

[Continued from page 10.]

4, special organ music was given by Miss Cassebeer, Mrs. Miller, Miss Harrison and Miss Wysard in their churches.

Nebraska Chapter.

Under the auspices of the Council Bluffs division of the Nebraska chapter a vesper service was held at the First Congregational Church of Council Bluffs, Iowa, May 11. The united choirs of the First Congregational Church and of the First Presbyterian Church took part. Mrs. F. Benjamin, organist and director at the Presbyterian; Miss Marguerite L. Morehouse, organist of the First Congregational, and Miss Marguerite Brown, as guest organist, were at the organ. Miss Brown played a Caprice by Guilment. With Mrs. E. Gertrude Day at the piano, Mrs. Benjamin played Rubinstein's "Kammenoi Ostrow" and the Bach-Gounod "Ave Maria."

West Tennessee.

Warden Sealy of New York was a guest April 29 at the meeting of the West Tennessee chapter in the home of Mrs. Lunsford Mason at Memphis. Mrs. O. F. Soderstrom, the dean, presided and gracefully introduced the speakers of the evening. Mr. Sealy spoke of the purpose of the Guild and outlined the plan for its extension. It is planned to organize a tri-state chapter for Tennessee, Arkansas and Mississippi, each of the states to organize individually when the membership has been sufficiently increased.

In introducing Dr. Tyndell, rector of St. Luke's Episcopal Church, Mrs. Soderstrom spoke of the beautiful co-operation given the Guild by that church and its rector. Dr. Tyndell gave an excellent talk on the special purpose of church music.

"Organ Recital Music" was the subject of the talk by Miss Elizabeth Mosby.

Delightful features of the evening were the musical numbers. Mrs. Charles Watson, one of Memphis'

most gifted young sopranos, sang two numbers and Miss Madeline Hedges, one of the talented pupils of the hostess of the evening, gave a piano number.

Mr. Sealy was heard in a recital under the auspices of the chapter April 30 at St. Luke's Episcopal Church, Memphis. His program included the following: Prelude and Fugue in E flat, Bach; Pastorale in E, de la Tombe; Fountain Reverie, Fletcher; "Twilight and Evening Bell" and "Song without Words," Sealy; "In India" (Suite), Stoughton; "Piece Heroique," Franck; Allegretto Grazioso, Handel; First Movement from First Symphony, Maquaire.

Chesapeake Chapter.

Chesapeake Chapter gave a public service April 8 at Grace and St. Peter's Church in Baltimore, with the combined choirs of Old St. Paul's and Grace and St. Peter's Church. Maunder's "Olivet to Calvary" was sung. Edmund S. Ender conducted. Mr. Denues was at the organ. The prelude was played by Katherine Lucke, the offertory by Edmund Sereno Ender and the postlude by Imogene R. Matthews.

Edward Gould Mead, who has been at the head of the piano and organ work at the conservatory of Heidelberg University, Tiffin, Ohio, working with marked success, has accepted the position of head of the music department of Lake Erie College, at Painesville, Ohio, beginning with the fall term. He will succeed Henry T. Wade, who after thirteen successful years at Lake Erie, goes to Hood College.

The choir of the Berean Baptist Church, Chicago, under the direction of Isaac T. Yarbrough, with Estella C. Bonds as organist, is doing some noteworthy work. April 20 Wilson's Easter cantata, "Our Living Lord," was sung and April 7 a concert was given for the Chicago Neighborhood Improvement and Protective Association, Cowen's "Rose Maiden" being presented.

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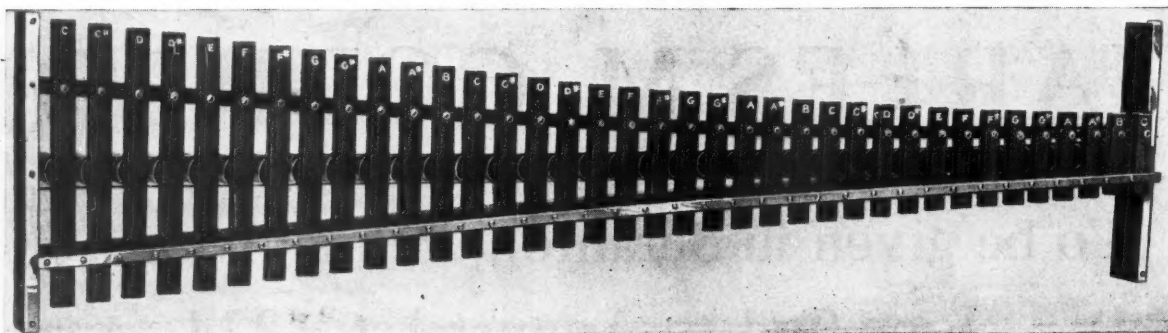
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**MINNESOTA COLLEGE
ORDERS AN AEOLIAN
ORGAN WILL HAVE 44 STOPS**

Institution at Winona Awards Contract for Large Three-Manual with Automatic Player—Scheme by Seaton and Stebbins.

An organ of forty-four speaking stops is to be built for the Minnesota State Teachers' College at Winona by the Aeolian Company at its New Jersey factory. The contract was closed in May by Charles A. Stebbins of the Chicago studio of the Aeolian Company and the specification is the joint work of Horace G. Seaton of Winona and Mr. Stebbins. There will be a total of 2,841 pipes. An automatic player is to be a feature of the instrument.

The organ will occupy two specially prepared chambers at the sides of the stage. The console will be movable within a radius of thirty feet and will thus be easily adjusted to the various purposes for which the organ will be used.

Following are the specifications:

GREAT.

1. Double Open Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Gross Flöte, 8 ft., 61 pipes.
5. Claribel Flute, 8 ft., 61 pipes.
6. Gemshorn, 8 ft., 61 pipes.
7. Principal, 4 ft., 61 pipes.
8. Harmonic Flute, 4 ft., 61 pipes.
9. Tuba Sonora, 8 ft., 61 pipes.

All but No. 1 to be enclosed.

SWELL.

10. Bourdon, 16 ft., 73 pipes.
11. Horn Diapason, 8 ft., 73 pipes.
12. Gedeckt, 8 ft., 73 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Salicional, 8 ft., 73 pipes.
15. Celeste, 8 ft., 73 pipes.
16. Viol d'Orchestre, 8 ft., 73 pipes.
17. Octave, 4 ft., 73 pipes.
18. Waldflöte, 4 ft., 73 pipes.
19. Flageolet, 2 ft., 61 pipes.
20. Mixture, 5 ranks, 275 pipes.
21. Oboe, 8 ft., 73 pipes.
22. Cornopean, 8 ft., 73 pipes.
23. Contra Fagotto, 16 ft., 73 pipes.
24. Vox Humana, 8 ft., 61 pipes.

CHOIR.

25. Contra Dulciana, 16 ft., 73 pipes.
26. Open Diapason, 8 ft., 73 pipes.
27. Dulciana, 8 ft., 73 pipes.
28. Dulciana Vibrato, 8 ft., 73 pipes.
29. Hohl Flöte, 4 ft., 73 pipes.
30. Flute d'Amour, 4 ft., 73 pipes.
31. Piccolo, 2 ft., 61 pipes.
32. Cor Anglials, 8 ft., 73 pipes.
33. Clarinet, 8 ft., 73 pipes.

PEDAL.

34. Open Diapason, 16 ft., 44 pipes.
35. Bourdon, 16 ft., 32 pipes.
36. Lieblich Gedeckt (from No. 10), 16 ft., 32 notes.
37. Violone, 16 ft., 32 pipes.
38. Open Diapason (from No. 2), 8 ft., 32 notes.
39. Flute (from No. 34), 8 ft., 32 notes.
40. Trombone, 16 ft., 32 pipes.
41. Dulciana (from No. 25), 16 ft., 32 notes.
42. Fagotto (from No. 23), 16 ft., 32 notes.
43. Cello (from No. 37), 8 ft., 32 notes.
44. Chimes (playable from all three manuals).

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What Constitutes Popularity

By ROLAND DIGGLE, Mus. D.

I am asking this question in all sincerity: What does constitute popularity? I suppose no one will deny that the most popular composition of Widor is the Toccata in F, of Vierne the Finale from the First Symphony, of Lemare the Andantino in D flat, of Bonnet the "Romance sans Paroles," of Bach the Toccata and Fugue in D minor, of Diggle—no, I won't tell you, for I get no royalty from it. We will admit for the sake of argument that the above list is correct. Which, then, of these pieces is the most popular?

Now we come to the meat in the sandwich. Some months ago Dr. Harold Thompson proved to us that T. T. Noble was our most popular composer, and his anthem "Souls of the Righteous" the most popular anthem. These results were obtained by his writing to some 150 of the country's organists. When I read this interesting article I wondered if it were a fair test. Does the opinion of 150 organists warrant the assertion that a certain composer and anthem are the most popular?

I am not saying that it was not a fair test, but I would like to give the results of my experiment along these lines. I did not ask for the opinions of the organists. All I asked was copies of their service lists. These lists I have been collecting for the last six months. I have some 342 of them from some 286 churches. They contain the music used at about 640 services. They come from all parts of the country, from Los Angeles to New Orleans, and from Chicago to New Orleans. They come from every denomination, and while mostly from the smaller cities, at least seventy-five lists are from places like New York, Boston, Chicago and St. Louis. I would say that it was a good, representative list.

What is the result? Well, I don't want to hurt anybody's feelings, but while the music as a whole is far ahead of what it was ten or fifteen years ago, it still has a long way to go to bring it up to the level of the music used in the average motion-picture theater.

Now, according to my lists, the most popular anthem is "Hark, Hark My Soul," by Harry Rowe Shelley. Perhaps a few figures will help. In these 342 lists the number of anthems sung is 733. From this number the Shelley anthem gets ninety-eight performances, the next nearest being "Even Me," by J. C. Warren, with forty-four performances. This is followed closely by Shelley's "The King of Love," and "Saviour, when Night Involves the Sky," Roberts' "Seek Ye the Lord," Woodward's "The Radiant Morn," Buck's "Sing Alleluia Forth," Ambrose's "O Come to My Heart, Lord Jesus," and Foster's "O for a Closer Walk with God," all of which have over thirty performances.

The anthems in Mr. Thompson's list, I am sorry to say, are conspicuous by their absence. "Souls of the Righteous" appears five times and "Go to Dark Gethsemane" (which is my favorite Noble anthem) appears twice.

As to the favorite composer, I am undecided as to how one should count. Mr. Shelley's name may appear 170

times for five anthems and Paul Ambrose may appear twenty times for nine anthems. Which is the more popular composer?

I should like to say something about the organ music that appears on these lists, but perhaps I would better not. I'll leave you to guess the most popular organ number and the most popular organ composer. Those sending correct answers will receive free of charge a copy of my new book, "How to Make a Two-Dollar Collection of Organ Music Last a Lifetime."

Pupils of Dr. Zuidema Heard.

Dr. Alle D. Zuidema of the organ and theory departments of the Detroit Conservatory of Music presented a number of pupils in a program of organ music Monday evening, May 12, at the Jefferson Avenue Presbyterian Church, assisted by Frederick A. Protheroe, tenor, from the conservatory. The following program was given: Prelude and Fugue in D minor, Bach (Miss Helen Fairchild); Allegro and Andante (Fourth Sonata), Guilman (Miss Beatrice Stoutenburg); "In Thee Is Gladness," Bach, and Andante and Finale (First Sonata), Borowski (Reed B. Jerome); "La Procession," Cesar Franck (Mr. Protheroe); Prelude and Fugue in E minor, Bach (Harold Siedman); Toccata (First Suite), Rogers (Mr. Siedman); Preamble, Theme and Variations, Pastorale (Second Suite), Rogers (R. A. Bock); Pastorale, Vretblad; "Romance," Bonnet; Toccata and Fugue in D minor, Bach (Miss Grace A. England).

Married to Father's Music.

A beautiful event was the wedding of Miss Beatrice Bentz, daughter of Mr. and Mrs. Charles E. Bentz, and Carl J. S. Weiss, son of Mr. and Mrs. C. A. Weiss, which took place April 21 at 5 p. m. at Bethany Evangelical Lutheran Church, North Edgewater, Chicago. Mr. Weiss is the popular organist of the church, and a large and interested attendance was present to witness the ceremony. The music, a Wedding Suite of three numbers—Processional March, "Intermezzo Nuptiale" and Recessional March—especially composed for the occasion by the groom's father, was played on the three-manual Austin organ by Theodore Lams, a talented pupil of the groom, in a truly finished manner. The young couple left the same evening for the west, and upon their return will reside at 1648 Catalpa street, Chicago.

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RECITAL PROGRAMS

George Henry Day, Wilmington, Del.—Mr. Day gave the following interesting program consisting of his own works with the assistance of his choir the evening of May 4 at St. John's Church: Sonata in D minor (Allegro con brio); Caprice; Anthem, "Sing with All the Sons of Glory"; Suite in A minor; "Lydia's Song," from cantata "Conversion of Lydia" (Soloist, Master Irving Etchells, soprano); "Morceau Symphonique"; Choral Prelude on "Veni Emmanuel"; A. N. T. H. M., "Joy Dawned Again on Easter Day" (Soloist, Willis Guyer, tenor); Melodie in E flat.

Hugh Porter, New York City.—Mr. Porter gave the following program in a recital on the new Skinner four-manual in the Fountain Street Baptist Church at Grand Rapids, Mich., April 28: Allegro from First Sonata, Borowski; "Soeur Monique," Couperin; Clock Movement from Symphony in D. Haydn; Air on the G string, Bach; Hallelujah Chorus, Handel; "Liebestraum," Liszt; "Pilgrims' Chorus" and March from "Tannhauser," Wagner; Scherzo from Fourth Symphony, Widor; "To a Wild Rose," MacDowell; Scherzo from Fifth Sonata, Gullmunt.

Caspar P. Koch, Pittsburgh, Pa.—In his recital at the North Side Carnegie Hall May 11 Dr. Koch played: Concert Overture, Faulkes; Largo from "New World" Symphony, Dvorak; "Fiat Lux," Dubois; "Priere et Berceuse," Gullmunt; Cantilene, Salome; "Ronde d'Amour," Westertout; "Marche Militaire," Schubert.

Gordon Balch Nevin, Johnston, Pa.—Mr. Nevin gave the following program in honor of the annual convention of the Lions' clubs of Pennsylvania April 7 at the First Lutheran Church: Overture to "William Tell," Rossini; Melody in F, Rubinstein; "The Musical Snuff Box," Liadoff; Introduction to Act 3, "Lohengrin," Wagner; "The End of a Perfect Day" (French Horn and Organ), Bond; "Will o' the Wisp," Nevin; Prelude in C sharp minor, Rachmaninoff; "The Old Refrain," arranged by Fritz Kreisler.

In a recital at Grace Lutheran Church, Somerset, Pa., April 22, Mr. Nevin played: Concert Overture in C major, Hollins; "In Moonlight," Kinder; Prelude in C sharp minor, Rachmaninoff; "Christmas in Sicily," Yon; Pizzicati, from "Sylvia," Delibes; "The Bells of St. Anne de Beaupre," Russell; "Eventide," Frysinger; Festal Procession, Nevin.

Charles A. Sheldon, Jr., Mus. D., Atlanta, Ga.—Dr. Sheldon gave the following program on the Aeolian organ of fifty stops at the home of Mrs. C. Howard Candler, under the auspices of the Atlanta Music Club, April 30: Toccata and Fugue in D minor, Bach; "Chant de Bonheur," Lemare; Fantasia in G minor, Bach; Minuet (new), Charles A. Sheldon; "Liebestod," ("Tristan and Isolde"), Wagner; "Messe de Mariage," Dubois.

Home P. Whitford, F. A. G. O., Hanover, N. H.—In his recital at Rollins Chapel, Dartmouth College, May 6, Mr. Whitford played as follows: "Suite Gothique," Boellmann; "Hymn to the Sun," from "Le Coq d'Or," Rimsky-Korsakoff; "Allegro Giubilante," Federlein; "Reve Angelique," Rubinstein-Lemare; Oriental Sketch, No. 3, in C minor, Bird; Concert Overture in E flat major, Faulkes.

Frank E. Ward, New York City.—Mr. Ward's recent programs in his half-hour recitals Sunday evenings at the Church of the Holy Trinity have included the following:

April 6—"Allegro Giubilante," Federlein; "Consolation" in D flat, Liszt; Andante (Sonata, Op. 79), Beethoven; Fantasy Piece, "Grillen," Schumann; "Clair de Lune," MacDowell; Finale (from Quartet, Op. 4), Spohr.

April 13—Sonata No. 4 (Allegro con brio, Andante religioso, Mendelssohn; Nocturne in F minor, Chopin; "Vision," Bibi; Romance in A flat, Rimsky-Korsakoff; "Marche Solennelle," F. E. Ward.

April 20—Festival Piece, Stebbins; Spring Song, Lambord; "Easter Morn," Lemare; "Silent Woodland Paths," Strauss; Andante (Fifth Symphony), Tschaiikowsky; Easter March, Merkel.

April 27—Sonata No. 3, in D flat (Adagio—Allegro; Adagio espressivo), F. E. Ward; "The Bee," Lemare; "Scene Religieuse," Massenet; Concert Overture in A, Maitland.

Clarence F. Read, Utica, N. Y.—Mr. Read, organist and choirmaster at Tabernacle Baptist Church, has played the following programs on recent Sundays: April 21—"A Memory," Nearing; Toccata d'Evry; March in G, Smart; Andantino in C, Lemare; Allegro con Spirito (Third Sonata), Borowski; Prelude and Fugue in E minor (lesser), Bach.

May 4—"O Saviour of the World," Goss; Communion, Matthews; Morning Song ("Peer Gynt"), Grieg; "Prayer," ("Suite Gothique"), Boellmann; Meditation, Bossi; "The Minster Bells," Wheelton; Andante Cantabile, Tschaiikowsky; March, Galbraith.

May 11—"Chanson du Mai," Borowski; "Marche Triomphale," Dubois; "Grand Choeur," Bossi; Prayer and Cradle Song, Gullmunt; Intermezzo, Fibich; "America Triumphant" (Pilgrim Suite), Dunn; Finale, Sheppard.

May 18—Adagio (Symphony 2), Widor; "Chant de Bonheur," Lemare, Evening Rest," Loeschhorn; "Inno," (Hymne), Tareghni.

May 25—Sea Sketch, Warner; Cantilene, Dubois; "Eventide," Frysinger; Overture, "William Tell," Rossini.

Ferdinand Dunkley, Birmingham, Ala.—Mr. Dunkley gave a music week recital at Huntsville, Ala., May 6, in the First

Presbyterian Church, under the auspices of the Music Study Club. The program was all-American, as follows: International Fantasy, Rogers; "A. D. 1620" and "A Deserted Farm," MacDowell; "Narcissus," Nevin; "Epithalamium," H. A. Matthews; "Deep River" and "Nobody Knows the Trouble I See," Gillette; Toccata, Kinder; Suite, "In India," Stoughton; "Twilight," Arthur Nevin; "Praise the Lord," Dunkley; "Marche Militaire," Shelley.

On May 11 Mr. Dunkley gave another all-American music week recital at the Highlands Methodist Church, Birmingham. The program was as follows: "At Evening," Buck; "Epithalamium," Matthews; "Twilight," Arthur Nevin; Scherzo in G minor, Elias Blum; "A. D. 1620," MacDowell; International Fantasy, Rogers; "The Garden of Iran," Stoughton; Trumpet March, Horatio Parker; The quartet sang "Still, Still with Thee," by Foote, and "Praise the Lord," Dunkley.

Charles A. H. Pearson, Pittsburgh, Pa.—Mr. Pearson organist of the Second United Presbyterian Church at Wilkensburg, gave a recital at the First Presbyterian Church of Ambridge, Pa., May 15, presenting this program: Concert Variations, Bonnet; Fountain Reverie, Fletcher; French Rondo, Boellmann; "Speranza" (Hope), Yon; Persian Suite, Stoughton; Berceuse in G, Kinder; "Melody for the Bells of Berghall Church," Sibelius; Prelude and Fugue in E minor, Bach; Nocturne in A flat, Ferrata; Three Movements from Sixth Symphony, Widor.

Lucien E. Becker, F. A. G. O., Portland, Ore.—Mr. Becker's lecture-recital at the Reed College chapel May 13 was marked by the following program: "Pomp and Circumstance," Elgar; "In Springtime," Hollins; "Christmas Bells," Lemare; Choral Prelude, "Awake, Calleth the Voice," Bach; Chromatic Fantasie and Fugue, Thiele; Nocturne, Op. 54, No. 2, Grieg.

May 4 Mme. Leah Leaska, dramatic soprano, and Mr. Becker gave a joint recital at Reed College.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller played as follows in his fifty-seventh recital at the Grand Avenue Congregational Church the afternoon of May 11: "Waldweben," from "Siegfried," Wagner; "The Little Shepherd," Debussy; "By the Brook," Boisdereff; "In Springtime," Kinder; "Solitude on the Mountain," Ole Bull; "Marche Champetre," Boex; "The Bee" and "Cuckoo," from Summer Sketches, Lemare; "Midsummer Caprice," Edward F. Johnston.

At the Scottish Rite Cathedral April 27 Mr. Mueller gave this American program: Choral from Sonata, No. 2, Rogers; "Buona Notte," from "A Day in Venice," Nevin; "The Primitive Organ," Yon; "In a Mission Garden," Diggle; "March of the Gnomes," Stoughton; Variations on an American Air, Flagler; "Legend" ("A Deserted Farm"), MacDowell; "Song of the Basket Weaver," Russell; "Marche Pittoresque," Kroeger.

In a recital at the First Methodist Church of Auwatossia April 6 Mr. Mueller presented this program: Prelude to "Lohengrin," Wagner; "Fountain Melody," Meale; "Souvenir," Drda; "The Bells of St. Anne de Beaupre," Russell; "Moment Musical," Schubert; "Song of the Volga Boatmen," Folksong; Prayer and Cradle Song, Gullmunt; Allegro Pomposo, Hollo-way.

Warren D. Allen, Stanford University, Cal.—Mr. Allen, the university organist, has given the following programs at the Memorial Church:

April 26—"A Song of Gratitude," Rossetter G. Cole; "Afterglow," Frederic Groton; Serenade, Schubert; "Sketch of the Steppes of Central Asia," Alexander Borodin; Concert Variations (with pedal cadenza), Bonnet.

May 1—Spring Song, Hollins; "Spring-tide," Grieg; Spring Song, Mendelssohn; Woodland Idyl, Joseph W. Clokey; Pastoral Sonata in G, Rheinberger.

May 6—Sketch in F minor and Adagio from Second Symphony, Schumann; First Organ Symphony (Andante—Scherzo—Finale), Maquaire.

Samuel A. Baldwin, New York City.—Programs by Mr. Baldwin at the College of the City of New York in May included the following:

May 4—Chromatic Prelude and Fantasie (MSS.), Chaffin; Evening Song, Bairstow; Fugue in G minor (the lesser), Bach; Andante Cantabile from Fifth Symphony, Tschaiikowsky; Sketches of the City, Nevin; Nocturne, Foote; Fountain Reverie and Toccata, Fletcher.

May 7—First Symphony (Allegro and Andante), Maquaire; Gavotte, Martini; Fantasia and Fugue in G minor, Bach; "At the Window," Lemont; Nocturne, Grieg; Toccata, Foote; "Chanson Plaintive," Lynarski; Prelude Pastorale, Liadoff; "Les Preludes," Liszt.

May 11—Sonata in the Style of Handel, Woelstenholme; Prize Song from "Die Meistersinger," Wagner; Toccata and Fugue in C major, Bach; "Sunrise," Shepherd's Song and "The Shades of Evening," Georges Jacob; "Up the Saguenay," Russell; Berceuse from "Jocelyn," Godard; Fugue on Choral from "The Prophet," Liszt.

May 14—Toccata-Prelude on "Pange Lingua," Bairstow; "Over the Prairie" and Alpine Sketch, Cyril Scott; Prelude and Fugue in D major, Bach; "Valse Mignonne" and "Danse Caracteristique," Rebikoff; "Beatitude," Bossi; Spring Song, Mendelssohn; Fifth Symphony (Allegro vivace, Allegro cantabile and Toccata), Widor.

May 18—Prelude in B minor, Bach; Andante from Fifth Symphony, Beethoven;

Fugue in C major, Buxtehude; Elegie, Borowski; "Colloquy with the Swallows," Bossi; "Variations de Concert," Bonnet; "Within a Chinese Garden," Stoughton; Nocturne in G minor, Chopin; Prelude to "Parsifal," Wagner.

May 21—Prelude in E flat, Bach; Largo, Handel; Suite in D, Foote; "Tears," and "Smiles," Lemare; "Chansonette," Charles O. Banks; "Marche Funebre et Chant Seraphique," Gullmunt; Intermezzo, Brahms; "Forest Spell," from "Siegfried," Wagner.

Halbert R. Thomas, South Pasadena, Cal.—In a recital at Calvary Presbyterian Church, May 4, marking a community observance of music week, Mr. Thomas played: Fantasia in G minor, Bach; Andante from Sixth Symphony, Tschalkowsky; Prayer and Cradle Song, Gullmunt; "Marche Funebre et Chant Seraphique," Gullmunt; Fountain Reverie, Fletcher; "The Foot of Piere," Stoughton; Autumn Sketch, Brewer; Andantino and Marche Finale, Boellmann.

Henry F. Seibert, New York City.—Mr. Seibert gave a recital at the North Presbyterian Church of Binghamton, N. Y., May 13, playing a program which included: Andante Rustico and Allegro Vigoroso (Sonata Cromatica), Yon; Choral Prelude, "Blessed Jesus, We Are Here," Bach; "Christmas in Sicily," Yon; "Will o' the Wisp," Nevin; "March of the Priests," Mendelssohn; "At Evening," Kinder; "The Music Box," Liadoff-Heimroth; Adagio and Allegro Vivace (First Sonata), Mendelssohn; Toccata in F, Purcell Mansfield; "In Moonlight," Kinder; "Bourree et Musette," Karg-Elert; Largo, Handel; "Marche Champetre," Boex; Second Concert Study, Yon.

Frank Howard Warner, Bronxville, N. Y.—In his recital at Christ Church the afternoon of April 27 Mr. Warner played: Prelude and Pastorale from Petite Suite, Barnes; Ascension Sonata (Third Movement for Violin and Piano), Burleigh; "Will o' the Wisp," Nevin; Canonetta (Violin and Organ), Herbert; "Evening Bells" and "Cradle Song," Macfarlane; "Prayer," Warner.

All the selections given in this recital were the works of American-born composers.

Ellis Scoble Opperman, Tallahassee, Fla.—As a feature of a concert by the faculty string quartet of the Florida State College for Women at the First Baptist Church March 31 Miss Opperman played the following organ selections: Canzona, Gabrieli; "Toccata per l'Elevation," Frescobaldi; Fantasia in G minor, Bach; Fourth Symphony, Widor; "Finlandia," Sibelius.

Miss E. A. Bartholomew, Atlanta, Ga.—In a recital under the auspices of the Atlanta Music Club the morning of April 16 at the Westminster Presbyterian Church Miss Bartholomew presented these works: Toccata, D minor, Bach; Aria, "Pur diesti," Lotti; Larghetto, from Sonata in D, Handel; Minuet, from "Orpheus," Gluck; Allegro Vivace, Op. 14, No. 4, Vienne; Prayer (from "The Jewels of the Madonna"), Wolf-Ferrari; Fantasia (from Processional March on Two Church Hymns), Gullmunt; Invocation, Mally; Gavotte (from "The Temple of Fame"), Rameau; "Dreams," Wagner; Andante Cantabile, Tschaiikowsky; Double Theme Varie, Rousseau.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman has given the following recent programs in his Sunday afternoon recitals at Calvary Episcopal Church:

April 6—Vorspiel to "Tristan and Isolde," Wagner; Caprice, Kinder; "A Rose Garden of Samarkand," Stoughton; Prelude and Fugue in B minor, Bach; Gavotte, Debart-Ponsan; "Will o' the Wisp," Gordon Balch Nevin; Choral (No. 3), Cesar Franck; Intermezzo in D flat, Hollins; "Liebestraum," Liszt; Scherzo in G minor, Bossi.

April 13—Prelude and Fugue in D major, Bach; Coronation March, Meyerbeer; "Forest Murmurs," Wagner; Prelude in C sharp minor, Rachmaninoff; "Souvenir," Kinder; "Rhapsodie Catalane," Bonnet; Rural Sketches, Gordon Balch Nevin.

Frank W. Van Dusen, A. A. G. O., Chicago.—Mr. Van Dusen gave the following program at the Fourteenth Church of Christ, Scientist, May 23: Concert Overture in E flat, Faulkes; "May Night," Palmgren; "In the Morning" ("Peer Gynt" Suite), Grieg; Toccata and Fugue in D minor, Bach; "Kammenoi Ostrow," Rubinstein; "Burlesca e Melodia," Baldwin; Toccata from Fifth Symphony, Widor.

Leah Elizabeth Mynderse, A. A. G. O., New York City.—Special musical numbers were a feature of four Sunday evening services preceding Easter at the Morning Star Presbyterian Church. As preludes to these services Miss Mynderse, organist of the church, played the following numbers:

March 23—Concert Overture in A, Maitland; "Vision Fugitive," Stevenson; Londonderry Air, arranged by Sanders.

March 30—"Marche Russe," Schminke; "Will o' the Wisp," Nevin; Evensong, Martin.

April 6—Toccata, Mally; Lenten Meditation, Dittrich; "Pilgrims' Chorus," Wagner.

April 13—"In Springtime," Kinder; Toccata, Yon; "Gethsemane," Mallng; On Easter morning the cantata, "From Death to Life," by Bartlett, was given by a quartet under the direction of Miss Mynderse.

George M. Thompson, Greensboro, N. C.—Mr. Thompson gave the dedicatory re-

cital on a two-manual Pilcher organ of seventeen stops in the First Presbyterian Church of Albemarle, N. C., May 12. His program included: Toccata and Fugue in D minor, Bach; "At Twilight," Stebbins; Gavotte, Flagler; Evensong, Johnston; Grand March from the "Queen of Sheba," Gounod; Largo, from "Xerxes," Handel; "To a Wild Rose," MacDowell; Spring Song, Mendelssohn; "The Infant Jesus," Yon; "A Hymn of Glory," Yon.

James T. Quarles, Columbia, Mo.—Professor Quarles, dean of the school of fine arts at the University of Missouri, gave a recital in Bailey Hall at Cornell University, where for a number of years he was the university organist, on the afternoon of April 16. He was greeted by many of his old friends. His program was as follows: Sonata in D minor, Mendelssohn; Andante, Karl Stamitz; "Lamentation," Gullmunt; "Praeludium," Jarnefelt; Choral in A minor, No. 3, Franck; "Abendlied," Schumann; "Finlandia," Sibelius.

Frederic T. Egner, St. Catharines, Ont.—Dr. Egner conducted a choir concert at the Welland Avenue Methodist Church May 20, assisted by Mrs. Cameron, organist, soprano, and Miss Ella Orth, pianist. He played the following organ selections in the course of the evening: Prelude and Fugue on B-A-C-H, Liszt; "The Bells of St. Anne de Beaupre," Russell; Concert Overture in E flat, Faulkes; Fantasia on "Home, Sweet Home" and "Rule Britannia," Gullmunt.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University the afternoon of May 18 Mr. Galloway played this program: "Cristo Trionfante," Yon; Choral, "Was Gott thut das ist wolgethan," Gullmunt; Berceuse (By request), Dickinson; Sonata in A minor, Ritter; Rural Sketches, Gordon Balch Nevin; Toccata and Fugue in D minor, Bach.

Miss Lauretta M. Rossiter, Milwaukee, Wis.—In a recital Sunday evening, April 27, at the First Evangelical Church Miss Rossiter offered the following program: Sonata 3, Rogers; Meditation, Sturges; An Algerian Sketch, Stoughton; Evensong, Johnston; Allegretto Scherzando, Archer; "A Cloister Scene," Mason; "The Bells of St. Anne de Beaupre," Russell; Finale (Symphony 2), Widor.

Frank Q. T. Utz, Marshall, Mo.—Mr. Utz played the Sunday afternoon recital May 4 for Hans C. Fell at the Independence Boulevard Christian Church of Kansas City. His program was as follows: Sonata in E minor, Oscar Wagner; Fantasie, Omer Guirand; "Finlandia," Sibelius; Andante Religioso, R. G. Halling; Allegretto Grazioso, C. L. Fichtorn; Piano and Organ, Concerto No. 1, E flat major (Miss Chandler and Mr. Fell), Liszt; Festival March and Cradle Song, Frank Q. T. Utz; Fanfare (arranged for organ by W. J. Westbrook), Ascher.

D. Kenneth Widenor, A. A. G. O., Philadelphia, Pa.—Mr. Widenor gave the third annual mother's day concert at the Sixty-ninth Street Theater Sunday evening, May 11, and though the weather was most uninviting, there was a large and highly pleased audience. The assisting artists were Frances Payton Widenor, soprano; Herman Gatter, tenor, and the Celesta Trio. The organ selections included: Introduction and Allegro from First Symphony, Gullmunt; "Kammenoi Ostrow," Rubinstein; "Caprice Viennois," Kreisler; Pizzicato, Delibes; Overture to "Martha," Flotow.

Ernest Dawson Leach, Scranton, Pa.—Mr. Leach gave this program at the Church of the Good Shepherd April 29 in a recital under the auspices of the Northeastern Pennsylvania chapter, A. G. O.: Second Organ Sonata, Mendelssohn; Largo, from "New World" Symphony; Dvorak; Prelude and Fugue in G (No. 2), Bach; Spring Song, Hollins; Nocturne, Miller; "Orange Blossoms," Friml; "A Cloister Scene," Mason; Pastoral in E, Lemare; "Jubilate Amen," Kinder.

Nathaniel Nichols, Salem, Mass.—Mr. Nichols played as follows in a recital at the First Church of Salem the afternoon of April 27: Prelude, Op. 78, Chaminade; "Ave Maria," Arkadelt; Barcarolle, Offenbach; Fugue, D minor, Mendelssohn; Two Elevations: In E flat, Rousseau, and A flat, Gullmunt; "Hosannah," Lemmens; Aria, D major, Bach; Serenade, Schubert; Offertory in D flat, Salome; Andante Cantabile, in flat from String Quartet, Tschaiikowsky; Eleventh Nocturne, G minor, Chopin; "Grand Choeur" in D major, Deshayes.

Miss Grace M. Halverson, Pontiac, Mich.—Miss Halverson gives recitals every Sunday evening before the service at the First Methodist Church. Among her recent offerings have been these:

April 27—"Chant de Bonheur," Lemare; "Allegro Giubilante," Federlein; Fanfare, Dubois.

May 4—"Marche Pittoresque," Kroeger; Gavotte, Martini; Melody, West; Grand March, Verdi.

May 11—"Song of the Basket Weaver," Russell; Scherzo Symphonique, Faulkes; Cradle Song, Spinney; March, Rogers.

Charles E. Wisner, Lancaster, Pa.—Mr. Wisner of the First Presbyterian Church gave the following program in a recital at the Mount Calvary Lutheran Church May 14: "Suite Gothique," Boellmann; "Romance sans Paroles," Bonnet; "Deep River," old Negro melody; Evensong, Martin; "Humoresque," Ward; Serenade, Rachmaninoff; Minuet in G major, Beethoven; Spring Song, Hollins; Grand Chorus in D major, Gullmunt.

RECITAL PROGRAMS

Eric DeLamarter, Chicago.—Mr. DeLamarter was the great attraction of music week at Muncie, Ind., and the First Baptist Church was so packed for his recital on the three-manual organ over which Mrs. Olin Bell presides on the evening of May 8 that chairs had to be moved to give him access to the console. The concert was arranged by Mrs. Bell. Mr. DeLamarter divided his program into three groups and the compositions played were: From modern French literature: "Caprice Heroique," Bonnet; Adagio, Symphony 6, Widor; Scherzo, Rousseau; "Cantilene Pastorale," Gullmant; Chorale in A minor, Franck. From the classic polyphonic literature: Prelude and Fugue, Pachelbel; "Pange Lingua," Boely; Prelude, Clerambault; Adagio, Bach. From American literature: Concert Piece, Parker; "Legend," Walter P. Zimmerman; Allegro con fuoco, Borowski; Minuet, DeLamarter; "Happiness," Herbert E. Hyde.

E. Stanley Seder, F. A. G. O., Chicago.—Mr. Seder went to Milwaukee May 25 to give the following recital in the First Evangelical Church, of which Miss Lauretta Rossiter is the organist: Festival Prelude on "A Stronghold Sure," Faulkes; Minuet from "Orpheus," Gluck; Toccata and Fugue in D minor, Bach; "O Sacred Head, now Wounded," Bach; Largo from "Xerxes," Handel; Canonetta, S. Marguerite Maitland; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "Reve Angélique," Rubinstein; Scherzo from Second Sonata, Andrews; "Ave Maria," Schubert; Toccata from Fifth Symphony, Widor.

H. S. Schweitzer, F. A. G. O., Reading, Pa.—Mr. Schweitzer gave a special musical program at his church May 4 to mark music week. He included these organ selections: Prelude, Sonata in C minor, Gullmant; Toccata, de la Tombelle; Choral Fantasia, Darke; Allegretto in B minor, Gullmant; Fugue in D major, Gullmant.

Miss Dorothy Suddard, Evanston, Ill.—Miss Suddard gave the following graduation recital at Fisk Hall, Northwestern University, May 23: Toccata and Fugue, D minor, Bach; Adagio (Second Sonata), Rogers; Sonata 6, Mendelssohn; Scherzo, Gigout; "Dawn," Jenkins; "Night," Jenkins; Grand Chorus in March Form, Gullmant.

J. Forbes Allan, St. Catharines, Ont.—Mr. Allan gave the following program in the First Methodist Church April 19, repeating it in St. Mark's Church at Niagara-on-the-Lake April 28: Solo, No. 10, Corelli; "Gesu Bambino," Yon; "Mat-

nath Yad," arranged by Tertius Noble; "The Tragedy of a Tin Soldier," Gordon Balch Nevin; Grand March ("Aida"), Verdi.

F. P. Leigh, St. Louis, Mo.—In his evening recital at the Third Baptist Church May 11 Dr. Leigh played: "Meditation in San Marco," Barbour; "An Evening Idyl," Kinder; Madrigal, Simonetti. On May 18 he played: Allegro Rocco, Seely; "Echoes of Spring," Seely; "The Hymn of the Angels," Hardy.

Catharine Morgan, F. A. G. O., Norristown, Pa.—Miss Morgan gave a recital May 22 at the Haws Avenue M. E. Church, assisted by Horatio Connell, baritone. The organ selections were: "Etude Miniature," Catharine Morgan; "The Carnival Passes By," Hugo Goodwin; Adagio (Sixth Symphony), Widor; Toccata (Fifth Symphony), Widor; "Christmas," Dethier; Aria, Dethier; Arietta, Kinder; Fugue in G minor, Bach; Fugue in C major, Bach; "The Bells of St. Anne de Beaupre," Russell.

Julian Williams, Huntington, W. Va.—Mr. Williams gave a recital at Charleston, W. Va., May 22, playing before a large audience at the First Presbyterian Church. His program included the following numbers: "Fiat Lux," Dubois; Andante Cantabile, Op. 11, Tschalkowsky; Gavotte, Martini; "Piece Heroique," Franck; "Marche Funebre et Chant Seraphique," Gullmant; Intermezzo, Caljaerts; Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; Toccata in C minor, Boellmann.

A. Leslie Jacobs, Savannah, Ga.—Mr. Jacobs gave a recital marking national music week under the auspices of the Savannah Musical Club at the First Baptist Church May 5, playing the following program: Concert Overture in B minor, Rogers; Idyl, Stoughton; Gavotte, Martini; Chorale in A minor, Franck; Scherzando ("Dragonflies"), Gillette; Meditation, Massenet-Silver; Southern Fantasy, Hawke; "La Concertina," Yon; "In Moonlight," Kinder; "Caprice Heroique," Bonnet.

Nance G. Venable, Galesburg, Ill.—Miss Venable, a pupil of John Winter Thompson, gave a graduating recital under the auspices of the Knox College Conservatory May 8 at Beecher Chapel, playing: Sonata in D major, Mendelssohn; Intermezzo in C, Faulkes; Berceuse in A flat, Frysinger; Toccata in D minor, Gordon Balch Nevin; Toccata and Fugue in D minor, Bach; Allegretto in B minor, Gullmant; Romance, John Winter Thompson; Gavotte from "Mignon," Thomas; Torch-

light March, Gullmant.

Ray Hastings, Los Angeles, Cal.—In the sixth of a series of popular music week programs at the Philharmonic Auditorium May 10 at noon Dr. Hastings played as follows: Largo, Handel; "O Star of Eve," from "Tannhäuser," Wagner; Impromptu, Hastings; "Caprice Heroic," Hastings; Serenade, Toselli; Sextet from "Lucia di Lammermoor," Donizetti; "Love-Death," "Tristan and Isolde," Wagner.

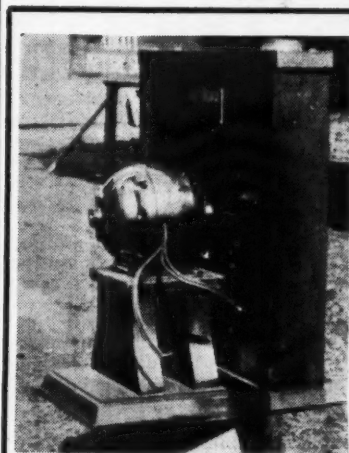
Edward Gould Mead, Tiffin, Ohio.—In his vesper recital at Heidelberg University May 11 Mr. Mead played this program: "De Profundis," Bartlett; Intermezzo, Rogers; Spring Song, Macfarlane; Vesper Hymn, Truette; Sortie, Matthews; "Evening Bells and Cradle Song," Macfarlane; Festival March, Foote.

Minor C. Baldwin, Middletown, Conn.—The choir of Centenary Methodist Church, Lexington, Ky., presented Dr. Baldwin April 25 in this program: Fugue, Bach; Reverie, Baldwin; Sonata, Schulz; "Orange Blossoms," Baldwin; Allegretto, Cametti; "La Cinquantaine," Gabriel-

Marie; Symphony, Haydn; "By the Sea," Schubert; "Pilgrims' Chorus," Wagner.

E. C. Ringgenberg, Jamestown, N. D.—In a recital May 4 at the Congregational Church, Carrington, N. D., Mr. Ringgenberg offered the following program: Toccata and Fugue in D minor, Bach; Pastorale in A, from First Symphony, Gullmant; "Will-o-the-Wisp," Nevin; Minuet in A, Boccherini; Andante from Fifth Symphony, Beethoven; Scherzo, from First Symphony, Vienne; Fountain Reverie, Fletcher; "Gesu Bambino," Yon; Fantasia on "Swing Low, Sweet Chariot," Diton.

T. William Street, organist of the Majestic Theater at Austin, Tex., has been appointed to the post of organist and director at St. David's Episcopal Church, which he will hold in addition to his theater work.



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CHICAGO, JUNE 1, 1924.

Readers of The Diapason passing through Chicago in the summer months are cordially invited to call at the office of The Diapason and to make it their headquarters while in the city. An information bureau is maintained here for your benefit and mail may be addressed in our care.

Much to our regret, Dr. Harold W. Thompson is unable this month to contribute his usual department for the benefit of those in charge of choirs. On the advice of his physician Dr. Thompson is taking a rest at his home in Albany in order to recover from illness brought on by overwork. He hopes to resume in the July issue. We feel certain that our readers, who for several years have received enjoyment and help from his articles, will join with us in wishing Dr. Thompson a speedy and complete restoration of health and strength.

NEGLECTED ORGANISTS

Calling attention to some of the contradictions of the metropolitan daily press policy in handling musical matters, George C. Phelps, a Boston organist, writes under the title of "Neglected Organists," in a communication to the Boston Herald. He makes a good point when he cites an editorial in the Globe on Bach, in which the writer lamented that Bach's music lay dusty on library shelves, and says:

The irony of all this was that I had been searching, that morning, for a possible report and critique of a service of Bach, Gibbons and Palestrina, conducted by myself, the previous evening! The occasion was when the male choir of St. Paul's Cathedral, stationed in the gallery of that church, under its conductor, Arthur M. Phelps, had cooperated with my own choir of All Saints' Church, stationed in the chancel of the same building, to give, under ideal conditions of "choirs east and west," some of the finest choral music ever written. Although the service was well advertised, no paper thought it worth while to report it, although one paper did, as above, consider the general subject important enough to point out that such services were not given!

Mr. Phelps also asks a question which never has been answered in Chicago or Boston or anywhere else:

Why is it that space is given to describe the efforts of "coming" (perhaps) singers, performing before a few score people, while there is no room for services such as the above, sung before large crowds? Why should John McCormack, e. g., who sings to several thousands yearly in Boston, receive many times the attention given to work of men of my own profession, reaching scores and even hundreds of thousands of our own people every season? Do writers not realize that Bach, Beethoven and Franck were the direct product of the church organ loft, that Handel and Mozart were only slightly less so, and that Mendelssohn and others were strongly influenced thereby?

We have not space to quote the entire communication, but we might state that all it drew was a rather snippy comment from the editor as follows: "Does Mr. Phelps really think that

Beethoven was the direct product of the church organ loft?"

As this is an age of specialization we perhaps ought not to expect the daily papers to give much notice to organ and church music. But if musical critics, whose value we sometimes have doubted, are employed at all, it seems strange that they notice everything but organ music. When an organist is a newspaper critic, of whom there are some notable examples, we find the situation a little better. It must be the lack of knowledge of organ literature or organ history among many other critics that causes the neglect of which complaint is made.

Recently at a meeting of organists a critic whose contempt for the organ has been his hobby explained that he once made the rounds of some of the large churches of Chicago and that the music he heard was such as to lower his estimate of the instrument. He did not explain why he did not have the same reaction from all the poor piano and vocal music which in his long career he must have heard. Nor did he tell why he made no efforts to raise the standard of church music through constructive criticism—the only kind of any value—after he made the discovery that the musical side of the churches of the city needed regeneration.

It would be as difficult to raise the standard of some musical criticism as to raise the standard of church playing, but such letters as that in the Boston Herald may bear fruit.

A GREAT RIPENED CAREER

If Chicago organ history for the last generation had nothing else to boast than the career of one man who now has reached the period of mellow ripeness in his musical life, it would place the city far to the front as a factor in organ lore. France is justly proud of its Cesar Franck, its Guilmant, its Widor, Bonnet and Dupre, and other great lights, and no one joins that nation more heartily in veneration of these men than do the organists of the United States. Germany, which produced the father of organ music, as well as a Mendelssohn, a Rheinberger, a Reger, and many others, may quite rightly say that the organ world owes it a great debt. England has had its great men, both living and dead, who have left their imprint and have helped to make organ music more inspiring.

In America it is too often evident that we do not value our own sufficiently. When one hears a well-balanced program of classical works, together with the 1924 products of such men as Rogers and Nevin and Cole, played with taste, adequate technique and an understanding which comes only from years of experience and which enables the performer to bring the general public and the composers for the organ together in friendly relationship, he cannot but admire the man who has the ability to accomplish this.

Clarence Eddy has served the organ in various ways. As a performer he thrilled large audiences in Chicago in the days of the world's fair and the preceding years. He has given more recitals and played at more organ dedications than any other living organist, without the slightest doubt. His fame as a concert artist spread to foreign countries and in Paris, where he lived for some years, he was rated alongside the greatest of the Frenchmen of the day. As a teacher Mr. Eddy has reached unnumbered thousands by proxy, through training organists who have gone out to win fame on the basis of the groundwork they received from him. As an editor he has been likewise successful and his work has shown a most practical side, for his collections have been the nucleus of organists' repertory for two-score years. From the early-day brilliancy of technique which made the name of Eddy synonymous with "organist" in a large section of the country, there has been a development through the years until now we have the mature artist who has an appeal beyond that which technical facility can give.

Mr. Eddy is distinctly an American organist, by birth, taste and style, and America, and especially Chicago, his home city for the largest part of his career, have reason to feel pride in this

giant who has never permitted himself to become self-centered and who to this day never overlooks an opportunity to encourage the younger generation of organists.

IDEA HAS BORNE FRUIT.

In the death of Eben H. Anderton the organ world has lost a man whose aggressiveness and inventiveness brought about in large part a movement which is placing organs in schools in all parts of the United States. His passing is a distinct loss to the profession.

Here was a man who neither played nor built organs. His connection with the organ was merely through a related business, for he was interested in pipe metal and thus came into contact with many builders.

It is hardly two years since Mr. Anderton originated the slogan "An Organ in Every School." True, there were a few in large schools in various parts of the country before that time, notably in a number of New York high schools. But the constant reminder to people of the feasibility and appropriateness of the king of instruments in the places where the young are taught had its effect. Reiteration, the secret of many advertising campaigns, was the basis of it. Like the drops of water which eventually wear off a stone, so the continued bringing to the attention of the public of the one thought bore fruit. Large school organs have become so numerous in the last year that we hesitate to list even the larger ones, for fear of glaring omissions. One of the latest is the one in the Spokane high school. In Atlantic City, N. J., one of the largest organs in the country has been erected and draws throngs too great even for the huge high school auditorium. In Cincinnati a little earlier a large instrument was installed. In New York City, in Pittsburgh, in Milwaukee, at Hibbing, Minn., the bustling mining town near the northern border of the nation, new organs are giving thousands of children a new conception of music and are arousing interest which nothing else can arouse. Love for and knowledge of music are being advanced through an appeal not only to the ear, but to the fascination for the child in things mechanical.

When one thinks it over, there is no means of popularizing the organ, of reaching the masses through it, that equals the school organ. The church organ has its place in worship, the theater organ reaches the crowds seeking amusement, the concert organ makes an appeal to the music-lover and the organ cognoscenti—but the school instrument has the potency to produce all this appreciation through early training. Mr. Anderton, a business man, devoted to his commercial pursuits, performed a service which will be a lasting and worthy monument to his memory.

Played the Widor Symphonies.

Sioux Falls, S. D., May 7, 1924.
Editor of The Diapason. Dear Sir: Apropos of who first played all the Widor symphonies in this country, may I remind all interested that Samuel P. Warren of revered memory played all existing at that time (the first eight) every year at his Monday afternoon recitals in Grace Church, New York. These recitals were given regularly except during the summer months for some twenty-five years, and terminated only with his resignation as organist of that church in about 1895.
JOHN D. HAZEN.

Summer Work at Pittsburgh.

The Pittsburgh Musical Institute, which will conduct a summer session of six weeks, from June 23 to Aug. 2, will have as its staff for this period in the organ work William H. Oetting, Charles N. Boyd and Albert Reeves Norton, all of whom will spend the summer period at the school. There will be special classes for theory students and teachers.

The Lyric Club of Utica, N. Y., gave the second concert of its first season under the leadership of Frank Parker at the Park Baptist Church May 27. The cantata "St. Mary Magdalene," by d'Indy, was a feature of the program, with Miss Margarethe Briesen at the organ.

The Free Lance

By HAMILTON C. MACDOUGALL.

Dan Godfrey, son and grandson of a musician—I must not forget that he is now "Sir" Dan Godfrey—has just published his "Memories and Music." I cull the following from the entertaining volume. It seems that his father wrote a very popular waltz called "Mabel." This waltz was on a program of music conducted by his father. Dan, Junior, was sitting by the side of a German gentleman who, after referring to the program, asked him if that was the "Mabel" waltz that was being performed. On being answered in the affirmative he exclaimed: "Ach! den dat muss be der gomposer God Dampfrey himself!"

Hamilton Harty, conductor of the Halle (Manchester) Orchestra, says that Scriabin in his later works is the most vicious and sensual of composers, and Stravinsky the most brutal. He thinks that with these composers came a definitely evil atmosphere into music.

Without expressing any opinion as to the merits or demerits of either side in the late controversy between Mr. Bailey and the other members of the Flonzaley Quartet, I believe everyone who has had anything to do with the delightful gentlemen who make up the organization will be very glad, indeed, that the matter is settled, and the quartet in a fair way to enter on a new era of prosperity. When I last heard the Flonzaleys I thought the delicate bloom had gone from their playing; but I can well understand how that was. Internal dissensions would wreck the peace of mind of any organization and spoil the ensemble.

If one speaks of the Flonzaleys one is at once reminded of their accomplished rivals, the London Quartet. It is lamentably true that musicians too often speak ill rather than good of each other; but I have heard these eight gentlemen speak most enthusiastically of each other, in terms that left no doubt of their sincere admiration. So ought it always to be, and so it always is when musicians are men of brains and education and culture.

A few weeks ago B. M. Davison of the White-Smith Music Publishing Company wrote me in regard to a paragraph in this column regarding the American and foreign organists who do not use music written by American composers. Mr. Davison is of the opinion that the A. G. O. would show a patriotic spirit by taking up this subject of playing American works, and by telling the foreign organists that some native works must be on their programs. The A. G. O. has a chance to do this. Will it do it?

There will be a good deal of sympathy with Mr. Davison's point of view, but I would like to ask him if he has ever heard of the disease—to which most concert performers are subject—called "Programitis"? I have had it for many years, though in a milder form now than twenty-five years ago. Many of my friends have it; indeed, I doubt if any of us is entirely free from it. Programitis is the desire to make up programs that shall LOOK WELL. Never mind how the program is played; make it up, however, so that the organist or pianist who sees the program in The Diapason (although he did not hear it) will say, "By Jove, that Snuggins must be a good player; did you see the program of his fifth recital?" It is a weakness with all of us to fill up our programs with good names. One of the best teachers I ever had was an extremely successful man on the business side of the art. I remember his saying to me: "MacDougall, be sure that your church service lists have the right names on them; that's the way to impress your influential parishioners."

I fancy Mr. Davison rejoicing: "Well, it all comes down to this, doesn't it, that American names do not look well on programs, and therefore they don't get there?"

I'm afraid he is exactly right. Let us be rid of our Programitis.

ALTOONA, PA., SCHOOL TO HAVE FOUR-MANUAL

CONTRACT GIVEN TO AUSTIN

Pennsylvania Reports Latest Development in Movement for "Organ in Every School"—Specification of Instrument.

The Junior High School at Altoona, Pa., is the latest to benefit from the growing movement for "an organ in every school." To the Austin Organ Company has been awarded a contract for a four-manual instrument to be placed in the building. Nearly all of the great will be under expression. Following is the scheme of stops:

- GREAT ORGAN.**
 First Open Diapason (Leathered, scale 38, heavy metal), 8 ft., 73 pipes.
 *Second Diapason (Scale 40), 8 ft., 73 pipes.
 *Gross Flöte (Open basses, large scale), 8 ft., 73 pipes.
 *Clara-bella, 8 ft., 73 pipes.
 *Erzähler, 4 ft., 61 pipes.
 *Octave, 4 ft., 61 pipes.
 *Harmonic Flute, 4 ft., 61 pipes.
 *French Horn (10-inch wind), 8 ft., 73 pipes.
 *Tuba (10-inch wind), 8 ft., 73 pipes.
 *Harp, 61 bars, no dampers.
 Chimes, from Echo.
 Valve Tremulant.

- *In separate expression box.
SWELL ORGAN.
 Bourdon, 16 ft., 73 pipes.
 Open Diapason (Scale 40), 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Viole Celeste, 2 ranks, 8 ft., 134 pipes.
 Salicional, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 61 pipes.
 Oboe, 8 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Valve Tremulant.

- CHOIR ORGAN.**
 English Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Chimney Flute, 4 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Valve Tremulant.

- ECHO ORGAN.**
 Chimney Flute, 8 ft., 73 pipes.
 Spitz Flöte Celeste, 2 ranks, 8 ft., 134 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Harp (from Great), 61 notes.
 Chimes (Tenor G Up), 25 bells.
 Valve Tremulant.

- PEDAL ORGAN.**
 Open Diapason, 16 ft., 44 pipes.
 Bourdon, 16 ft., 32 pipes.
 Gedeckt (from Swell), 16 ft., 32 notes.
 Major Flute (from Pedal), 8 ft., 32 notes.
 Dolce Flute (from Swell), 8 ft., 32 notes.
 Tuba Major (Great Extension), 16 ft., 12 pipes.

Goes to Hinsdale Church.

Joseph R. Taylor has been appointed organist and choirmaster of the Union Church of Hinsdale, Ill., succeeding C. C. Pinney. Mr. Taylor has been organist and choir director of Emmanuel Evangelical Church in Chicago. He received his bachelor of music degree in organ from the American Conservatory of Chicago, has a teacher's certificate in both piano and organ, and was awarded the gold medal in the American Conservatory. For the last four years he has been teaching piano and organ in the Illinois College of Music. Before going to Emmanuel Church Mr. Taylor was organist of the Oakland M. E. Church for several years.

Interesting Works

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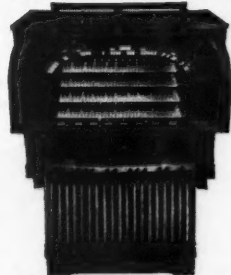
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**The Organ in the Air—
Radio Recital Schedule**

[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.]

ESTEY ORGAN COMPANY, PARK SQUARE BUILDING, Boston, Mass. Station WEZ, Springfield, Mass.

June 8—8 to 9 p. m., daylight saving.
June 18—8 to 9 p. m., daylight saving.
June 22—8 to 9 p. m., daylight saving.

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 Boger 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 KPO, Theodore J. Irwin, Organist. 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 KFMX, 283 meters. James Robert Gillette, organist.
Every Wednesday evening at 7:30.

BARTOLA MUSICAL INSTRUMENT COMPANY, Station WDAP 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.

TABERNACLE BAPTIST CHURCH, UTICA, N. Y., Sunday programs, beginning at 10:15 a. m. and 7:15 p. m., are broadcast by Clarence F. Read, organist, and the Tabernacle Chorus, Station WSL, J. & M. Electric Company, Utica, N. Y. Write Mr. Read, 13 Clark place, Utica, if you hear the music and give your favorite number, which will be used.

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.

ZION STATION WCBD, Zion, Ill. Wave length 870 kilocycles—345 meters. Fred Faassen, Organist Shiloh Tabernacle. All broadcasting done on central standard time.

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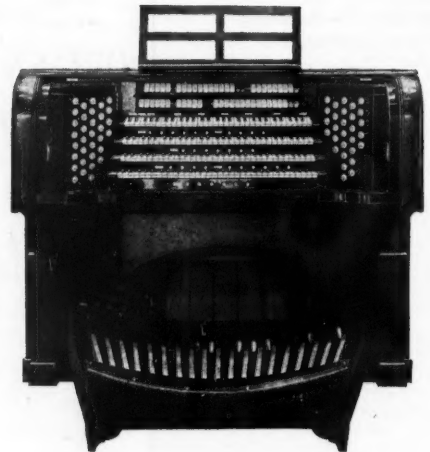


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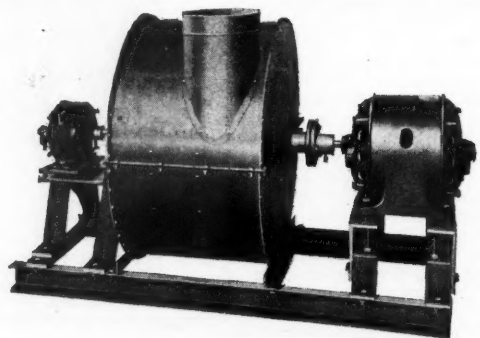
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CHICAGO RECITAL BY EDDY

**Interesting Program, Revealing Mel-
lowness and Understanding.**

For the writer of this review the evening of April 29 was one of special privilege, for he had the opportunity of hearing Clarence Eddy at his best. He heard him frequently as long as thirty years ago, when Mr. Eddy was known far and wide for his manual and pedal dexterity and brilliancy. He has heard him at various times in the intervening decades. The latest recital showed the mellowness which a virtuoso can attain and as such it was a most inspiring demonstration that was given at Kimball Hall, where Mr. Eddy gave the second recital of the 1924 series under the auspices of the W. W. Kimball Company on the organ in the hall. For one thing, Mr. Eddy's program was the best and the most interesting we have heard played by him in recent years. It was thoroughly well balanced and it was worthy, while it was at no point outside the realm of enjoyment possibility even by the layman.

The performance opened with the Great G Minor Fantasie and Fugue of Bach, played with a knowledge of this work which can come only with the years and with a real understanding of its poetic side. It was scholarly playing, with no thought for fireworks, and such as we would expect from Widor. Then came Gordon B. Nevin's "Rural Sketches," a bit of program music that won instant popularity, which is easy to understand, because it has inherent beauty, no dullness and some fine touches. Rogers' Third Sonata is another very new work, a splendid proof that organ composition in this country is of a standard for which no one need apologize. Mr. Eddy played the lovely little capriccio delightfully and the last movement—the Passacaglia—with virility. Then came Horsman's "The Curfew," an American piece which for many seasons has been a favorite on recital programs, followed by Hawke's Southern Fantasy, dedicated to Mr. Eddy and played often by him—a clever medley of the famous melodies of the southland. Rossetter Cole's "Summer Fancies," a new composition by a man of whom Chicago's music world has had reason for years to be very proud; Wolstenholme's popular Allegretto and the melodious and appealing Londonderry Air came before the brilliant closing number, Gigout's "Grand Choer Dialogue," which was played with the fire and assurance which it requires.

There was a good-sized audience, including not only many organists, but music lovers who have been admirers of Mr. Eddy for these many years.

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**NEW SCHUBERT ORGAN
IN SUBURB OF VIENNA**

COMPOSER ORGANIST THERE

Village Church of Lichtental Has
Three-Manual that Displaces In-
strument which Famous Writer
of Songs Played.

An interesting organ recently completed in a suburb of Vienna, Austria, is the new Schubert organ in the village church of Lichtental, where Franz Schubert in his day was a school teacher and director of the church choir. The old organ, an instrument of two manuals, upon which Schubert played, had fallen into a condition in which it was no longer usable. By means of various local entertainments, including a Schubert cycle, the sum of 300,000,000 crowns was raised—we leave it to experts to say how much that is in American money today. The contract was awarded to the "Caecilia" organ building establishment of Salzburg.

Whereas the old organ had two manuals and twenty-one speaking stops, the new one has three manuals and forty speaking stops, besides twelve couplers. The scale of the swell and echo is sixty-eight notes. The console of the old organ, upon which Schubert often played, is preserved, but the metal pipes were taken away during the war. A special feature is the echo, which is placed in the two large towers of the church.

Professor Vincent Goller presided at the dedication Feb. 10 and a mass written by Schubert was used. Feb. 21 a recital was given at which Professor Goller explained the construction and features of the organ before a large audience and Professor Karl Walter played a program.

A writer in the Zeitschrift für Instrumentenbau, who describes the organ and the festivities attending its opening, says that "had it been granted Franz Schubert during his activity as director of the church music in Lichtental to possess this organ, it undoubtedly would have inspired him to many beautiful compositions."

The specification shows that parts of the old organ were used in the construction of the new, a few of the old pipes being in condition to be preserved.

Radio Makes World Smaller.

An interesting story comes from Antwerp, Belgium, regarding the international radio broadcasting of the New York Wanamaker Auditorium organ on the evening of April 5, when Charles M. Courboin, assisted by trumpets, and John Barnes Wells, tenor, gave a special recital, broadcast by WJZ and WGY, picked up successfully by the British Broadcasting Company, and sent throughout the British Isles. It seems that Le Matin of Antwerp received a letter from a Mrs. Fischer of Bournemouth, England, asking if Charles M. Courboin, the New York organist, was the son of Julius Courboin of Antwerp, who, during the war, was one of the small colony of Antwerp refugees which lived at Bournemouth. Upon receipt of an affirmative reply, Mrs. Fischer notified the journal that on the evening of April 5 she listened on a radio set installed in her home by her son, a wounded veteran of the war, and had distinctly heard the recital by Mr. Courboin in New York, identifying the Toccata from the Fifth Symphony by Widor.

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WILL PLAY NEW U. S. WORKS

Seder's Third Annual Recital of American Compositions July 1.

The third annual recital of American organ compositions in the series given by Edwin Stanley Seder, F.A.G.O., professor of organ at Northwestern University, will take place at Fisk Hall, Evanston, Tuesday, July 1. Excerpts will be played from the comparatively large number of sonatas, symphonies and suites published in the last year, such as Borowski's Third, Rogers' Third, Barnes' Second, Nevin's Rural Sketches and Clokey's Fireside Sketches, as well as separate numbers recently published by Alexander Russell, H. B. Jepson, R. S. Stoughton and others. This will be one of the recitals of the university summer session, lasting from June 23 to Aug. 2.

Some recent activities of Mr. Seder included the following: March 26, recital, First Congregational Church, Oak Park; April 24, organist Armour Glee Club, Kimball Hall; April 30, organist Carson, Pirie, Scott & Co. Choral Society, Orchestra Hall; May 25, recital, Zion Evangelical Church, Milwaukee. Two graduates from his organ class at Northwestern University presented their senior recitals, as follows: Miss Effie Peterson, April 22; Miss Dorothy Suddard, May 23. During the latter part of the season several graduates of Northwestern University under Mr. Seder have been heard in recitals in various parts of the country, Miss Lauretta Rossiter presenting a program in Milwaukee April 27, and appearing on two programs of the Wisconsin A. G. O., and Miss Alice Clement, director of Linfield Conservatory, McMinnville, Ore., appearing on programs of the Oregon A. G. O. at Portland. At Washington State College, Pullman, Wash., George Otto Lillich, A.G.O., another former student, has been active as instructor in organ and theory.

Doane to Go to the Coast.

John Doane of the Church of the Incarnation in New York will spend the summer on the Pacific coast again and has a large class, both in organ and vocal coaching, waiting for him at San Diego. He will leave for the west June 15 and return early in October. Mr. Doane, in addition to his New York church work, has played three Sunday evenings a month at the West Side Presbyterian Church of Ridgewood, N. J.

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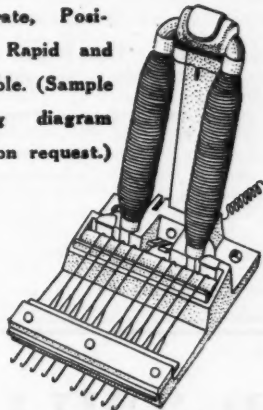
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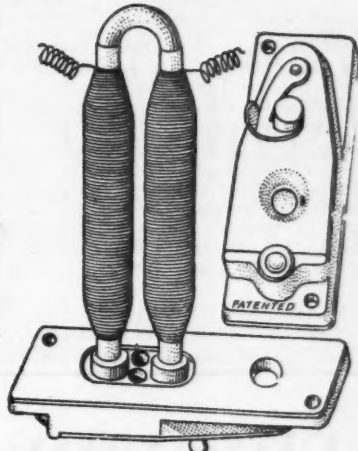
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News from Philadelphia

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., May 23.—St. James' choir gave a concert in the church on May 1 to a multitude that filled this beautiful building. It was a "sacred concert," made up of compositions rather well known but of musical worth, sung as only this group can sing under the tutelage of S. Wesley Sears. The program in part was: "The Heavens Are Telling," Haydn; "The Twilight Shadows Fall," Wood; "Bless the Lord," Ivanoff; "Souls of the Righteous," Noble; "Whoso Dwell-eth," Martin; "Blessed Jesu," Dvorak, and "Fierce Was the Wild Billow," Noble, done with telling effect. It would seem that this choir was swayed tremendously not only by the artistic musical settings but by the words and thoughts that fairly breathe immortality. The program was varied by the Second Hungarian Rhapsody, Liszt, admirably played by Cleland Lerch, pianist, and also by John Richardson, violinist.

Our good friend Dr. H. J. Tily, with his Strawbridge & Clothier chorus, gave Sullivan's "Mikado" as their contribution for music week at the Academy of Music May 14. His great regret was that the academy organ was not "in it."

Philadelphia composers figured in a special musical at Bethany Temple May 11. Five anthems by Gilchrist, Orem, Kinder, Douty and Matthews were sung by the choir and the address was delivered by James Francis Cooke, editor of the Etude.

Rollo Maitland played a recital of Philadelphia composers' works in honor of music week at his church May 11, his daughter Marguerite being one of those represented.

The quartet of the Oak Lane Presbyterian Church, under the guidance of

Walter Lindsay, gave an original musical service, "A Meditation on the Life of Our Lord," on the evening of May 11.

If one were asked to mention the Philadelphia composer whose name appears most frequently on programs in nearby localities the choice would be Miss Frances McCollin.

Fred Stanley Smith, organist of the Princeton Presbyterian Church, and William T. Timmings of St. Paul's, Ogontz, were organ soloists at a concert of the Manuscript Music Society on April 23, each playing a composition of his own.

Ralph Kinder also was a celebrant of music week—at all of the services at Holy Trinity on May 11 the tunes, hymns, anthems and recital numbers were by local writers.

Music Week at Cartersville, Ga.

Cartersville, Ga., contributed its part to national music week by presenting an impressive praise service at the First Presbyterian Church Sunday evening, May 11. The program, which was arranged by Mrs. Harry P. Womelsdorf, organist and musical director of the church, was enjoyed by a congregation which filled the auditorium to its capacity. Mrs. Womelsdorf and Miss Mae Caldwell, pianist, played Demarest's Grand Aria for piano and organ as the opening number. Mrs. Womelsdorf played an organ group which included: Intermezzo, Kramer; Russian Song, Dargomijzsky, and Spring Song, Macfarlane. Another feature was a number for piano duet and organ in which Mrs. Womelsdorf was assisted by Miss Caldwell and by Miss Ella Neel.

Harman Nicodemus, who graduates this spring from the conservatory of music of Baldwin-Wallace College, at Berea, Ohio, has been appointed organist and choirmaster of St. John's Evangelical Protestant Church, Evansville, Ind. He will begin his duties there July 1. Mr. Nicodemus is a pupil of Albert Riemenschneider.

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RECENT NEWSPAPER CRITICISMS:

New York Sun, April 18, 1924.—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 performer on the organ. He was very warmly applauded.

New York World, April 18, 1924.—His audience was large, obviously impressed and so deeply reverent that the concert hall took on the general aspect of a hushed cathedral. As always, Mr. Eddy drew from his music the full power and majesty of a noble instrument.

New York American, April 18, 1924.—The new organ at the Town Hall was duly christened last night by that distinguished musician, Clarence Eddy.

The mellowness of his great art was disclosed in the collection of works that formed his list.

Musical Courier, New York, April 24, 1924.—Mr. Eddy's playing needs no fresh praise in this place. He has been a master organist for half a century past, and still has that unflinching taste in the choice of combinations which always distinguished his work. . . . A large audience assembled to hear him, and did not fail to manifest its thorough pleasure in his masterful playing.

Musical America, New York, April 26, 1924.—Clarence Eddy, who is known far and wide as the dean of American organists, gave a recital last Thursday evening before a friendly and interested audience in the Town Hall, and revealed in a dignified and authoritative manner the superb possibilities of the new Speyer organ.

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**News Notes
from Boston**

By S. HARRISON LOVEWELL

Boston, Mass., May 22.—The People's Choral Union, now closing its twenty-seventh season, gave a concert under the conductorship of George Sawyer Dunham Sunday afternoon, May 11, at Jordan Hall. The choral works, selected from Handel, Bach, Morley, Dvorak, Sullivan and Rossini, were admirably sung, accompanied at the piano by Miss Mildred Vinton and at the organ by Harold Schwab. Mr. Schwab contributed to the program, as organ solos, Prelude and Fugue by Saint-Saëns and "In Memoriam," by Henry M. Dunham, a member of the faculty of the New England Conservatory of Music. Mr. Schwab is the organist-choirmaster at the Second Universalist Church.

As an illustration of choral music suitable for a devotional service the following list of selections sung by the choir at St. Paul's Cathedral Church will be interesting: "Psalm 150," Franck; "Great Is Jehovah," Schubert; "Adoremus Te," Palestrina; "Thou Knowest, Lord," Purcell; "Come Unto Me" (St. Matthew Passion), Bach, and "Hallelujah," from "Mount of Olives," Beethoven.

Harris S. Shaw is organist and choir-master at Grace Episcopal Church, Salem. Since Christmas, with his choir of forty voices, there have been given, as a whole or in part, the "Elijah," the "Messiah," the "Holy City," "Gallia," "Hear My Prayer," "Hymn of Praise," "Stabat Mater" and "Seven Last Words" (Dubois) with the assistance of players from the Boston Symphony Orchestra and vocal artists.

The Skinner Organ Company has the contract to rebuild the chancel organ at Trinity Church, Boston. At another time the fine old Roosevelt organ in the west gallery will be rebuilt. Francis W. Snow, organist-choirmaster at Trinity, announces that in addition to his present choir of fifty voices, a second choir of men and boys will be organized in the fall. This will become eventually an antiphonal choir to be used on high festivals.

Miss Edith Lang, organist at the Exeter Theater, gave a recital April 27 at the South Congregational Church, Boston, playing the following program: "Prelude Heroique," Faulkes; Intermezzo, Callaerts; "Pilgrims' Chorus," Wagner; Fantasia and Fugue in G minor, Bach; "Frere Jacques! Dormez vous?" Ungerer; "Springtime" (Carillon), Wolstenholme; Berceuse, Vierne; Torchlight March, Guilment.

For his thirty-first recital, May 18, at the South Congregational Church, William E. Zeuch played the following selections: Fantasia and Fugue in G minor, Bach; Suite, "In Fairyland," Stoughton; Traditional Air, County Derry; Allegretto, Wolstenholme; "Where Dusk Gathers Deep," Stebbins; Finale in B flat, Franck.

The climax of music week was reached in four magnificent performances at the Boston Opera House of Mendelssohn's "Elijah" in opera form. It was given under the auspices of the Greater Boston Federation of Churches, and dramatized and staged by William Dodd Cheney. The festival chorus of 700 or 800 singers included members of the Handel and Haydn Society, the People's Choral Union, the Boston Choral Union, the Philharmonic Society, the Cecilia Society, the Apollo Club and various church choirs. The efficient conductor was George Sawyer Dunham. One thousand school children directed by John O'Shea also assisted.

Music week brought a fair array of recitals. Those at the Cathedral Church of St. Paul were given by Lawrence Copeland, Leland Arnold, E. Rupert Sircom, Arthur E. Phelps and George C. Phelps at the noon hour on Monday, Tuesday, Wednesday,

Thursday and Friday. R. L. Wingate, college organist, gave recitals in Goddard Chapel, Tufts College, Monday, Wednesday and Friday afternoons. At the Eliot Congregational Church, Roxbury, in addition to recitals by Irving H. Upton, John Hermann Loud played the following program May 7: Prelude and Fugue in A major, Bach; Prayer in F, Guilment; Allegretto Rocco, Seely; "A Rose Garden of Samarkand," Stoughton; "Carillon," Wolstenholme; Scherzo from Sonata No. 1, and Woodland Revery, Lemare; "Song of the Basket Weaver," Russell; "In Springtime," Kinder; Improvisation on a Familiar Theme, Loud; "Alleluia," Bossi.

Frank A. Taber to Virginia.

Frank A. Taber, head of the organ department at the Lawrence University Conservatory of Music, Appleton, Wis., for four years, has been appointed director of the department of music at Randolph-Macon Woman's College, Lynchburg, Va. This college has just installed a three-manual Austin organ and Mr. Taber is to give recitals on it once a month. Randolph-Macon is one of the largest and best-known women's colleges in the country and has an enrollment of 800 students. During his four years as professor of organ and theory at Lawrence Mr. Taber has built up a fine organ department and in the present year has had twenty-two organ pupils.

Cheers for Warren D. Allen.

Warren D. Allen, dean of music at Stanford University, presided at the organ at the concerts of the San Francisco spring music festival in the exposition auditorium March 25, 27 and 29 and April 1. At the second concert he opened the program with Bach's Passacaglia and Fugue in C minor, which he played on the great municipal organ. It was declared a great performance by the critics and recognized as such by the audience, which called him back by continuous cheering.

Page Four-Manual for Buffalo.

The Verbeck Musical Sales Company of Buffalo announces that it has secured the services of Walter Berry, formerly of the Rand Company, as manager of its pipe organ department. As representatives of the Page Pipe Organ Company of Lima, Ohio, the Verbeck Company has closed a contract for a four-manual organ for the new Trinity Methodist Church at Buffalo. It is also installing a two-roll automatic organ in the Ellen Terry Theater of Buffalo.

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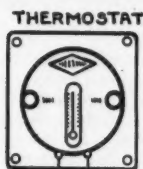
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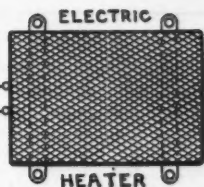
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[Queries pertaining to this line of a modern organist's work may be addressed to Mr. Burroughs, care of The Diapason, Chicago, or 105 Edinburgh street, Rochester, N. Y. Letters received by the 15th of the month will be answered in the succeeding issue. When immediate answer is desired, self-addressed and stamped envelope should be enclosed.]

Rare French Music (Continued).

Being exceptionally interested in all oriental countries, we always examine new issues in this class with keen fascination, and hereby chronicle three new suites of unusual originality, musical excellence and splendid adaptability to the art of screen accompaniment.

JAPANESE: "La Maison d'Or," by E. F. Fontailles (Yves, pub.), is indeed appropriately labeled "The Temple of the Sun"—a delightful petite Japanese suite in five movements. (1) "Entree des Mousmees" serves as a bright opening allegretto section in D major. Some particularly pleasing ideas occur on the third and fourth pages. (2) "Reya," a Geisha dance, portrays these famous dancers in a graceful movement. (3) "Sous la Fumee d'Opium" proclaims the startling fact that the curse of the Chinese people has affected their neighbors as well. Not essentially oriental in style, "Under the Fumes of the Opium" illustrates the dreams that are said to visit those who indulge in this vicious habit. It begins with a well-marked legato theme, and then follows a bit of a sparkling scherzo movement. (4) "Geishas et Samourais" is a flexible mazurka of simple construction, while (5) "Bacchanale" is a final ensemble dance. A premier minor theme is succeeded by a major one of repeated sixteenth chords. As if the dancers could not succeed in shaking off the effects of the poppy, the opium theme is interwoven with the secondary theme and used as the basis for a brilliant finale.

"Fete Niponne," by H. Mouton, a divertissement in four parts, opens with (1) "Entree," a sonorous andante of sixteen measures. A characteristic oriental minor theme then appears with two contrasting sections—first, a pizzicato idea in E, and, second, a baritone melody accompanied by harp-like chords. The minor aria recurs and a modulatory series of measures merges into (2) "Adagio," a satisfying and beautiful solo for a soft reed stop, lying in the contralto register. (3) "Serenade Nipponne" has the charm of spontaneity in its major theme and a harmonious secondary theme, while it loses none of the animation and vivacity necessary to picture a Nipponese serenade. (4) "Finale" is a lively, joyous affair in B and E, and has a suggestiveness of the rhythm Sir Arthur Sullivan used in "The Mikado." The second strain is truly Japanese.

CHINESE: And now we come to a "Rhapsodie Chinoise" by that celebrated composer Gabriel-Marie, written in conjunction with Hans Ourdine. Often music that will accurately fit a quiet Chinese scene is demanded and the first movement opens in this fashion, with oboe, strings, flute and clarinet all playing their part in the general scheme. A harp-like figure is introduced in the accompaniment, and a ravishing effect can be obtained on the organ on the last page by use of the vox humana and chrysoglott (or harp) in playing the ascending arpeggios and sustaining the top notes. (2) This part pictures the dreams of "Mi Tsou." Laid in A minor, it has a doleful strain, reiterated and later embellished with thirty-second notes, and groups of eleven sixteenth-note chords, with orchestral colorings of clarinet and flutes. A gentle hint of the oriental atmosphere appears in the use of characteristic Chinese rhythm—four sixteenth notes—in the accompaniment. (3) The last movement illustrates the dance of "Mi Tsou," and the opening theme is phrased carefully, with alternate staccato and legato strains. In the sec-

ondary part some lovely modulatory chords occur to introduce the return of the first theme.

The great majority of people, musicians included, are right-handed; nevertheless it is most important, as all organists know, to develop the dexterity of the left hand. In taking up the picture from the relief organist, we first have to get on the bench, pick up the playing from her, put our music (in cover) on the rack, continue playing, place the orchestra book on top of this, find the correct place in it, and modulate into the key of the piece with which the orchestra will begin. In doing all this it is necessary to use the left hand entirely. This can be accomplished, after a little practice, in a smoother manner. Then, when it is necessary to dispense with the orchestra book, and play from our own selections it is done entirely with the left hand. We suggest that theater players try to accomplish more than they usually do with the left hand. Many surprising results will be gained.

In practicing the above, as well as manipulating the tablets for changes of registration, it is a bad idea to fall into eccentric mannerisms. One organist we remember made a sweeping, graceful gesture every time he changed stops, as if to say: "There, bah jove, could anyone do this sweeter?" Be modest in making changes, use no unnecessary movement—thus saving energy—and perform your work in a quiet, unobtrusive style.

Another bad habit into which organists (and orchestra leaders, too) fall is in trying to follow the line of dramatic action by tremendous changes of *ritenuto* and *accelerando*, thus mutilating many a musical composition into unrecognizable segments, so that there is no cohesive unity in the ensemble. The correct way to do this is rather to follow the dynamics of expression—*pp* to *ff*—and registrational changes, instead of slowing up to the point of dragging the tempo and then rushing pell mell into a galop effect.

A reader asks for humoresques. Off-hand there is Dvorak's celebrated little piece. Two Humoresques by Tschalkowsky and Karganoff (C. Fischer) are not played as much as their merit warrants. Ferdinand Rosse has a clever movement of this name in his "Petite Suite Moderne" (Hawkes edition).

New Photoplay Music.

"Six Picture Scenes," by E. H. Lemare, published by the White-Smith Company. This booklet contains: (1) "In the Garden"—a simple and short andante. (2) "Intensity"—a splendid dramatic item of worth-while material, that has a sustained tension running throughout and differing from the succeeding one. (3) "Suspense"—an adagio movement of quieter character. (4) "Caprice"—a bright, happy little movement, portraying joy in an appropriate manner. (5) "Forest Scene"—a bit of descriptive writing; the restless motion of the trees, the gentle passage of the wind through the forest, with phrases to suggest the huntsman's horn and the call of birds, all have a part in its composition. (6) "Minuet" needs no extended review; it is in the usual colonial style.

"My Arcady," a new song, by Lily Strickland, will serve various useful purposes. In a romantic style it will fit well into many scenes of romance, and the refrain may be used as a love theme with excellent effect. Published by J. Fischer & Bro.

Every now and then new ideas in accompanying the film come to the front, and they are always welcomed by motion picture players. The latest one is the writing, by Maurice Baron, of a series of preludes to different classes of features, intended to be played immediately upon the screening of the picture and until the first change of action comes, which calls for a change of music. The first number is "Prelude to Heroic Love Drama," and is written in a slow, majestic style of a modulatory character until the principal theme in B flat is announced. The second, "Prelude to Oriental Drama," is a short D minor move-

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"Song of Zion" and "The Conqueror," by M. Baron, are two numbers of special merit. The first, a Hebrew lament, has the solo assigned to the cello, while the second is a lengthy work which portrays the triumphant return of the conqueror to the acclaim of the populace. After the first wel-

come he meets his true love, illustrated by a ravishingly beautiful slow movement, and together they return to the balcony to be greeted by the festive crowds. The opening theme is a fanfare of trumpets, succeeded by a quiet secondary air. The romance is still more subdued, and the first theme is then worked up to a brilliant climax. The foregoing four numbers are in the Belwin edition.

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A great deal for the promotion of good church music is being done in the thriving city of Dayton, Ohio, through the instrumentality of the Rev. Don H. Copeland, in whom are combined the offices of curate, organist and choirmaster at Christ Episcopal Church. It has been found in practice at Christ Church that the plan adopted of having a man in priest's orders in charge of the department of ecclesiastical music works with satisfaction to all concerned.

Easter Day Mr. Copeland's choir sang Mozart's Seventh Mass and the Franciscus Nagler "Hail, Thou Glorious Easter Day." Wednesday in holy week Mr. Copeland played a program of the works of Otto Malling. Each number was preceded by a selection from the Gospels giving the historical and emotional background, read by a deacon, the Rev. Ralph L. Lee, from the lectern. The choir assisted, singing a processional, recessional and "Jesus, the Crucified," from the "Crucifixion," for the offertory. This service was a union of art and religion in a more than superficial degree. Palm Sunday night the choir sang Dubois' "Seven Last Words."

In February the choir produced Stoughton's "Woman of Sychar." The devotional beauty of this unusual composition so appealed to the worshippers that by the sheer weight of requests the choir had to repeat it in March.

For the Christmas midnight mass the "St. Cecilia" was used and the choir had the assistance of harp, violin, cello, flute, two trombones and two trumpets.

March 9 Christ Church choir gave a program at the National Cash Register playhouse.

Being a downtown church, Christ Church can make a large contribution to raise the standard of ecclesiastical music.

Program of Norden's Works.

One of N. Lindsay Norden's many interesting musical services at the Second Presbyterian Church of Philadelphia was that on the evening of May 11, when the entire musical program consisted of compositions by Mr. Norden. Frederic Cook, violinist, and Florence Adele Wightman, harpist, assisted. The opening number was a trio for violin, harp and organ, entitled "A Garden." Two other trios were an "Arioso Grazioso" and a "Melody." The anthems were "A Prayer," "Charity" and "The Lord Is My Shepherd."

SUMMY'S CORNER

Organists generally have shown great interest in the recent work on theory by Adolf Weidig, and they will be still further interested in what

EMIL OBERHOFFER
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The following letter, written by Mr. William G. Bell, Chairman of Committees for selection of organs for the First Presbyterian Church and the Scottish Rite Cathedral, both of Austin, Texas, is illustrative of the satisfaction given by Möller Pipe Organs:—

Austin, Texas, January 29, 1924.

Prof. W. E. Metzenthin, Denton, Texas.

Dear Friend: Your special delivery received this A. M. I hasten to reply. I consider M. P. Möller, of Hagerstown, Md., the most conscientious organ builder I know of. He gives far more than he promises, has been my experience. March 1st, 1900, the M. P. Möller Organ was opened in Grand Concert in the First Presbyterian Church of Austin, Texas. For 24 years it has stood hard service. All kinds of amateur players have pounded it, today it is in splendid shape. I heard it last Sunday. Prof. Clarence Eddy, America's greatest organist, opened the Möller Organ and has been back half a dozen times, I believe, and has always praised the organ.

In 1914 a Möller Organ was installed in the Scottish Rite Cathedral of Austin, Texas. It is in fine shape today. Both Möller Organs now in Austin have cost very little upkeep. The new million dollar Scottish Rite Cathedral in San Antonio is installing a fine Möller Organ.

Very truly yours,
Wm. G. Bell.

P. S. When this letter has served its purpose please forward to Mr. M. P. Möller, of Hagerstown, Md., he is entitled to know how his work is appreciated.

Wm. G. Bell.

M. P. MOLLER

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Musico-Pictorial Art in the Future

By OLIN DOWNES

[Musical Critic of the New York Times
Comments in That Paper on New
Form Which He Sees Coming.]

Much attention is being paid today to music in the moving-picture theater. It has been remarked that this form of entertainment has greatly advanced since the days when a broken-down piano or a reed organ furnished the sole musical fare at the cinema productions, and when a popular ditty of ancient vintage, such as "Hearts and Flowers," was employed to accompany the love scenes.

There has, indeed, been a marked advance in this direction, though the particular phase of development noticed is not an explicit indication of the art form that is one day to spring from this source. The advance evident has been in the character and quality of the musical performances. It was not many years ago that the announcement of what is really a symphony orchestra to function regularly at one of the leading moving-picture houses of this city was received with scorn and derision. Today symphony orchestras function in not one, but in several, of such theaters, draw large audiences and are in themselves a great attraction, often rivaling the interest in the pictures. But the music remains a feature essentially distinct from the pictorial representation, for which reason it fails, even when elaborately composed as accompaniment of the spectacle, to go very far in the direction of a new, homogenous form.

That form is yet in the future. The developments leading to it are to be seen on many sides. They are contained in such scores as the one which Mortimer Wilson has written to the "Thief of Bagdad," which at least has reasonable cohesion and proportion in performance, or in the notable music written by Frederick S. Converse to the drama of Percy MacKaye, originally known as "The Scare-Crow" but ridiculously altered by exigencies of the moving-picture world to "Puritan Passions," and under that title thrown on the screen in the various American cities.

Mr. Converse gave a foretaste of what may, what will be accomplished one of these days by the union of music and cinema. He was able to indicate this in a small measure not only because his score was "timed" to fit the pictures, but also because he had selected scenes which often gave opportunity for real intensification by means of music. But he was dealing with crude materials, and doing work in a field with possibilities as great as they are undreamed of by the public today.

These possibilities have been impressed upon the writer by two spectacles, one of the stage and one of the screen, which seem to him to foreshadow approaching developments. First was the choreographic pantomime of the Russian ballet to symphonic accompaniment, a superb artistic offering not recognized at its full value when it came here in 1916.

The pantomime ballet of the Russians is now recognized as one of the most nearly perfect forms of artistic presentation of the modern period. It presented a drama conceived by its authors in terms of movement, color and music. This drama is free of all extraneous, or realistic, or trivial elements, though more limited in its scope than opera. At times the music was interpretative, as in the extraordinary scores of Stravinsky now familiar here, "Oiseau de Feu" and "Petrouchka"; at other times it was interpreted with unmistakable fidelity to its inner meaning, as in the choreographic presentations of Rimsky-Korsakoff's "Scheherzade" and Balakireff's "Thamar." These presentations savored partly of the nature of opera in its more symphonic moments, but much more of the symphonic poem. Where the symphonic poem had required literary inspiration for its being, it now found an artistic complement which took the place of the literary element and furnished a more vivid and impressionistic interpreta-

tion of the artist's thought—the wordless spectacle on the stage, which appealed equally to eye, ear and feeling.

It need not be claimed that the choreographic pantomime of the Russians was a new art, but it did present a more intimate and highly perfected interpretation of music, or rather union of music and spectacle, than had yet been known, and because of this it foreshadowed further possibilities in the development of a new avenue of expression. One of these avenues, more nearly related to the interpretative principles of the modern ballet than may at first appear, was shown by that singular and wonderful screen production, "The Cabinet of Dr. Caligari."

"The Cabinet of Dr. Caligari" discovered at last a thing which has been childishly ignored in this country—which probably has not as yet even interested our public or our leading producers—namely, the power of the screen for psychological depiction. Here was a tale descended in kind from those of E. A. T. Hoffmann and Edgar Allen Poe—the fantastical narrative of a madman, conveyed by means of pantomime, rhythms, colors, even, at moments, angles and designs of "futuristic" pattern; a story developed with a psychological sequence and intensity of mood that would have fascinated a psychiatrist, at the same time that it presented an abundant measure of the dramatic and also melodramatic motives which are appropriate, and, handled by a master, artistically effective in this medium. By no other medium, indeed, could such a story, which was one of the mind as well as the external world, have been developed. It would have been incomprehensible on the stage, it would have lost its most intense and mysterious moments if it had been written, and music alone would have been incapable of explaining the case. But there on the screen were mirrored with extraordinary art phases of the mind, shades of sensation, dreams, sleep-chasings, with a vividness and fantasy defying description. This was at last an inkling of what is in store for the generations when the "movie" has passed its present infantile stage with a gullible public and the producers who serve it.

When that time comes—when we have screen actors of the skill, imagination and intellectuality shown in the picture we have mentioned, and the sense of pictorial and choreographic art possessed by the Russians, and when the resources and purposes of the pictures have been similarly developed, a new day, and a memorable one, will dawn for creative artists. It can be remarked, and rather despondently, that that day is still sufficiently far off for any mechanical difficulties in the way of such conceptions as we have discussed to disappear, for this is not an age when any problem of a mechanical or scientific nature fails to respond to the desires of the creative mind. But, nevertheless, many now living will see that day, and when it comes there will be different conceptions than now obtain of the relation of music to the moving-picture theater.

Moore Gives "The New Earth."

The oratorio "The New Earth," by Henry Hadley, was given at the First Presbyterian Church, Chicago, Thursday evening, May 15, by the choral society under the direction of Francis S. Moore, organist and choir director. The choral society was assisted by members of the Apollo Club and of the Chicago Symphony Orchestra, with the following soloists: Jane Pinckney Fritch, soprano; Mildred Anderson, contralto; W. Victor Downer, tenor, and Frank H. Collins, bass. Miss Helen W. Ross was at the organ.

Plays in One Church 48 Years.

Arthur S. Hood completed forty-eight years as an organist at St. Paul's Methodist Episcopal Church of Manchester, N. H., on May 4. It was May 1, 1876, that he began his duties at the church and he has played there ever since that time with the exception of short vacations or periods of illness. Previous to that time, Mr. Hood played the organ at the Tabernacle Methodist Church. So far at least a half century he has been active in the church music of Manchester.

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WURLITZER IN UTICA CHURCH

Dickinson Gives Recital on Instrument in First Presbyterian.

The three-manual organ built by the Rudolph Wurlitzer Company for the First Presbyterian Church of Utica, N. Y., was dedicated with a recital by Dr. Clarence Dickinson of the Brick Church, New York, on the evening of May 13. This organ is the gift of Belle and William Fraser, as a family memorial. More than 500 people were unable to obtain admission to the church, so great was the crowd eager to hear the instrument. Arthur B. Hitchcock is the organist of the church. Fanny R. Wurlitzer and W. Meakin Jones of the Wurlitzer organization were among those in the audience. Dr. Dickinson's program was as follows: Concert Overture, Hollins; "Ave Maria," Arkadelt-Liszt; Scherzo and Reverie, Clarence Dickinson; Cathedral Prelude and Fugue, Bach; "Anna Magdalena's March," Bach; "In the Church," Novak; "The Primitive Organ," Yon; "Piece Heroique," Cesar Franck; "Forest Murmurs," Wagner; "Goblin Dance," Dvorak; Andante from Symphony Pathetique, Tschai-kowsky; "Minuet a L'Antico," Seeboeck; Berceuse (by request), Dickinson; Norwegian Rhapsody, Sinding.

The Utica organ is installed in two chambers—one on each side of the chancel—with the echo above the balcony at the other end of the church.

The Wurlitzer Company is constructing organs for the following churches:

Hollywood Lutheran, Hollywood, Cal., two-manual.

St. Anastasia, Fort Pierce, Fla., two-manual.

St. Mary's Institute, Lansdale, Pa., two-manual.

B'Nai Abraham Temple, Newark, N. J., three-manual with echo.

First Baptist, Gainesville, Fla., three-manual with echo.

Dixieland Methodist, Lakeland, Fla., two-manual.

St. Michael's, Pensacola, Fla., two-manual.

NEW ENCYCLOPEDIA ISSUED

The New Encyclopedia of Music and Musicians, edited by Waldo S. Pratt, has been issued from the press of the MacMillan Company in New York, and is without question a valuable reference work for all musicians, and no less so for organists. Its size and the method of treatment of the subjects taken up are practical. There are nearly 1,000 pages of closely-printed matter. The first part is devoted to definitions and descriptions of musical subjects, with an appendix of bibliographical notes. Part B, the largest section of the work, is devoted to biographies of musicians, with an appendix in which those who lived before 1700 are separately considered. The third part is devoted to places, institutions and organizations. For instance, the musical activity of various cities is treated. We hope, in passing, that the paragraphs devoted to other places are more informative and representative than those given to Chicago. There is also a list of operas and oratorios since 1900.

Mr. Pratt's contributions to musical bibliography are well known, and this book, in which he has endeavored to "supply in convenient form more and better information about music and musicians than has ever been attempted in English in a single volume," according to the publishers, is a comprehensive work on which much time was spent and to which everyone connected with musical affairs will wish to turn frequently. It must be said, in all candor, however, that in some features the book is not nearly as up-to-date as might be desired in a 1924 publication. This refers especially to the brief biographical sketches.

Under the able direction of Mrs. Bessie F. Bevitt, organist and director, Maunder's "Olivet to Calvary" was sung at Zion Episcopal Church, Rome, N. Y., on Good Friday evening. Mrs. Bevitt played Guilman's "Marche Funebre et Chant Seraphique" as the prelude, Nevin's "Song of Sorrow" as the offertory and Handel's Largo as the postlude.

SPAIN MAKES PRIOR CLAIM.

Madrid, Spain, May 6, 1924.—Editor of The Diapason: One of the most beautiful ancient organs of Madrid is that in the chapel of the royal palace, constructed in 1778 by Jorge Bosch Bernat-Veri, royal organ builder. The case, entirely gilded, in the style of the classic empire, was designed by the celebrated Spanish architect Ventura Rodriguez. This organ is extremely interesting from many points of view. One can find in it many original ideas, not only of a mechanical nature, but tonally as well. I do not wish to bother the readers of The Diapason with a long and explicit account of the details of this organ, but I do want to make a small rectification on the subject of the "New flute pipe invented by Hook & Hastings."

I am enclosing some photographs of just one of the peculiarities of this royal chapel organ, which show this flauto traverso. Each note of this flute has two pipes, made of a soft wood, one square, the other round, both of them slightly conical, larger at the mouth. The square pipe gives the fundamental note corresponding to the 8-foot tone, while the other round pipe, after having its mouth cut sideways, that is, at an angle, gives the harmonic note. This round pipe is given a slight wave in tuning with the other, similar to the voix celeste, or perhaps more nearly the unda maris. In listening to this excellent flute one is given the exact idea of the orchestral flute.

Furthermore, this is by no means the only organ of an ancient Spanish organ builder in which one will find this original flute. The organ of the Emperor Charles V. at the cathedral at Toledo, built in 1543-49 by Juan Gaytan, is of pure tin and has almost the identical construction of the stop you speak of in The Diapason for April as having been invented by the house of Hook & Hastings. I could easily cite you still other examples of this classic flute in ancient Spanish organs, as for example in the organ at the cathedral at Madrid, the third organ in the cathedral at Toledo, both by Spanish builders. In fact, for the past 400 years this invention has been in use in many Spanish organs still in existence.

With sincere good wishes,
ALBERTO MERKLIN.

DR. E. HODGES, ETC.

Stapleton, Bristol, England, April 18, 1924.—Editor of The Diapason: On page 2 of your April number you speak of Dr. Hodges taking his choir boys to the factory and putting them inside the largest organ pipe. In 1907 Mr. Hubert W. Hunt, the organist of Bristol Cathedral, placed six of his choir boys in the 32-foot wood pipe as it lay on the cathedral floor, and whilst there they sang Psalm 150.

Last summer I paid a visit to the sadly-neglected grave of Dr. Edward Hodges in the peaceful village church yard of Stanton Drew, in Somerset, seven miles from Bristol. 'Tis an historic spot. Twenty yards off, in an orchard just over the church yard wall, is a Druid cromlech, and within 400 yards are three circles of large stone. About 600 yards away is a single stone (possibly weighing half a ton) known as Sir John Hautville's Quoit, which tradition says the worthy knight hurled from Maes Knoll, a hill about a mile distant. Verily there were giants in the land in those days! Maes Knoll is crowned with an encampment from which a panoramic view of Bristol and Bath may be enjoyed, as well as a little of Bradford-on-Avon, the Westbury White Horse (a Saxon relic thirty miles distant) and a considerable area of "Zummerzet."

On page 4 you show an illustration of a new flute pipe blown from the outside. Our Spanish friends forestalled Messrs. Hook & Hastings as long ago as 1778. At the Chapel Royal at Madrid is a "flauta traversera" consisting of two ranks of wooden pipes, one round, the other square, both blown from the outside by means of a short metal tube, one rank tuned to undulate with the other. A flute celeste nearly 150 years old! (Photo enclosed). One Spanish organ enthusiast claims to have discovered a sixteenth century swell-box, particulars of which are not yet to hand save that the lid can be opened or shut by the player.

However, a Spaniard, Ramon de Pareja, advocated equal temperament a century before Bach. Spain has been so isolated musically that we shall possibly hear of other anticipations of modern inventions.

ARTHUR G. COLBORN.

A program of church music was presented by the Cecilia Choir of the Western Theological Seminary at the Bellefield Presbyterian Church, Pittsburgh, May 7, under the direction of Charles N. Boyd, with Earl B. Collins at the organ. The program was in connection with the ninety-fourth annual commencement of the seminary. This choir, which is in its twenty-first season, is a part of the teaching force of the Western Theological, in connection with the department of practical theology. It is in attendance at the regular preaching service on Monday evenings and by means of this and other exercises, in connection with positive instruction, illustrates and expounds the principles of divine praise.

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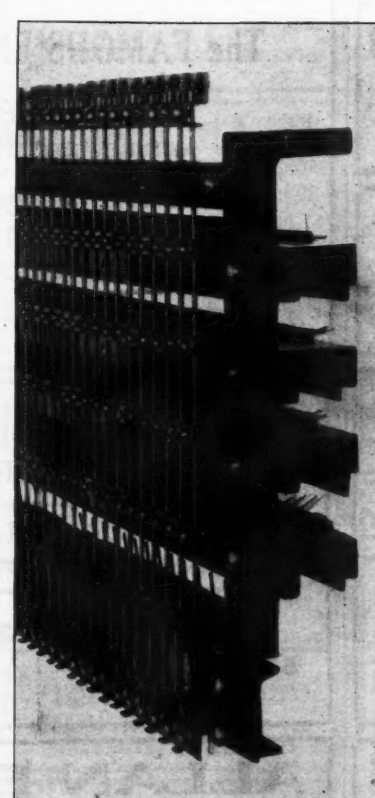


TESTIMONIAL.
St. George's Hall, Liverpool, April 9th, 1921.
"The simplicity of the attachment, and the clever 16ft., 8ft. or both combined octave coupler 'optional octave' contrivance astonished me. I was delighted with the pedal touch and with the variety in that touch which your attachment makes possible. It is very responsive to the movement of the feet and is reliable."
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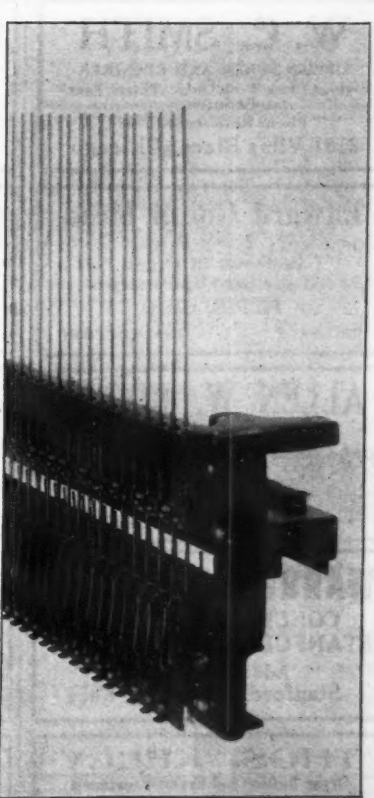
Homer P. Whitford of the faculty of Dartmouth College plans to pass the summer studying in Europe. He will be at Fontainebleau under Widor and Vierne. Mr. Whitford is to sail June 18 on La France.



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MÖLLER IS GUEST OF CHURCH

Builder Present at Dedication of Three-Manual at Syracuse.

Mr. and Mrs. M. P. Möller of Hagerstown, Md., and Mr. and Mrs. M. P. Möller, Jr., were guests of honor at the First English Lutheran Church of Syracuse, N. Y., April 27 on the occasion of the dedication of the three-manual organ built by the Möller factory for this church. At the request of the pastor, Dr. Edward L. Keller, Mr. Möller, Sr., delivered a brief address at the evening service. Miss Jeanette B. Schmidt, organist and director at this church, presided at the new organ at all the services.

In this organ the swell is placed in a chamber just back of the choir loft, while the great and choir divisions and the pedal are in a specially-prepared chamber over the primary department of the Sunday-school and back of the altar, the tone coming through an invisible screen. The entire instrument is under expression. The specifications are as follows:

- 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. Flute d'Amour, 4 ft., 73 pipes.
 8. Octave, 4 ft., 61 notes.
 9. Tuba, 8 ft., 73 pipes.
 10. Chimes, 26 notes.
- SWELL ORGAN.**
11. Bourdon, 16 ft., 97 pipes.
 12. Gedeckt, 8 ft., 73 notes.

13. Orchestral Flute, 4 ft., 73 notes.
14. Quint, 2 1/2 ft., 61 notes.
15. Fifteenth, 2 ft., 61 notes.
16. Tierce, 1 3/5 ft., 61 notes.
17. Open Diapason, 8 ft., 73 pipes.
18. Flauto Traverso, 8 ft., 73 pipes.
19. Salicional, 8 ft., 73 pipes.
20. Vox Celeste, 8 ft., 61 pipes.
21. Aeoline, 8 ft., 73 pipes.
22. Flute Harmonique, 4 ft., 73 pipes.
23. Cornopean, 8 ft., 73 pipes.
24. Oboe, 8 ft., 73 pipes.
25. Vox Humana, 8 ft., 61 pipes.
26. Harp, 49 bars.

- CHOIR ORGAN (Augmented). (Enclosed with Great.)**
27. English Open Diapason, 8 ft., 73 pipes.
 28. Doppel Flöte, 8 ft., 73 notes.
 29. Melodia, 8 ft., 73 notes.
 30. Dulciana, 8 ft., 73 notes.
 31. Flute, 4 ft., 73 notes.
 32. Tuba, 8 ft., 61 notes.
 33. Viola d'Gamba, 8 ft., 73 pipes.
 34. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
35. Open Diapason, 16 ft., 44 pipes.
 36. Bourdon, 16 ft., 44 pipes.
 37. Lieblich Gedeckt, 16 ft., 32 notes.
 38. Flute, 8 ft., 32 notes.
 39. Octave, 8 ft., 32 notes.
 40. Violoncello, 8 ft., 32 notes.
 41. Tuba, 16 ft., 32 notes.
 42. Small Diapason, 16 ft., 32 notes.

Installs Pilcher Organs.

Hugo E. Stahl of Maywood, Ill., has completed the installation of a large organ built by Henry Pilcher's Sons for Salem Evangelical Church, Milwaukee. Other recent installations by him for the Pilcher factory are in the Catholic Church at Lake City, Minn., the Presbyterian Church, Newport, Ark., the First Baptist Church, Alexander City, Ala., and the Windsor Park Masonic Lodge, Chicago.



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New Music

BY HAROLD V. MILLIGAN.

Third Sonata for Organ, by Felix Borowski, published by The Arthur P. Schmidt Company, Boston, Mass.

We have no statistics to back up our opinion, but we are willing to venture the statement that Felix Borowski's First Sonata in A minor is the most popular sonata or suite for the instrument of modern times. A casual perusal of hundreds of recital programs during the last few years seems to reveal its name more frequently than that of any other present-day work. It is nearly twenty years since it appeared on the musical horizon. We have been reminiscing and have recalled the fact that it was the piece de resistance on the program of the first organ recital we ever perpetrated, and perfect candor compels the confession that this important event took place in the spring of 1905. We are under the impression that the sonata was "new" that season. It has been "going strong" ever since that time and is still numbered among the best sellers.

In the words of the cigarette advertisement, "such popularity must be deserved." There was also a Second Sonata and a Suite (the "Meditation-Elegy" and "Marche Solenne" from which have been much played), but for many years Mr. Borowski has not written for the instrument which he seemed to understand so well. The appearance of a Third Sonata from his pen may be rightly estimated as one of the important events of the year in the organ world, and the Schmidt Company is to be congratulated on its good fortune in standing sponsor for it.

We approached the examination of this sonata with great interest. Had the fount of inspiration dried up, or become clogged with dry formulae? Had the intervening years taken from the composer the ingratiating charm which won him friends in the past? The first reading convinced us that the answer to both questions is an emphatic "no." The second reading heightened our favorable impression and on the third reading interest became enthusiasm. (Candor again; a discouragingly small proportion of "new music" gets to a third reading.)

There are many passages of great beauty and time and time again we smiled to recognize "the real Borowski." The colors on the harmonic palette are the same, the rhythmic pattern is from the same loom and the melodic invention is stamped with the individuality of the former work. The use of "big" chords is one of the characteristically organic effects of which Mr. Borowski makes use more skillfully than almost any other living composer. He does not write muddy counterpoint, a bad habit with many organ composers. The organ is temperamentally chordal and not contrapuntal, and yet organ composers insist on writing yards and yards of involved counterpoint which is completely lost in the tonal mass. (Rheinberger was one of the worst offenders in this respect—a very few Rheinberger sonatas sound half as well as they look.)

Another Borowski trait is the chromatic sequence, which amounts to a mannerism, so fond of it is he. His harmonic scheme seems to be about what it was twenty years ago, a fact which will be accounted to him for righteousness by most people.

There are four movements. The first is allegro con spirito, and the composer announces at once his first theme, a vigorous upshooting one. A sequential "bridge" leads to the second theme, a graceful melody. The composer sticks to his text throughout the sonata, in spite of a general rhapsodic style. All the themes are used consistently and logically in development.

The second movement is a fascinating little intermezzo that will be a sure-fire hit. The rhythm is odd, fourteen beats in four measures. The composer has divided the phrase into three

measures of three quarter notes each, and a concluding measure of five quarter beats. The brief development suggests "Chinoiserie." The second theme is a rippling flute figure in triplet rhythm. If you are well off in flutes, don't miss it.

The third movement, Andante, concerns itself with a violin-like melody and the composer indulges in chromatic sequences to his heart's content. The fourth and last movement is andante maestoso as to introduction and allegro brillante as to body. The main theme is a beautiful one and there is an ingratiating second melody which will sing itself into popular favor. All three of the movements may be adapted to church use, as was the case with the first two sonatas and the suite.

Memories, by Charles Wakefield Cadman.

Danse Caracteristique, by Vladimir Rebikoff.

Published by Oliver Ditson Company, Boston.

The Cadman piece has been transcribed by H. J. Stewart. It is a pleasingly melodious and sentimental trifle. The Rebikoff "Danse Caracteristique," translated by Clough-Leighter, will be useful to "movie" organists for grotesque comedy.

Allegro Symphonique, Allegretto Pastorale, Andante in A, The Angelus, Evensong, by C. J. Grey, published by J. & W. Chester, London, England.

The "movie" organist occupies the center of the stage in America, with the recitalist on his right hand, but in England they still write and publish music for the church service. Of such are these five pieces by a composer whose name is not well-known on this side of the ocean. His music, judged from these examples, is not difficult to play, or to listen to, being sturdily Victorian in style, diatonic and frankly tuneful. It is the kind of music that sounds well on a small organ of limited tonal color. The various pieces are well described by their titles. "The Angelus" will appeal to organists possessed of chimes and vox humana.

Philadelphia Society Meets.

The Philadelphia Society of Theater Organists met the night of May 3 at the studio of Louis Luberoff, 1928 North Seventh street. Luncheon was served from 12:30 until 1:30 and then the business meeting was called to order. A number of subjects were taken up. By a vote of those present the following organists were admitted to membership: Irving N. Cahan, Roderick H. Thompson, Charles Marucci and Thomas L. Busch, Jr. After Mr. Luberoff extended his congratulations to Mr. Murphy on winning the award of \$50 for bringing in the largest number of new members, Mr. Murphy made a motion to let him donate the award to the treasury. This motion was seconded and passed, and brought applause for both Mr. Luberoff and Mr. Murphy. The meeting adjourned at 3:45 a. m.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for April 1, 1924.

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

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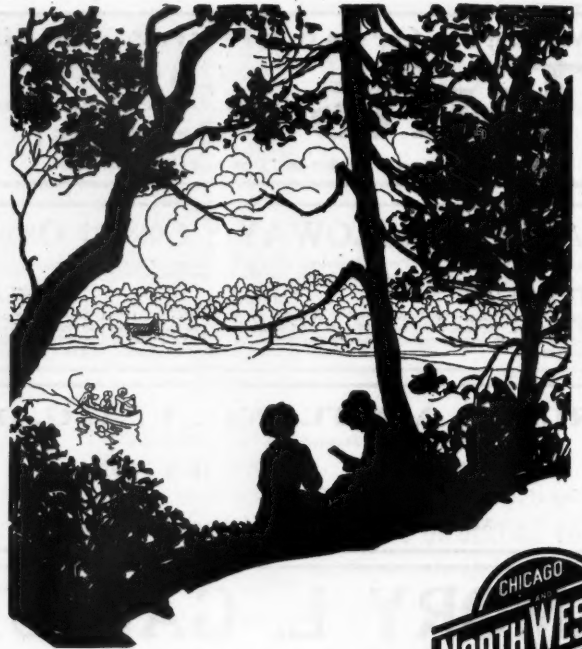
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S. E. GRUENSTEIN,
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Sworn to and subscribed before me this 1st day of April, 1924.

(Seal.) WALTER G. HENRY,
(My commission expires Jan. 6, 1927.)

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During the nine weeks of June and July Charles M. Courboin will conduct his first master class in organ playing at Scranton, Pa. This master class will afford an opportunity to American organists who have from time to time sought the privilege of studying with Mr. Courboin.

It is Mr. Courboin's object to continue in this course the traditions of his noted teacher, Alphonse Maily. Maily was organist of the Antwerp Cathedral and professor of the organ at the Royal Conservatory of Brussels. The great Belgian organist's theories and ideals will be imparted by his no less famous pupil to the members of his master class and this class will be conducted in the same method and manner as was Maily's. The class will be limited to six playing members, meeting for a period of three hours twice a week. Each member will be expected to play when called upon, the music presented being used to develop the art of interpretation. Another feature of the class work will be the study of orchestral transcription, on which Mr. Courboin is an authority. Arrangements can be made to attend the class as listeners for organists who are unable to attend the entire course, but who wish to take advantage of this opportunity to study with Mr. Courboin. Private lessons also may be arranged.

Several of the splendid organs in the city churches have been placed at the disposal of the class for lessons and practice. Mr. Courboin will have as his assistant teacher Miss Ellen M. Fulton.

SIXTY RECITALS IN SEASON

Seventeenth Year of Programs by Samuel A. Baldwin Completed.

The seventeenth season of free organ recitals by Samuel A. Baldwin in the Great Hall of the College of the City of New York was completed on May 21. Sixty recitals were given during the year, on Sunday and Wednesday afternoons, bringing the total number to 960. In these recitals the Great Hall and its organ are dedicated to the service of the city.

Beginning with the opening of the organ on Feb. 11, 1908, there have been 7,645 performances of 1,426 works, embracing every school of organ composition, as well as many transcriptions for the instrument. Thus a wide field of musical culture has been opened to the many thousands that attend these recitals. The programs for 1923-1924 contain 511 numbers and 279 different compositions, ninety of which were given for the first time.

Mr. Baldwin's programs have again been issued in pamphlet form by the College of the City of New York and the little volume, with its lists of organ music and the valuable program notes, is a compendium which every organist should have in his library.

Activities of Harold Gleason.

Harold Gleason's latest two recitals have been given on Rochester organs. On Wednesday, May 7, he gave the dedicatory recital on the new Bennett organ installed in the Westminster Presbyterian Church, and on the following afternoon, May 8, he gave a recital in Kilbourn Hall of the Eastman School of Music. This was one of the events planned by the Western New York chapter of the American Guild of Organists in recognition of national music week. The Westminster organ was the third new church instrument which Mr. Gleason has demonstrated to the Rochester music public in the last four months, the others being the organs in Salem Evangelical and the First Methodist. Mr. Gleason adds to his repertory constantly, despite his occupation with heavy schedules of teaching in the Eastman School and as director of the Hochstein Memorial

Music School. At the Kilbourn Hall recital the audience was delighted with a Reger "Benedictus" and with "May Night," by Selim Palmgren, who is a faculty colleague of Mr. Gleason. Numbers by Franck, Vierne, Widor, Samazeuilh, Bonnet and Mark Andrews were included in this program. Of late Mr. Gleason has been playing some Jepson numbers with decided success.

Band with Organ Heard by 9,000.

A massed chorus of 154 voices, a military band of seventy-five pieces and a mighty organ, the largest in the world, joined May 15 with a number of the most eminent musicians in presenting a unique concert of American music in the grand court of the Wanamaker Store, Philadelphia, before an audience of 9,000 people assembled in honor of music week. An address by Leopold Stokowski, conductor of the Philadelphia Orchestra; John Philip Sousa, the great band master with his baton, and the brilliant voice of Marie Sundelius, soprano, from the Metropolitan Opera, were features of the event which was perhaps the first time a great organ and a military band had joined to present a program illustrating modern tendencies in American music. The program illustrated the development of syncopation from the early ragtime period and presented in artistic frames the tone colors of the modern band. Mr. Stokowski preceding his introduction of Mr. Sousa to the audience, gave a delightful talk on American music and touched upon the significance of negro and Indian melodies, folk songs and modern jazz rhythms. Clarence K. Bawden played his "Swanee River" suite on the organ.

Sung at Middle Collegiate Church.

During the past season the following oratorios and cantatas were given on the first Sunday evening of each month by the solo quartet and vocal union of the Middle Collegiate Church, under the direction of Herbert Stavely Sammond, organist: "The Crown of Life," by George B. Nevin (given twice); "Song of Thanksgiving," Maunder; "The Messiah" (selections), Handel; "The Kingdom of Christ," Marzo; "The Holy City," Gaul; "The Seven Last Words," Dubois, and "The Creation," Haydn. A spring concert will be given to the seamen in New York harbor at the American Seamen's Institute of New York City by the vocal union under Mr. Sammond's direction May 27.

DeLamararter at Ravinia.

Eric DeLamararter, organist of the Fourth Presbyterian Church, Chicago, and long identified with the Chicago Symphony Orchestra, will have charge of the orchestra concerts which will be a feature of the Ravinia Park season. He will conduct the symphony concerts each Monday night, at which various artists of the operatic organization will appear as soloists. He will likewise conduct the children's concerts, which will again be given each Thursday afternoon. Concerts under Mr. DeLamararter's baton are also scheduled for Saturday and Sunday afternoons during the season.

New Organist at Salt Lake City.

Organist Alexander Schreiner of the Salt Lake City Tabernacle staff, the new third assistant to John J. McClellan, is winning high praise as an organ executant, and more people are beginning to attend the noon recitals Mondays and Thursdays when he is at the console. In a recent program Mr. Schreiner played the third movement, in A major, of S. Coleridge-Taylor's noted "Petite Suite," called "Un Sonnet d'Amour." It is a love song in allegretto form, marked by a graceful melody, with flute calls interspersed, the feature being the heavy solo flute. This piece was originally composed for orchestra, but Mr. Schreiner has arranged it for the organ.

German government statistics for 1923 show the exportation of eighty complete organs, of which thirty-two were shipped to Holland, eight to Sweden and forty to various other countries.

**PROMINENT MEN TO TEACH
Program of Summer School of Church Music to Be Held at Wellesley.**

The tenth annual meeting of the Summer School of Church Music will be held at Wellesley College, Wellesley, Mass., from June 23 to July 3. In recognition of the tenth anniversary of the founding of the school a noteworthy program has been arranged. Dr. Healey Willan, vice-principal of the Toronto Conservatory of Music, will have charge of the work in plainsong and its accompaniment. He will also give a course in improvisation. Lewis A. Wadlow of St. Mark's Church, Philadelphia, will give a demonstration course in boy choir training. Professor Ivan T. Gorokhoff of Smith College and late conductor of the Russian Cathedral of St. Nicholas, New York, will conduct the conference chorus and will have a special class for conductors. Dean Wallace Goodrich of the New England Conservatory will present the general subject of the mission of music in the church. Miss Eleanor C. Gregory of the Church Music Society of England will give a session of music in worship, being the report of the commission appointed by the Archbishop of Canterbury and York, of which Miss Gregory is a member. Richard G. Appel of the Boston public library will discuss liturgical organ repertory and sidelights on the hymnal. There will be organ recitals by the instructors and others. For information apply to Miss M. DeC. Ward, 415 Beacon street, Boston.

Riesberg to New Position.

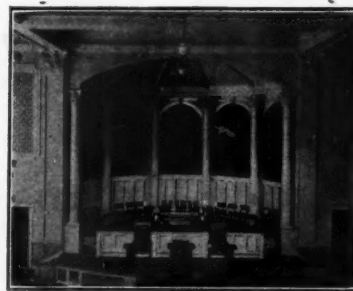
Every ten years or so Frederick W. Riesberg of New York assumes a new position as organist and director, and having been in New York twenty-eight years, he went to his fourth position May 4, going from the Port Chester M. E. Church, where the musical feature consisted of leading New York vocalists as soloists, to the Greene

Avenue Baptist Church, Brooklyn. While association with such singers as Nevada Van der Veer, Louise Hubbard, Fred Patton, Richard Crooks, Harold Land, etc., was very pleasant, the church organ was of an old type; in his new position he rejoices in a beautiful three-manual modern Austin, containing, besides the usual chimes, marimba, celeste, harp, etc., a full set of "traps," including drums, cymbals, triangle, tympani and even bird call, whistle and "wind." With his family, consisting of Mrs. Riesberg and four daughters, Mr. Riesberg goes to Canasawacta Cabin, in the Catskills, June 16, for the usual three months' respite from active New York musical life.

Music Week at Winona Lake.

Church choirs throughout the states of Ohio, Indiana, Illinois and Michigan, numbering several thousand voices, are beginning preparation for sacred music week at Winona Lake, Ind., to be held Aug. 16 to 21, when for the first time church choirs of various sizes will be brought into competition for prizes after the manner of an Eisteddfod. Church singers will be divided into choirs of fifty voices and over, choirs between twenty-five and fifty, and choirs between ten and twenty-five voices. There will also be mixed quartets, soprano, alto and bass solos, gospel solos and a special class for Sunday school orchestras. Prizes aggregating nearly \$1,000, with many additional honors, will be awarded. All the choirs will contest, both with accompaniment and unaccompanied. The adjudication will be under the direction of Dr. Daniel Protheroe of Chicago. The concluding features of the week will be a rendition of one of the standard oratorios, in which the prize-winning chorus will participate. John Finley Williamson, director of the Dayton Westminster Choir, is one of the nationally known choir leaders working for the success of sacred music week.

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Very sincerely yours,
(Signed) LEO MUTTER,
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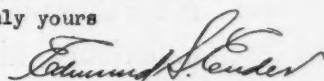
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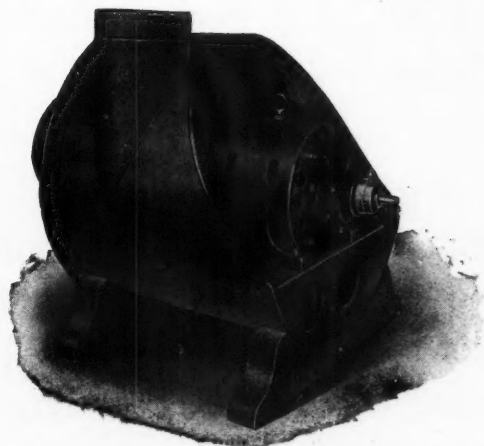
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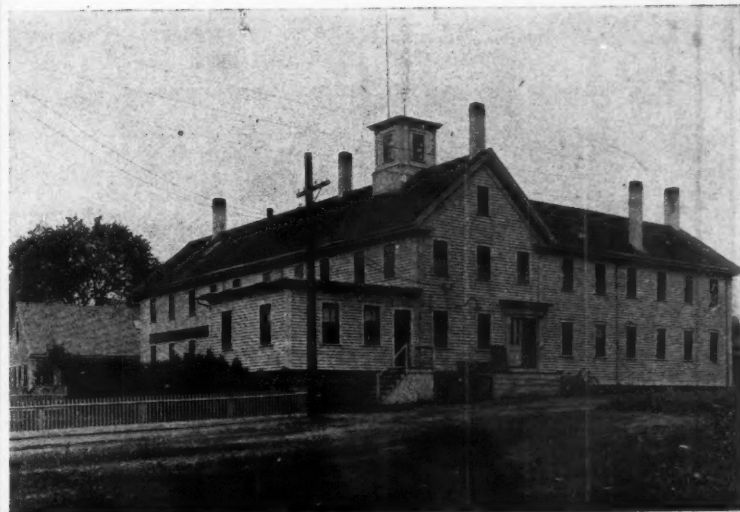
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