

# THE DIAPASON

Official Journal of the National Association of Organists

DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

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CHICAGO, APRIL 1, 1925.

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## A. G. O. IS PREPARING FOR CHICAGO MEETING

### FINE PROGRAM IS ASSURED

Convention of Guild to Bring to City Organists from Every Chapter—Recitals by Prominent Players to Mark Sessions.

Arrangements for the general convention of the American Guild of Organists, to be held in Chicago in June, are being made both by the Illinois chapter and by headquarters in New York, under the direction of Warden Sealy. It is planned to make the convention an occasion not only for recitals by several of the best organists in the membership of the Guild, but for making new acquaintances and renewing old ones among organists from all parts of the country. Headquarters is sending appeals to all the chapters for a large attendance. Meanwhile the Chicago committee is exerting efforts to make the three-days' stay of the organists in the city interesting and enjoyable.

The central situation of Chicago, with railroad connections the best possessed by any city in the world, makes it an appropriate place for a convention of this kind. The Guild has not had a general meeting for several years, the last one being held at Oberlin, Ohio. One object of the convention is to prove that the Guild is really a national organization and as far as possible every chapter is to be represented on the program.

The headquarters of the Guild as planned at present will be at Kimball Hall, Wabash avenue and Jackson boulevard. There will be morning sessions in the main hall in the building, the new Kimball four-manual organ being used for recitals. The convention will spend a day at Evanston as the guests of Herbert Hyde, dean of the Illinois chapter. While there it will have the use of the large four-manual Skinner organ. Thursday the scene will be shifted to Oak Park and there the organ to be used will be a four-manual Casavant in Grace Church. For all these journeys the Illinois chapter has made satisfactory arrangements. The trip to Evanston will be a drive of fourteen miles along the lake front. A banquet will be held at a large hotel and a prominent speaker will be engaged for this occasion. An interesting feature of one of the sessions will be the singing of the Guild prize anthem. The award for this was made to H. Leroy Baumgartner of Yale. This anthem will have its first production at the convention.

Among those who thus far have consented to take part as players will be:

Wesley Kuhnle, F.A.G.O., Glendale, Cal.

John Knowles Weaver, A.A.G.O., Tulsa, Okla.

Hugo Goodwin, F.A.G.O., St. Paul, Minn.

Vernon E. Henshie, A.G.O., St. Louis, Mo.

Arthur B. Jennings, A.A.G.O., Sewickley, Pa.

Miss Charlotte Klein, Washington, D. C.

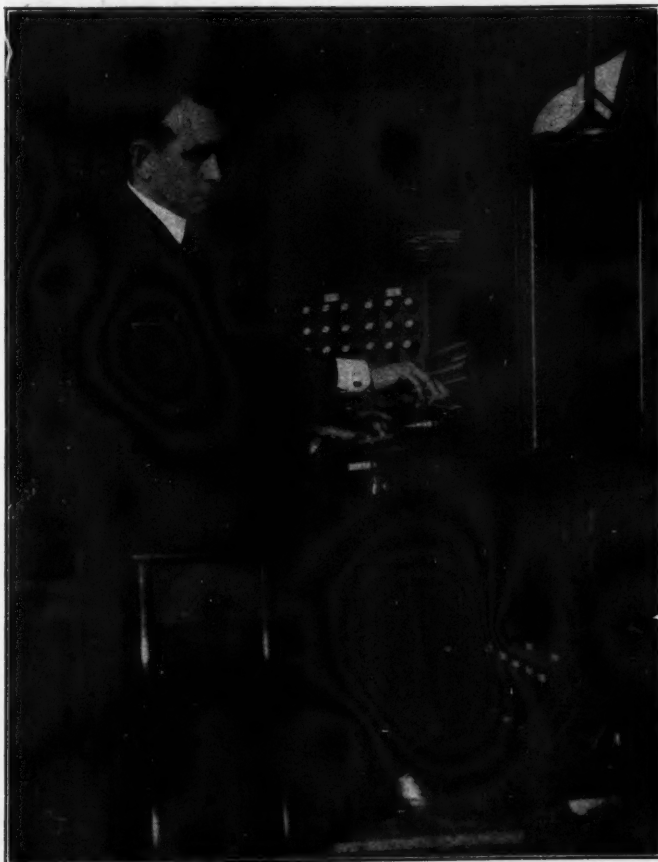
Channing Lefebvre, F.A.G.O., New York City.

For the discussions and paper work arrangements have been made to have papers on the organ read by Stanley W. Williams of Los Angeles, Cal., and Daniel A. Hirschler, Mus.Bac., A.A.G.O., Emporia, Kan.

Other announcements of players and speakers will be made soon.

Information in regard to the convention may be had by writing to the A. G. O. convention committee, 1507 Kimball building, Chicago, or directly to the warden, Frank L. Sealy, 29 Vesey street, New York.

## SAMUEL A. BALDWIN, HONORED IN NEW YORK.



## HONORS FOR BALDWIN AT HIS 1,000TH RECITAL

### CITY RECOGNIZES SERVICE

President Mezes of College of the City of New York and Dr. William C. Carl Speak—Illuminated Testimonial Presented.

By RALPH A. HARRIS.

Professor Samuel A. Baldwin, organist and director of music at the College of the City of New York, gave his 1,000th public organ recital on the Skinner organ in the Great Hall on Sunday afternoon, March 8. Seventeen years ago Dr. Baldwin began his free public recitals on Wednesday and Sunday afternoons throughout the academic year. In these recitals the hall and its organ are dedicated to the service of the city, and much good music has been brought to hundreds of thousands of persons who otherwise would not have had it. In the 1,000 recitals there have been 7,996 performances of 1,486 different works, embracing every school of organ composition, and hundreds in other fields which could properly be presented on the instrument.

On this occasion a crowd of organists and organ enthusiasts filled the hall to capacity. Philip Berolzheimer, city chamberlain and chairman of the mayor's committee on music, presided. He extended to Professor Baldwin the greetings of the committee and presented him with a testimonial which read as follows:

We whose names are here inscribed wish thereby to express our appreciation of the ever kind and generous service of Professor Samuel A. Baldwin, who during the past seventeen years has freely bestowed his great art and wide knowledge on the people of New York by his gift of 1,000 consecutive public organ recitals in the great hall of the College of the City of New York.

This document was later signed by hundreds of those present.

Dr. Sydney E. Mezes, president of the college, spoke in behalf of New York City, the mayor (who is a patron of music and the arts), the people of the community and the College of the City of New York. He praised Dr. Baldwin, not only for his art and professional work, but for his teaching and his personal influence, which has been helpful to hundreds of young men who have been under his instruction and direction. Dr. Mezes then presented Charles H. Tuttle, president of the board of trustees of the college, who extolled Professor Baldwin's persistent efforts in musical education.

"For the 1,000th time he has sat upon this organ bench entertaining and educating the public of this city; I believe there is no parallel instance in musical history," he said. "He has been an enthusiastic advocate for this college and has given poetic expression to its ideals, which seek to scatter throughout the city the culture, sweetness and light which higher education brings. What a debt of gratitude this college owes him! He has won the popular verdict at the bar of public opinion. As is music, so is the commonwealth; music and its twin sister, religion, invariably show the culture of the people they represent."

Mr. Tuttle presented Dr. Baldwin with an official illuminated testimonial from the city and the college reading as follows:

Testimonial to Professor Samuel A. Baldwin on the occasion of the one thousandth free organ recital in the great hall of the College of the City of New York.

These recitals have been characterized by the high artistic qualities of the selections presented, distinguished by the skill of the virtuoso in their rendition, and marked by an achievement of worthwhile educational results.

This is offered as a tribute to the devotion which inspired this service and sustained the tireless endeavor that accomplished so notable a record as well as an appreciation of the value of this contribution to the cause of musical educa-

## HOLLINS TO VISIT AMERICA PORTER TO PLAY IN CHICAGO

### Noted Blind Organist Will Make Coast-to-Coast Tour Next Fall.

America is to have a visit next season from Alfred Hollins, the famous blind organist and composer of England, who has not been in this country since his tour as pianist and organist in 1888. The name of Hollins is familiar to every organist and lover of organ music, not only through glowing reports of his remarkable talents as a virtuoso, but also through his charming compositions for the organ and his happy faculty of popular improvisation.

It is expected that Mr. Hollins will arrive about the first of October and remain until the middle of December, and will play recitals from the Atlantic to the Pacific coast, the tour to be under the direction of the New York Wanamaker Auditorium, which has presented Dupre and Courboin in their tours.

Alfred Hollins was born in Hull, England, in 1865. He has been blind from birth. His musical talents were demonstrated at an early age. He entered the Wilberforce Institute for the Blind and the Royal Northwood College for the Blind, and studied piano with Hans von Bülow and organ with E. J. Hopkins. He is an honorary fellow of the Royal College of Organists and has filled many prominent posts as organist. At present he is organist of the Free Church in Edinburgh, Scotland. His compositions include works for the organ, voice, piano and other instruments.

The choir of the First Presbyterian Church of Binghamton, N. Y., under the direction of Alban W. Cooper, gave a vesper musical service March 15 and presented a varied and interesting program. Mr. Cooper played as the prelude, offertory and postlude, respectively, the introduction to Mendelssohn's "Hymn of Praise," the "Adoration" from Gaul's "Holy City" and the Triumphal March from Costa's "Naaman." The vocal numbers included selections from "The Creation," "Elijah," "St. Paul," "The Holy City" and other works.

### Recital on Kimball Hall Organ Is Booked for May 1.

Hugh Porter of New York has been engaged to give a recital on the new four-manual organ in Kimball Hall, Chicago, on the evening of May 1. Mr. Porter will be brought here by the Musical Guild, the president of which is Mrs. Arthur E. Wells. Mr. Porter left Chicago two years ago for the metropolis and this will be his first appearance in a Chicago recital since his departure. His recognized talent and ability as a brilliant recital organist and his personal popularity are expected to draw a large audience. This will be the second recital by a visitor on the new organ. It will be the last evening recital of the season on this organ.

Mr. Porter's program will be as follows: Sixth Symphony, Widor; "Carillon," DeLamarter; Scherzetto, Vierne; Toccata, Adagio and Fugue in C major, Bach; "Legend of the Mountain," Karg-Elert; "Ronde Francais," Boellmann; Finale, Second Symphony, Barnes.

In Chicago Mr. Porter was organist of the new First Congregational Church, Temple Shalom and Northwestern University. At present he is organist of Calvary Episcopal Church, New York, and a member of the faculty of New York University in the music department.

### Kimball for St. Louis Theater.

The St. Louis Theater, largest and finest of the motion picture houses in that city, seating 4,500, has placed an order with the W. W. Kimball Company for a four-manual unit orchestra. The new house is to be opened in September. Rapp & Rapp of Chicago are the architects.

Dubois' cantata, "The Seven Last Words," was presented at Redeemer Lutheran Church, Englewood, Chicago, by the chorus choir of the church under the direction of W. Carl Meyer, organist and director, on Sunday evening, March 22. Wilhelm Middelschulte was the organ soloist of the evening.

tion for the student body and for the peo-  
John F. Hylan, Mayor.  
Sidney E. Mezes, President of the Col-  
lege of the City of New York.  
Philip Berolzheimer, City Chamberlain.  
Frank L. Sealy, Warden of the Ameri-  
can Guild of Organists.  
T. T. Noble, President of the National  
Association of Organists.  
William C. Carl, Director of the Guil-  
lant Organ School.  
Willis Hollar, Secretary of Mayor Hy-  
lan's Committee on Music.

Dr. William C. Carl brought greet-  
ings from the mayor's committee on  
music, the American Guild of Organ-  
ists, the National Association of Or-  
ganists and the Guilmant Organ  
School.

"We are here," he said, "to com-  
memorate a marathon run without the  
aid of an aeroplane or a submarine;  
Dr. Baldwin has taken no short-cuts to  
success. He came to New York in  
1907 and was shortly after appointed  
to his present position. This organ  
was made according to his specifica-  
tions, and after the inaugural recital he  
was free to follow his own ideas in  
program making, which has been done  
with unusual taste, pleasing both the  
fundamentalists and modernists in  
music. He has played works from all  
the great composers of all schools, as  
well as many arrangements of works  
written for other instruments.

"As an educator he has done much  
constructive work and accomplished  
more than we shall ever know. He  
has created listeners among all classes  
of people; his free recitals have  
brought to many what they otherwise  
never have heard.

"He is an indefatigable worker; he  
practices at least three hours a day  
and conducts his classes in counter-  
point, harmony, appreciation of music  
and public school music. He has  
given infinite care to details; his music  
never fails to make a personal appeal,  
because his brain is back of his music.  
We can never fully appreciate what  
he has done, or estimate his useful-  
ness. He has given his best to the  
people, and has won for himself a  
place in the Hall of Fame in Music."

Dr. Baldwin in response said:  
"Words cannot tell you how this  
touches my heart. If I have succeeded,  
it is because I have tried to do my  
best. Every recital has been prepared  
as though it were the only one I ever  
gave, or ever would give. The only  
real source of happiness is in service  
to one's fellow men, and it is here that  
I have found my opportunity for  
service."

Professor Baldwin paid a warm  
tribute to Edward M. Shepard, who  
was president of the college when  
he went there. He said: "This hall  
and this organ are both monuments to  
him. Without him they would never  
have been built. This is not the larg-  
est organ in America, but I am sure  
there is none more satisfactory. Our  
late friend Enrico Bossi, in comment-  
ing on it, said: 'I am going back to  
Europe to tell my countrymen that  
America leads the world in organs and  
organists.'"

Professor Baldwin's program began  
with the "Piece Heroique," by Cesar  
Franck. Then followed "Meditation  
in a Cathedral," by Bossi. This work,  
in manuscript, is founded upon plain-  
song themes, in a modern style, but  
quite modal harmony. In the Bach  
Tocatta in F Dr. Baldwin exhibited  
his pedal technique. Other numbers  
were the Prelude to "Parsifal," Wagn-  
er; Fugue in C major, Buxtehude;  
Air for the G String, Bach, and the  
Schumann "Abendlied," played with  
delightful solo effects and tasteful  
contrast of flutes and strings. "O the  
Lilting Springtime," by C. A. Steb-  
bins of Chicago, is a light and playful  
composition dedicated to Professor  
Baldwin, and the theme is composed  
of the tones a, e, a, b, a, d, being the  
music letters of his name. The pro-  
gram closed with the "Ninety-fourth  
Psalm" (Adagio and Finale), by  
Reubke, one of the greatest of modern  
masterpieces.

THE DIAPASON.

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over small Chicago factory. Big op-  
portunity. Small investment. Offered  
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three-manual organ, thirty speaking  
stops. A bargain. Address A. McCracken,  
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City.

FOR SALE—VOCALION, TWO-MAN-  
ual and pedal, eleven stops, four couplers.  
With new motor and blower. St. Mary's  
Rectory, 103 West Seventh street, Os-  
wego, N. Y.

FOR SALE—VOCALION, TWO-MAN-  
ual and pedal, sixteen stops, with motor  
and blower. P. Butzen, 2128 West Thir-  
teenth street, Chicago. [tf]

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WANTED—PIANO PEDAL ATTACH-  
ment, concave radiating, for pedal prac-  
tice. M. FRIEDBURG, 1571 Lexington  
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WANTED—TWO-MANUAL, PEDAL  
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Mason & Hamlin makes preferred. Must  
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organ, 2-inch water gauge, no motor.  
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PIPE ORGAN PRACTICE—REASON-  
able rates. Chicago: Eush Conservatory,  
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Gamut Club, 1044 South Hope street. [tf]

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WANTED—FOR WESTERN NEW  
York, Pennsylvania and Ohio. Have  
knowledge of electric built organs, re-  
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in touch with builders, to take care of  
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choirmaster, large experience as choir-  
trainer, accompanist, recitalist, conduc-  
tor, teacher. Address C 8, The Diapason.

POSITION WANTED—THEATER OR-  
ganist, best of training and thoroughly  
experienced, now employed, desires  
change. Large repertoire of all classes  
of music. Can feature novelty or legiti-  
mate solos. Address Eugene H. Gordon,  
127 Catoma street, Montgomery, Ala. [5]

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POSITION WANTED—EXPERIENCED  
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good wages guaranteed. George Mack,  
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WANTED—METAL AND ZINC PIPE  
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organ of 16 stops, Harp, Chimes,  
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device, sacrificed at less than  
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his home. A wonderful oppor-  
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FOR SALE—CHEAP, WALNUT CASE,  
two-manual pneumatic console, arranged  
for twenty-two straight stops, in fine  
condition, as good as new. Price \$100.  
Spencer Orgbilo, one horsepower, single  
phase, 110-220 volts; will handle eighteen  
straight stops on 3/4-inch wind pressure.  
Price \$100. Address D 2, The Diapason.  
[tf]

FOR SALE—LARGE ONE-MANUAL  
reed organ, with thirty-note pedal board,  
suitable for studio or practice purposes.  
Price reasonable. HENRY W. WORLEY,  
Organ Builder, Columbus, Ohio.

FOR SALE—TWO-MANUAL STERRE  
& Turner organ. Tracker action, electric  
blower, eighteen stops. Part of great or-  
gan in swell box, and of superior tone.  
Organ is in first-class shape and can be  
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dress D 9, The Diapason.

FOR SALE—TWO-MANUAL TUBU-  
lar-pneumatic organ, detached console,  
518 speaking pipes. Tremolo; blower;  
chimes; very good condition. Also a set  
of twenty cathedral chimes (Deagan  
make), like new. Complete with chest  
and small keyboard for tubular-pneumatic  
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FOR SALE—ONE SIXTY-ONE NOTE  
slide chest, five stops. Has been used  
for tracker action; almost new. \$65. One  
wind reservoir, 6 ft. by 3 ft., in very  
good condition. \$20. GEORGE W. HOL-  
LAND, Westerly, R. I.

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don, 32 pipes, 8 1/2 by 10 scale, 4-inch wind,  
complete with electro-pneumatic chest,  
7 feet long, all new. Upper nine pipes  
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further particulars inquire of Clement  
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play front of sixty-one pipes. New. At  
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FOR SALE—NEW TEN-STOP OR-  
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tone quality. \$500.00. White Organ Com-  
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nue, Chicago, Ill. [5]

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Pedal Bass Estey make, suitable for fair-  
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Price \$700.00. Good as new. Act quick.  
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WANTED—SALESMEN FOR RESI-  
dence organs. Old established concern.  
Desirable and permanent connections for  
right men. State qualifications, experi-  
ence and references. Address C 2, The  
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WANTED—EXPERIENCED ORGAN  
mechanics. Steady work. State experi-  
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Company, Inc., 2632-38 West Gordon  
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WANTED—ORGAN TUNERS  
steady work, splendid chance. Louis F.  
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WANTED—GOOD OUTSIDE EREC-  
tion man. Good wages, steady employ-  
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WANTED—SKILLED WORKMEN IN  
every department, highest wages, steady  
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**ESTEY FOUR-MANUAL TO YOUNGSTOWN, OHIO WITH A LUMINOUS CONSOLE.**

First Baptist Church Places Order for Instrument of Forty-Seven Stops—All Divisions to Be Under Expression.

The Estey Organ Company has been awarded the contract for a four-manual organ to be placed in the First Baptist Church of Youngstown, Ohio. The sale was made through S. Dwight Smith, Pittsburgh, representative of the Estey Company. There will be a total of forty-seven stops and 3,027 pipes, besides twenty-six couplers, twenty-eight combination pistons and eight pedal movements. The console will be of the Estey luminous type. The great will be under expression the same as the other divisions.

The specification of the instrument is as follows:

- GREAT ORGAN (Expressive).**
1. Double Open Diapason, 16 ft., 61 pipes.
  2. Major Open Diapason, 8 ft., 61 pipes.
  3. Second Open Diapason, 8 ft., 61 pipes.
  4. Principal, 4 ft., 61 pipes.
  5. Viol d'Amour, 8 ft., 61 pipes.
  6. Gross Flöte, 8 ft., 61 pipes.
  7. Viol d'Gamba, 8 ft., 61 pipes.
  8. Harmonic Tuba, 8 ft., 61 pipes.
  9. Flute Harmonic, 4 ft., 61 pipes.

- SWELL ORGAN.**
10. Bourdon, 16 ft., 73 pipes.
  11. Open Diapason, 8 ft., 73 pipes.
  12. Aeoline, 8 ft., 73 pipes.
  13. Salicional, 8 ft., 73 pipes.
  14. Voix Celeste, 8 ft., 61 pipes.
  15. Stopped Diapason, 8 ft., 73 pipes.
  16. Oboe, 8 ft., 73 pipes.
  17. Quintadena, 8 ft., 73 pipes.
  18. First Violins, 3 rks., 207 pipes.
  19. Cornopean, 8 ft., 73 pipes.
  20. French Horn, 8 ft., 73 pipes.
  21. Flute d'Amour, 4 ft., 73 pipes.
  22. Solo Flute Mixture, 3 rks., 183 pipes.
  23. Harp (Special), 49 notes.

- CHOIR ORGAN.**
24. English Diapason, 8 ft., 73 pipes.
  25. Dulciana, 8 ft., 73 pipes.
  26. Viol d'Orchestra, 8 ft., 73 pipes.
  27. Clarabella, 8 ft., 73 pipes.
  28. Unda Maris (Flute Celeste), 8 ft., 61 pipes.
  29. Höhl Flöte, 4 ft., 73 pipes.
  30. Piccolo, 2 ft., 61 pipes.
  31. Clarinet, 8 ft., 73 pipes.
  32. Orchestral Oboe, 8 ft., 73 pipes.

- ECHO ORGAN.**
33. Muted Viol, 8 ft., 73 pipes.
  34. Muted Celeste, 8 ft., 61 pipes.
  35. Night Horn, 8 ft., 73 pipes.
  36. Fern Flöte, 4 ft., 73 pipes.
  37. Harmonia Aetheria, 3 rks., 183 pipes.
  38. Vox Humana, 8 ft., 73 pipes.
  39. Chimes, 20 tubular bells.

- PEDAL ORGAN.**
40. Resultant, 32 ft., 32 notes.
  41. Open Diapason, 16 ft., 32 pipes.
  42. Open Diapason Minor (from No. 1), 16 ft., 32 notes.
  43. Bourdon, 16 ft., 32 pipes.
  44. Lieblich Gedeckt (from No. 10), 16 ft., 20 pipes, 32 notes.
  45. Violoncello (from No. 8), 8 ft., 32 notes.
  46. Bass Flute (from No. 41), 8 ft., 12 pipes, 32 notes.
  47. Trombone, 16 ft., 32 notes.

**YON AT AEOLIAN HALL SOON.**

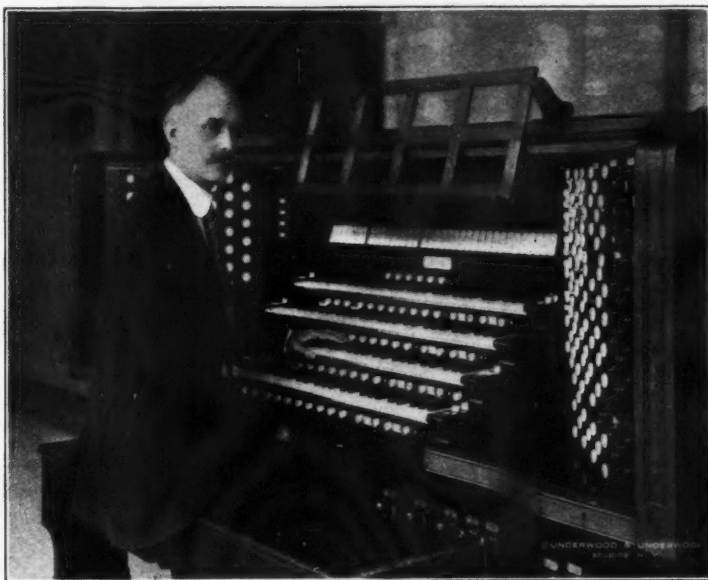
**New York Recital Booked for April 4—New Tour After Easter.**

Pietro Yon has returned to New York from a mid-western concert tour. He covered much ground, taking in large and small towns from Wisconsin to Kansas. Late appearances were at Oshkosh, Wis., Green Bay, Wis., Omaha, Neb., Kansas City, Mo., Lawrence, Kan., Quincy, Ill., and Bayonne, N. J. Press comments on Mr. Yon's playing are unique in that they invariably and unanimously report traits in the artist that are not revealed by other performers.

"This organist's playing of Bach always is a revelation, touching not only the principles of the composer's genius, but also the throbs of his noble soul," says the Kansas City Journal. "Pietro Yon has never failed to arouse his audience to a pitch of enthusiasm far beyond that polite endurance found at organ recitals," says the Kansas City Star. "He does that sort of thing in spite of the unfortunate reputation of the organ as a concert instrument. His means are comparatively simple, and one of the most important is a winning, unaffected presence."

Mr. Yon has resumed teaching at the Yon studios in Carnegie Hall. His next public appearance will be at Aeolian Hall, New York, on the afternoon of April 4. Immediately after Easter he will leave on an extended spring tour covering the south and west.

**CLARENCE DICKINSON, FETED BY HIS CHURCH.**



**CHURCH HONORS DICKINSON DEATH OF HENRY HOUSELEY**

**Fifteenth Anniversary Marked by Reception and Gifts.**

The Brick Presbyterian Church of New York tendered a reception and supper to Clarence Dickinson on Thursday evening, Feb. 26, in celebration of his fifteenth anniversary as its organist and choirmaster. The rooms were artistically decorated with flowers and trailing vines. Addresses were made by the Rev. William Pierson Merrill, D. D., pastor of the church; Alfred E. Marling, chairman of the music committee; Samuel McCune Lindsay, president of the Men's Association, and Mrs. Orton C. Dale, president of the Women's Association. A musical program was presented by the quartet and choir of the church, and the Tuskegee Quartet.

As souvenirs of the occasion, there were presented to Dr. Dickinson, suitably inscribed, a gold-mounted baton, and to Mrs. Dickinson a silver bowl which is a replica of the one in the Metropolitan Museum, made by Ephraim Brasher in 1786.

The program contained a picture of Dr. Dickinson at the organ console, and the following poem, by the pastor, inscribed "to Clarence Dickinson on the completion of fifteen years of musical ministry in the Brick Church."

Not skill alone, though wondrous skill is there,  
Vision and technique, in a union rare;  
Artistic mastery of theme and tone,  
Of voice and instrument—not this alone  
Calls forth the love and honor we would pay  
To him whose work we celebrate today.  
But something deeper down within the soul,  
Inspiring and illumining the whole;  
A gracious spirit, firm yet gentle, blest  
With an unselfish passion for the best;  
Making of every melody and chord  
An act of worship to our unseen Lord;  
And using the resources of his art  
To bring God nearer to the human heart.

**Farnam Plays to Aid Cathedral.**

Co-operating with the musicians' committee for completing the Cathedral of St. John the Divine in New York, Lynnwood Farnam gave a special Bach recital at the Church of the Holy Communion on the evening of March 2. Albert Stoessel, chairman of the musicians' committee, offered a word of explanation. The offering was added to the cathedral building fund. Mr. Farnam's program included these Bach works: Toccata and Fugue in F major; three Church Preludes: "Now Rejoice Ye, Christians," "My Heart Is Filled with Longing," and "Comest Thou, Jesu, from Heaven to Earth?"; Fugue in G major; Prelude and Fugue in A major; Largo and Allegro from Second Trio-Sonata; Passacaglia and Fugue in C minor.

Under the direction of Christian H. Stocke special Lenten vespers were held on March 1, 15 and 29 at Salem Evangelical Church, St. Louis. The Salem Choral Society sang Alonzo M. Read's cantata, "It Is Finished." Mr. Stocke played appropriate organ selections.

**Denver Organist and Composer Passes Away at His Home.**

Henry Houseley, well-known organist and composer, for many years a resident of Denver, died at his home in that city March 14 after a brief illness.

Mr. Houseley was born at Sutton-in-Ashfield, England, in 1851. His early positions were at St. Luke's, Derby, and at St. James' Church, Nottingham. Since 1888 he had been organist and choirmaster of St. John's Cathedral in Denver. Mr. Houseley was a fellow of the Royal College of Organists and a founder of the American Guild of Organists. In addition to compositions for the organ he wrote five short operas, the cantata "Omar Khayyam," five sacred cantatas, six orchestral pieces and smaller works.

**Work of Edward Rechlin.**

Edward Rechlin, the New York concert organist and famous Bach interpreter, will give a recital at Aeolian Hall, New York, on the evening of April 21 and has been engaged also to play on the municipal organ at San Francisco during July. Before his San Francisco series Mr. Rechlin is to give recitals at various places on the Pacific coast. Other engagements for Mr. Rechlin include recitals March 11 at Paterson, N. J., and March 17 at Rome, N. Y. At his Aeolian Hall recital Mr. Rechlin will play this program: Prelude in D major, Seeger; Chorale Variations, Walther; Largo, Concerto in D minor, W. F. Bach; Fugue in C major, Buxtehude; Improvisation; Chorale Harmonizations: "The Newborn Child This Early Morn," "Jesus' Suffering, Pain and Death" and "Christ Is Risen, Hath Conquered All," Bach; "Thy Mercy Grant, O Dearest Lord," "In dulci jubilo" and Fugue in G major, Bach.

**St. Paul Recitals Resumed.**

Having been discontinued for about a month, because of a number of conventions that have occupied the building, the free municipal organ recitals at St. Paul were resumed March 1. Five request numbers were included on the program played by Hugo Goodwin, municipal organist. They were the Andante from Beethoven's Fifth Symphony; the "Song of India"; Schubert's "Ave Maria"; the "Song of the Volga Boatmen," and the processional march from "John of Nepomuk," by Dr. Humphrey Stewart, city organist of San Diego.

**Stead at New England Church.**

Franklin Stead, who this season is devoting a part of his time to teaching in Chicago, and the remainder to the Bradley Conservatory of Music, at Peoria, of which he is director, has been appointed organist and choir director of the New England Congregational Church in Chicago and assumed his duties there March 1.

**UNIVERSITY ORDERS WANGERIN FOUR-MANUAL FOR MUSIC HALL IN MADISON.**

Large Instrument to Be Finished at Wisconsin by September—Specifications by Dr. Charles H. Mills, Director.

An organ of four manuals is being built for the University of Wisconsin at the factory of the Wangerin Organ Company in Milwaukee. The instrument has been designed by Dr. Charles H. Mills, director of the school of music at the university, and it is to be installed about Sept. 1, in time for the opening of the next school year. It is to stand in music hall at Madison and is to be used for recitals and school purposes.

Following is the specification of this organ:

- GREAT ORGAN.**
1. Large Open Diapason, 8 ft., 73 pipes.
  2. Small Open Diapason, 8 ft., 73 pipes.
  3. Gamba, 8 ft., 73 pipes.
  4. Doppelflöte, 8 ft., 73 pipes.
  5. Octave, 4 ft., 73 pipes.
  6. Flauto Traverso, 4 ft., 73 pipes.
  7. Trumpet, 8 ft., 73 pipes.

- SWELL ORGAN.**
8. Large Bourdon, 16 ft., 73 pipes.
  9. Open Diapason, 8 ft., 73 pipes.
  10. Stopped Diapason, 8 ft., 73 pipes.
  11. Salicional, 8 ft., 73 pipes.
  12. Voix Celeste, 8 ft., 73 pipes.
  13. Flute d'Amour, 4 ft., 73 pipes.
  14. Violina, 4 ft., 73 pipes.
  15. Quinte, 2 1/2 ft., 73 pipes.
  16. Flautino, 2 ft., 73 pipes.
  17. Oboe, 8 ft., 73 pipes.
  18. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
19. English Diapason, 8 ft., 73 pipes.
  20. Concert Flute, 8 ft., 73 pipes.
  21. Flute Celeste, 8 ft., 73 pipes.
  22. Viole d'Orchestra, 8 ft., 73 pipes.
  23. Dulciana, 8 ft., 73 pipes.
  24. Wald Flöte, 4 ft., 73 pipes.
  25. Harmonic Piccolo, 2 ft., 73 pipes.
  26. Clarinet, 8 ft., 73 pipes.

- SOLO ORGAN.**
27. Grossflöte, 8 ft., 73 pipes.
  28. Violoncello, 8 ft., 73 pipes.
  29. French Horn, 8 ft., 73 pipes.
  30. Tuba, 8 ft., 73 pipes.

- PEDAL ORGAN.**
31. Open Diapason, 16 ft., 32 pipes.
  32. Bourdon, 16 ft., 32 pipes.
  33. Bourdon (Swell), 16 ft., 32 notes.
  34. Octave, 8 ft., 32 notes.
  35. Bass Flute, 8 ft., 32 notes.
  36. Flauto Dolce, 8 ft., 32 notes.
  37. Cello, 8 ft., 32 notes.
  38. Tuba Profunda (Solo ext.), 16 ft., 32 notes.

In addition to six adjustable combination pistons for each manual there will be six general pistons affecting the entire organ. Five combination pedals also will be provided to duplicate the first five general pistons.

**TRI-CITIES ORGANISTS JOIN**

**Club Formed by Players of Davenport, Rock Island and Moline.**

At the invitation of A. Cyril Graham, director of the Augustana Conservatory, twenty-five organists of Rock Island, Davenport and Moline met for an informal supper Tuesday, March 3. A tentative organization known as the "Tri-City Organists' Club" was effected and a committee was appointed to make plans for a permanent organization. The following officers were chosen: Miss Katherine Gest, Rock Island, president; Miss Gertrude Branigan, Davenport, vice-president, and Rudolph Lindstrom, Rock Island, secretary-treasurer.

Through the kindness of the Rev. William L. Essex, the rector, the club held its first service at Trinity Episcopal Church, Rock Island, on the afternoon of March 15 and the program was arranged by Mrs. Harvey Sangren, the organist, with the aid of the rector and of Miss Millie Beck, director of the choir. Mrs. Sangren accompanied the service. Four guest organists participated. Miss Hildur Leander played the Finale in A by Harris; Kent Gannet played Three Miniatures composed by himself; Miss Gertrude Branigan played Wachs' Offertory in B flat, and A. Cyril Graham played two chorale preludes from "The Little Organ Book," by Bach, and the first movement of Mendelssohn's First Sonata. The service prelude, Allegro Symphonique, Faulkes, was by Miss Branigan, and the postlude, two movements from Rogers' Second Suite, by Mrs. Sangren.

## ILLINOIS UNIVERSITY GIVES SKINNER ORDER

### FOR NEW MUSIC BUILDING

Recital Hall in the Smith Memorial Hall to Have Large Three-Manual Organ—Frederic B. Stiven Director of School.

The University of Illinois has signed a contract with the Skinner Organ Company for the erection of a forty-stop three-manual organ to be placed in the recital hall of the new music building—Smith Memorial Hall. This organ is to be used for teaching purposes and for students' recitals.

Frederic B. Stiven is the director of the school of music at the university. In conjunction with Russell Hancock Miles, the associate in organ, he has been giving Sunday vesper recitals on the large four-manual Casavant organ in the university auditorium. Undoubtedly some of the vesper recitals will be given on the new Skinner.

The specifications embody a number of features of a four-manual organ, and it is expected that the instrument will be one of great beauty and variety of tone. The scheme of stops is as follows:

#### GREAT ORGAN.

Bourdon (Pedal Extension), 16 ft., 17 pipes.  
First Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Flute, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Tuba (On high pressure, in Choir box), 8 ft., 73 pipes.  
Clarion (On high pressure, in Choir box), 4 ft., 73 pipes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Celeste, 2 ranks, 8 ft., 134 pipes.  
Flute, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Double Trumpet, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
\*Gamba Celeste, 8 ft., 73 pipes.  
\*French Horn, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 8 ft., and Celesta, 4 ft., 61 bars.  
Tremolo.

#### PEDAL ORGAN (Augmented).

Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Echo Bourdon (Swell), 16 ft., 32 notes.  
Double Trumpet (Swell), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.

\*On Separate Pressure.

## SERVES TWO SCORE YEARS

### J. F. Bates Remembered on Anniversary at Turners Falls, Mass.

Members of the Ladies' Aid Society of the Congregational Church at Turners Falls, Mass., presented J. Frank Bates, organist of the church, with \$50 in gold in commemoration of his forty years' service as organist of the church. The gift was presented to him by a delegation of the members.

Mr. Bates assumed the position of organist in March forty years ago and has missed only four Sundays in the period of two-score years. He went to Turners Falls in 1876 when the town was in its infancy and has lived there ever since then. He has taught many pupils on piano and organ and has officiated at these instruments at innumerable concerts and entertainments. He is secretary of Valley Lodge of Odd Fellows and in the many years of his service in that capacity has made as good a record as he has as organist.

Dr. Humphrey J. Stewart's new oratorio, "The Hound of Heaven," was sung by the combined forces of the San Diego Oratorio Society and the Cadman Club at the Spreckels Theater March 9, to the delight of a large audience and of the critics. The chorus consisted of 225 voices, conducted by Nino Marcelli, with Royal Brown at the organ.

## MARSHALL BIDWELL AT HIS NEW SKINNER ORGAN.



## OPENING AT CEDAR RAPIDS MASTER CLASS BY COURBOIN.

### Bidwell Plays Four-Manual Skinner at First Presbyterian.

A large audience of musical people of Cedar Rapids, Iowa, came out to rejoice with Marshall Bidwell on March 12 over the completion of the new Skinner four-manual in the First Presbyterian Church. This instrument gives the thriving Iowa city its largest organ and is attracting attention throughout the state. Mr. Bidwell, who is head of the organ department at Coe College, as well as organist of the First Presbyterian Church, will give two recitals a week until further notice—on Mondays at 5 o'clock and Fridays at 12:30. The first of these recitals was played March 27. On March 17 Walter P. Zimmerman of Chicago, organist of First Church of Christ, Scientist, and of the Chicago Symphony Orchestra, gave a recital on the new organ.

Mr. Bidwell's program, played entirely from memory, consisted of the following selections: "Christmas," Dethier; "Liebestod" (from "Tristan and Isolde"), Wagner; "Morning" (from "Peer Gynt" Suite No. 1), Grieg; "Thou Art the Rock," Mulet; "Le Cygne," Saint-Saens; "Marche-Nocturne," MacMaster; "Ave Maria," Schubert; Hallelujah Chorus from "The Messiah," Handel; Toccata, de Mereaux; Reverie on a familiar hymn; Scotch Fantasia, Macfarlane. He also played several encores and request numbers.

The organ, the complete specification of which was published in The Diapason in August, 1924, has forty-six speaking stops, twenty-six couplers, thirty-five adjustable combination pistons and a number of other accessories, and nearly 3,000 pipes. The display pipes and a part of the case have been preserved from the old Johnson organ, built in 1870. The wind is furnished by a ten horse-power blower. Six different wind-pressures are used—five, six, seven and one-half, eight, ten and fifteen-inch.

### Give Lenten Choral Festivals.

The choir of Grace M. E. Church, Butte, Mont., under the leadership of Edward C. Hall, choirmaster and organist, is giving a series of Lenten choral festivals on famous pictures in the life of Christ. The Rev. Charles F. Wolfe, pastor of the church, is co-operating with the choir by giving sermons on the same topic. Musical numbers taken from all phases of choir literature are used to depict the line of thought. On Feb. 22 the choir gave its monthly choral festival, at which time Mr. Hall played the following program at his vesper organ recital: Prelude and Fugue in E minor, Bach; "Am Meer," Schubert; Adagio Cantabile, Haydn; Meditation, Blair; Festival March, Wallis.

## SIX WEEKS' STUDY UNDER PLEASANT CONDITIONS AT SCRANTON, PA.

Charles M. Courboin will again conduct a master class in organ playing at Scranton, Pa., this summer. The class will continue six weeks, from July 1 to Aug. 15. Registrations are now being made with the secretary. The many inquiries concerning the master class methods demonstrate that organists are eager for an opportunity for further study and the inspiration this class affords.

The master class program includes the study of the classics for interpretative work; the art of orchestral transcriptions; the study of organ construction, and the development of musical criticism. Performance, observation and discussion form the basis of class lessons providing valuable and stimulating experience.

Scranton offers many advantages for organ study. The city is in the mountains, with a notably agreeable climate; it has a number of excellent organs available for the class work, and it is near enough to New York, Philadelphia and other important cities to make observation trips easy.

It is expected that the class will be largely attended this summer. The class secretary is Miss Ellen M. Fulton, 1737 Capouse avenue, Scranton.

### Large Austin for Tulsa.

Trinity Episcopal Church, Tulsa, Okla., has closed a contract for a thirty-three-stop three-manual Austin organ. The instrument will be divided and placed at the sides of the chancel, and the chambers are to be so constructed that part of the organ will be used as a chapel organ and controlled by a separate two-manual console placed in the chapel. George D. Marshall, Kansas City representative, closed the deal.

### Los Angeles "Movie" Players.

The monthly recital and supper of the Los Angeles Theater Organists' Club took place Wednesday evening, March 18, the recital being at the Hollywood Theater and the supper at the Greenwich Village Cafe. The recital was excellent in choice of material and rendition. The following participated: Claude L. Riemer, president; Price Dunlavy, Jr., A. B. Fritz, J. L. Swope, John E. Hill, May H. Kelly and Roy L. Medcalfe.

### Program Before Truette Club.

The Truette Organists' Club of Boston held its fourth meeting of the season at the home of Mr. Truette, Brookline, Feb. 26 and enjoyed a delightful program. Mr. Truette played Guilman's Seventh Sonata and a group consisting of Foote's Oriental Sketch, "A Summer Morning," by Kinder, and the Toccata from Becker's First Sonata. With Mrs. Truette at the piano he also played Guilman's symphonic cantata "Ariane."

## AUSTIN FOUR-MANUAL TO WILLIAMSPORT, PA.

### FOR FIRST PRESBYTERIAN.

Front Will Be a Grille Built by Tiffany of New York—Changes in Building Necessary to Accommodate Instrument.

The Austin Organ Company has been awarded a contract to build a four-manual organ for the First Presbyterian Church of Williamsport, Pa. It is planned not to use the conventional design of front pipes, but to install an elaborate grille to be built by Tiffany, New York. Elisha Fowler and F. B. Austin, Jr., spent two days in Williamsport and arranged the details. A number of changes were necessary in the building to accommodate the large organ.

The specifications are as follows:

#### GREAT ORGAN.

Bourdon (from Pedal), 16 ft., 41 pipes, 61 notes.  
Principal Diapason, 8 ft., 61 pipes.  
Small Diapason, 8 ft., 61 pipes.  
Gross Flöte, 8 ft., 61 pipes.  
\*Clarabella, 8 ft., 61 pipes.  
\*Gemshorn, 8 ft., 61 pipes.  
\*Violoncello, 8 ft., 61 pipes.  
\*Octave, 4 ft., 61 pipes.  
\*Flute, 4 ft., 61 pipes.  
\*Trumpet, 8 ft., 61 pipes.  
Harmonic Tuba (from Solo), 8 ft., 61 notes.

\*Enclosed in Choir box.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 73 pipes.  
Viola d'Orchestre, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Echo Salicional, 8 ft., 73 pipes.  
Flute, 4 ft., 61 pipes.  
Violina, 4 ft., 61 pipes.  
Flautina, 2 ft., 61 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (special chest and tremolo), 8 ft., 61 pipes.  
Tremulant.

#### CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dolce, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 61 notes.  
Tremulant.

#### SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.  
Flauto Major (Pedal Ext.), 8 ft., 12 pipes, 73 notes.  
French Horn, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Tuba Profunda, 16 ft., Harmonic Tuba, 8 ft., and Harmonic Clarion, 4 ft., 85 pipes.  
Cathedral Chimes, 25 bells.  
Cathedral Chimes (Pianissimo), 25 bells.

#### PEDAL ORGAN (Augmented).

Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Viola (Great Ext.), 16 ft., 12 pipes, 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt (from Swell), 16 ft., 32 notes.  
Gross Flöte, 8 ft., 12 pipes, 32 notes.  
Violoncello, 8 ft., 12 pipes, 32 notes.  
Tuba Dolce, 8 ft., 12 pipes, 32 notes.  
Tuba Profunda (from Solo), 16 ft., 32 notes.

## TAKE IN \$1,000 AT RECITAL.

### Performance by Richard Keys Biggs in Florida Sets High Mark.

Richard Keys Biggs set a mark difficult to beat when at his recital in Gesu Church, Miami, Fla., recently the receipts for the performance were above \$1,000. The program on that occasion was as follows: "Carillon," Vierne; Andante from Sonata in A minor, Borowski; Scherzo from First Sonata, Rogers; Finale in B flat, Franck; "In Summer," Stebbins; "Ronde Fancaise," Boellmann; Prelude and Fugue in E minor (Cathedral), Bach; Pastorale, Scarlatti; "To the Rising Sun," Torjussen; Chorale in B minor (First half), Franck; Four French Christmas Carols; "Prayer," Bossi; Toccata from Fifth Symphony, Widor.

Mr. Biggs has been engaged for recitals in thirteen cities and four more bookings have been made for this season. He has played two dedicatory recitals and has seven more pending. Prospects for next season are still more promising, with fourteen recitals already closed and thirty-four under consideration.

George M. Thompson, head of the organ department at the North Carolina College, Greensboro, N. C., is organizing another European tour this summer and has planned what he considers the best itinerary he has yet arranged. Mr. Thompson will sail ahead of the party on the steamer De Grosse and take a few organ lessons from Joseph Bonnet in Paris before the party reaches Europe.





## The Estey Scholarship for The Fontainebleau School of Music

FOR the second year the Estey Organ Company offers to an American organist a scholarship for the 1925 Summer course at the Fontainebleau School of Music, Fontainebleau, France.

The scholarship includes full cost of tuition, living expenses, and transportation from and to the home of the successful candidate.

Again the American Guild of Organists accepts responsibility for selecting the recipient of this scholarship. The award will be made in connection with the regular Fellowship examination of the Guild to the candidate securing the highest grade in the written section of the examination.

Candidates must take both sections of the Fellowship examination. Those who fail in one section and pass in the other section are eligible, provided both sections are taken at this examination. Notice of intention to compete must be filed at the time of registration. The dates for the examination are Thursday, May 14, and Friday, May 15, 1925. Communications on the subject should be addressed to Mr. Frank Wright, 46 Grace Court, Brooklyn, N. Y., Chairman of Examination Committee.

The Fontainebleau School of Music opens on June 25 and continues until September 25. A new three-manual organ and a concert auditorium are additions to the equipment which will be ready when the school opens. For details concerning the instruction, address the School at 119 East 19th Street, New York City.

"In addition to their musical opportunities, the students live and work in one of the most beautiful places in all the world, replete with great historic and artistic traditions. They have the forest and the park for a playground. Such lovely haunts of artists as Barbizon, Moret and Montigny are within easy reach; Paris itself is only an hour away. During the summer important concerts are given for the students by French musicians of the highest standing. To spend a summer in such surroundings and to come in close and daily contact with so highly developed and noble a culture as that of France is a priceless opportunity for American musicians."

**ESTEY ORGAN COMPANY**  
BRATTLEBORO, VERMONT

**ROOSEVELT MEMORIAL  
REACHES LOS ANGELES**

**GREAT WORK BY WURLITZER**

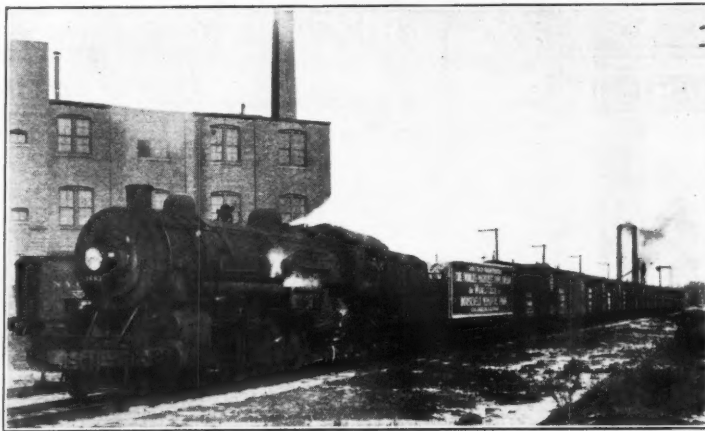
**Large Instrument for Park Being  
Erected After Interesting Tour  
from North Tonawanda  
Across Continent.**

The Rudolph Wurlitzer Company has completed at its factory in North Tonawanda and shipped to the Pacific coast the large organ constructed by it for Roosevelt Memorial Park at Los Angeles. This instrument has attracted widespread attention because of its size and location and some of its special features. It was shipped from North Tonawanda Feb. 16 in a special train of twelve cars and from that time until its arrival in Los Angeles March 6 was the admiration of people all along the route across the continent, by way of St. Louis and Kansas City. H. G. Wittler, manager of the Roosevelt Park Memorial Association, accompanied the train and made short talks at various stopping-places on the qualities and significance of the instrument.

This organ is to go into four specially-built chambers which speak out into the open air and the console is placed 150 feet from the organ in a building specially prepared for it. The wind pressures in this organ are twenty-five, thirty-five and fifty inches and the scale of the pipes used is large, in proportion to the wind pressure. The instrument is blown by a Spencer Orgoblo with a fifty-horsepower motor.

It has taken almost a year to construct this organ and the result has been very satisfactory. The diapasons are declared to be remarkable in the full, round foundation tone they furnish. The strings are majestic in quality. The reeds are brilliant and the builders are looking forward to a wonderful success when this installation is completed in the building prepared for it.

**SPECIAL TRAIN TAKING LARGE WURLITZER TO COAST.**



The scale of the 32-foot diapason is forty-two inches square at the large end of the tapered tube of the CCCC. This is one of the stops that is voiced on fifty-inch wind.

The organ has an automatic player attachment. It will be installed in its own marble building in the Los Angeles park and the console will be in another building seventy-five feet distant, in order that the organist may hear his own music.

The idea of placing an organ in a park dedicated to the memory of Theodore Roosevelt originated from the fact that he often expressed himself as enjoying an organ more than any other instrument.

**Eddy Opens Organ in Old Church.**

Clarence Eddy was engaged among a number of recitals on his latest California trip to give the opening concert on the four-manual Kimball organ rebuilt by the W. W. Kimball Company in the First Presbyterian Church of Oakland, Cal., where Mr. Eddy was organist before he moved back to Chicago several years ago. His recital was played Feb. 17 before an appreciative audience which

included many of his old friends. Walter B. Kennedy is the present organist of this large church. Mr. Eddy's program included: Prelude and Fugue on B-A-C-H, Liszt; "Dedication," Deems Taylor; Third Sonata, Borowski; "The Bells of St. Anne de Beaupre," Russell; "A Cloister Scene," Mason; Allegretto in E flat, Wolstenholme; "A Southern Fantasy," Hawke; "Goin' Home," Dvorak; "Grand Choeur Dialogue," Gigout.

**Dedicated by Mrs. Schroeder.**

The organ built by the Artcraft Company of Santa Monica, Cal., for the First Congregational Church of Eagle Rock, Cal., was dedicated Feb. 15. Mrs. Alice Harrison Schroeder has been appointed organist of this church. She was for some time at Honolulu, as Miss Alice Harrison, playing at the Central Union Church in the Hawaiian City.

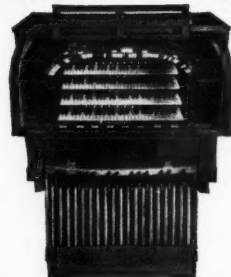
Special musical services were given at the Prytania Street Presbyterian Church of New Orleans on the evenings of March 5 and 8 under the direction of the organist, Jean E. Pasquet. The organ selections included: "Invocation," Guil-

lant; Canzonetta, Federlein; "Marche Champetre," Boex; "Grand Choeur," Claussmann; "Vision," Rheinberger; Pastorale in F, Kullak; "Te Deum Laudamus," Claussmann. With the aid of the Duo-art, the first movement of Saint-Saens' Concerto in G minor was given with piano and organ.

Kenneth E. Runkel, the organist, formerly of Waterloo, Iowa, but more recently at Baylor University, Waco, Tex., has been elected dean of the music school of the university, effective with the next school year. Mr. Runkel was chosen by the trustees to succeed Roy David Brown.

Under the direction of Herbert S. Sammond, the Morning Choral of Brooklyn will give its Easter concert April 16 at the Hotel St. George, with Norman Jolliff, baritone, and Irene Peckham, 12-year-old pianist, assisting. Matthews' choral ballad, "The Slave's Dream," will be the principal number on the program. Mr. Sammond also will conduct concerts of the new Spring Lake Choral Society and the Elizabeth Oratorio Society soon.

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Historical Sketches of the Prominent Firms Engaged in Construction of King of Instruments

### The Rudolph Wurlitzer Manufacturing Company.

The Wurlitzer family has been in the music business for upwards of 200 years. The founder of the large establishment in America, Rudolph Wurlitzer, began his activities in this country in 1856. From that time the sale and manufacture of musical instruments has increased steadily until today the Rudolph Wurlitzer Company is said to be the largest music house in the world.

In 1910 the Wurlitzer Company purchased the plant and patents of the Hope-Jones Organ Company of Elmira, N. Y. Robert Hope-Jones entered its employ and was with the company up to the time of his death in 1914.

Rudolph Wurlitzer, Sr., died in 1914 and the business is carried on by the three sons—Howard E. Wurlitzer, Rudolph H. Wurlitzer and Farny R. Wurlitzer. The organ end of the business has grown tremendously and in the last ten years has caused the size of the factory to be more than quadrupled. The factory at North Tonawanda, N. Y., is ideally situated for the manufacture of organs and is entirely fireproof and up-to-date in every way. In the matter of equipment and modern facilities it ranks among the highest. At present nearly a thousand employes are engaged at the North Tonawanda factory, where all organs are made from the ground up and completely assembled before shipment.

The export trade in organs during the last few years has been very good and shipments have been made to Australia, Belgium and Holland. At the present time organs for England and Spain are in course of construction. The following are a few of the installations made by this company:

Denver, Colo., City Auditorium, four manuals and echo.

Philadelphia, Pa., Grace Baptist Temple, four manuals.

Buffalo, N. Y., Hotel Statler, two organs of three manuals.

Utica, N. Y., First Presbyterian Church, three manuals and echo.

Tuscaloosa, Ala., First Presbyterian Church, three manuals and echo.

Binghamton, N. Y., Elks' Lodge, three manuals.

New York City, Elks' Lodge, three manuals.

Los Angeles, Cal., Metropolitan Theater, four manuals and echo.

Los Angeles, Cal., Egyptian Theater, three manuals.

Chicago, Chicago Theater, four manuals.

Chicago, Tivoli Theater, three manuals.

New York, Rivoli Theater, three manuals.

St. Louis, Mo., Missouri Theater, four manuals.

San Francisco, Cal., Granada Theater, four manuals and echo.

San Francisco, Cal., California Theater, four manuals and echo.

The company has never had any labor disputes in the history of its business and many advantages are given employes, with the result that

harmony is the keynote in the running of the factory. The financial status of the company is the very highest.

Apart from the fine factory at North Tonawanda the company has plants at Chicago and De Kalb, Ill., and a chain of retail stores in the principal cities from Boston to Los Angeles.

### Much Work by C. M. Topliff.

C. M. Topliff of Rochester, N. Y., has moved and remodeled the large three-manual electric organ in the Protestant chapel of the New York State Industrial school at Industry, N. Y., making additions and improvements to the action. He has overhauled the three-manual in St. Patrick's Cathedral in Rochester, placing new leather on all the pneumatic action. He has also rebuilt the two-manual in the North Presbyterian Church, moved the console and changed the pneumatic action to electric, making additions in the way of new stops, and has rebuilt and added a second manual to the organ in the Second Reformed Church. Mr. Topliff recently moved and rebuilt the organ for the large new St. Augustine's Catholic Church, Rochester, making it a divided organ, placing the console in the center, and added chimes and a vox humana. He rebuilt the Roosevelt organ in the First Baptist Church. This was considered the best organ in the city for a number of years. He has brought the console down from the gallery and placed it on the lower floor at one end of the pulpit. All of the stops have been carried up to seventy-three notes.

### Clarence Eddy in Denver.

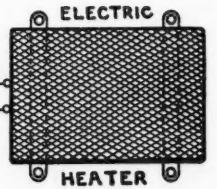
Clarence Eddy gave a recital on the new three-manual Möller organ in the Park Hill Methodist Church, Denver, Colo., Feb. 27 and was heard by an appreciative audience, which, although not large, included many of the principal musicians of Denver. It was recalled by one of those in the audience that just thirty-six years ago Mr. Eddy opened the large organ in what was then the new Trinity Church of Denver. His program Feb. 27 was as follows: Prelude and Fugue on B-a-c-h, Liszt; "Dedication," Deems Taylor; Third Sonata, Borowski; "The Bells of St. Anne de Beaupre," Russell; "A Cloister Scene," Mason; Allegretto in E flat, Wolstenholme; "A Southern Fantasy," Hawke; "Goin' Home," Dvorak - Clough - Leighter; "Grand Choeur Dialogue," Gigout

### J. Fischer & Bro. Will Move.

The well-known music publishing house of J. Fischer & Bro. will occupy a new and more central location in New York City May 1. After a stay of forty-one years at the present address in Bible House the establishment will take up its headquarters at 113-119 West Fortieth street. This will give the Fischer firm a place near the Grand Central station and close to the homes of other publishers in the uptown district.



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**Southern California News**

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., March 14.—Perhaps the most important event of the month has been the visit of Clarence Eddy, the dean of American organists and the champion of the American composer. It is ten or twelve years since he had played here and his many friends and admirers turned out in force to hear him. Feb. 15 he presided at the console of the new Skinner organ in the First Methodist Church, Long Beach. This was the first time the organ had been used and the church was filled to overflowing. In the evening he played a recital in connection with the regular service. Monday evening he played at Angelus Temple, where there is a good Kimball organ. This building seats 5,000 people and there were few vacant seats. This recital was also "on the air" and a number of people have told me that it went over splendidly. Tuesday evening he gave another recital on the large Robert-Morton organ in Bovard Auditorium, University of Southern California. While here Mr. Eddy was entertained by the local chapter of the A. G. O. and two or three other organizations. Altogether he had a strenuous five days.

An excellent concert by the choir of St. Paul's Cathedral was given in the cathedral house Feb. 24. The organist and choirmaster, Dudley Warner Fitch, under whose direction the concert was given, has done excellent work with the choir since he came to the cathedral eighteen months ago and the concert was a great success. The singing of the boys in "A Ronde" of Macfarlane and "The Lark now Leaves His Watery Nest" of Parker was especially good. Mr. Fitch gives a short recital before the evening service each Sunday.

The March meeting of the A. G. O. was held in the new St. John's Church, which has recently been consecrated. The service was under the direction of Roland Diggle, the organist and choirmaster, who was also one of the recitalists, the other being Percy Shaul Hallett, organist and choirmaster of All Saints' Church, Pasadena. The choir sang J. E. West's Magnificat in E flat and Waddington's "Father of Mercies." Mr. Diggle played the Chorale Fantasy on the tune "Heinlein" by Wallace; Lullaby, Lemare, and Intermezzo from Sixth Symphony, Widor, and Mr. Hallett played "Invocation," Harris; Adagio, Fifth Sonata, Guilman; Chorale Prelude, Karg-Elert; Romance in D flat, Lemare, and a Handel Chorus. The fine Skinner organ was heard to advantage and many present gave it a try-out after the service.

Among the new organs being installed in the city are the large Kilgen in St. Vincent's Roman Catholic Church, the Estey in the Polytechnic High School and the Skinner in the Hollywood High School. These will all be ready within the next two months and we are looking forward to hearing them.

The first recital on the new Skinner organ in the Methodist Church at Long Beach was given by Roland Diggle March 3. This organ is splendidly placed and is a joy to play. I am told that they have received forty applications for the organist's position. Those wishing to come to California take due notice and govern yourselves accordingly.

There is some talk of building a hotel here for organ salesmen—there are so many in town that the high-priced hotels can't take care of them (they always stay at the best hotel). Churches thinking of installing organs are giving out numbers to the salesmen. Then they get their committees together and see 'em at the rate of fifty a day. Some of the builders are holding out wonderful inducements. One firm says that with the first six organs they sell in southern California

they will give the organist a six-room house, another offers a \$40,000 organ for \$16,000, just to get an organ in Los Angeles, you know; another gives a share of oil stock with each organ pipe, and I have heard another mention something about a bootlegger. However, it is a great life and they are all selling the finest organ that money can buy.

Morton F. Mason, organist of the First Presbyterian Church of Pasadena, is going around all smiles these days owing to the fact that his fine organ is to be enlarged. The work is being done by the Spencer Organ Company of Pasadena and calls for the addition of six or seven stops. The tuba is to be imported from England. It will be a Harrison & Harrison of the same scale as that which Mr. Hallett imported for his organ at All Saints'.

An interesting visitor during the last few weeks was Walter Roberts, an Australian organist who is on his way home after a year's leave of absence spent in England and America. He seems to have made the most of his time, for he has been everywhere and heard everybody. I should like to tell you what he said regarding organists and organs in America, but it would take up too much space. In England he seemed especially pleased with the work of Dr. Henry G. Ley of Oxford, Harold Darke of London and the new city organist of Birmingham, G. D. Cunningham. He considers Dr. Ley one of the finest organists before the public. He told me of a recital he heard in Westminster Cathedral by Quentin M. Maclean, organist of the Shepherd's Bush Pavilion. The program was so unusual for a theater organist that I want to give it in full: Trio-Sonata No. 3, Bach; Petite Pastorale, Ravel; Minuet, Hollins; Toccata, Purcell; Scherzo from Second Symphony, Vierne; Chorale from Seventh Symphony, Widor; Sonata No. 2 (complete), Reger.

Ernest Douglas, the organist and choirmaster of St. Matthias' Church, has returned from a short trip east. He heard a number of organists, but said the outstanding event was the playing of Bossi in his concerto at Wanamaker's. Mr. Douglas' new mass will be published by G. Schirmer in the near future.

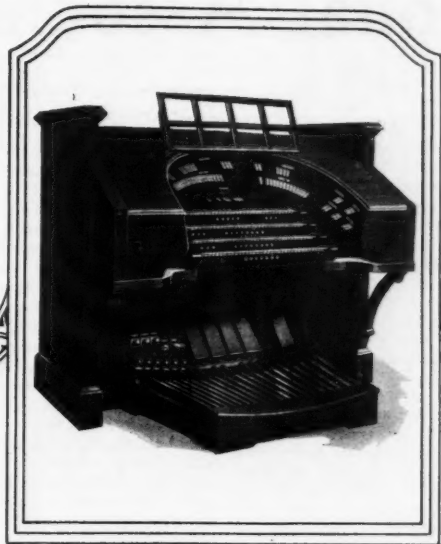
On March 10 I heard a most enjoyable recital by Arnold Dann on the organ in the First Methodist Church, Pasadena. The Skinner here is one of the best on the coast and Mr. Dann handles it in fine style. The Bach Toccata and Fugue in D minor, the "Finlandia" and Herbert Arnold Smith's tone poem, "The Sea," came off splendidly, and the smaller numbers were played with nice finish. Altogether Mr. Dann, who is a newcomer here, showed himself a worthy addition to the ranks of local organists.

A new data book containing prices and weights of sheet brass, brass rod, wire, condenser tubes and seamless brass and copper tubes has been issued by and copies may be obtained free from the Bridgeport Brass Company, Bridgeport, Conn.

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# National Association of Organists Section

WILLARD IRVING NEVINS, ASSOCIATE EDITOR

## NATIONAL ASSOCIATION OF ORGANISTS.

President—T. Tertius Noble, 121 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, 459 East Twenty-second street, Brooklyn, N. Y.

Treasurer—Hugh Porter, 14 East Thirtieth street, New York City.

Dues for 1925 are coming in rapidly, but if you have overlooked your bill, please attend to it at once and thus save any possibility of being cut off from your subscription to The Diapason. We wish to be fair to all, but there is a time limit to the continuance of our official magazine.

A new edition of our "Aims and Objects" is being prepared and will soon be ready for distribution. The first edition proved to be very popular, and undoubtedly gave many their first information regarding activities and plans of our organization. If you can use a number of copies of the revised edition, please send your request to headquarters and they will be mailed to you. If you can arrange to place copies in clubs, libraries or music houses, we shall be glad to hear from you.

The March issue of the Cipher, the Camden chapter news sheet, showed that it had grown in one month from two to three pages of news. They also continue to grow in membership down in that Jersey town, and we are sure much of the credit goes to the progressive president, Howard S. Tussey. Camden in its short N. A. O. life seems to be upholding the traditions of New Jersey.

A special committee met March 14 to consider plans for the formation of new councils in states where there are none at present. The states were divided among the members and a campaign will be opened to build up full state organizations wherever such a plan is deemed wise.

It would be hard to estimate the value of a state organization where there are many local chapters to carry on a program for each community. If we can give every organist an opportunity of appearing in recitals with his fellow organists, and of discussing church problems, we will build up a new enthusiasm in our profession. We wonder if this competitive spirit, brought out in the various chapter recitals, will not tend to create an interest in organ playing which will make our players as a whole second to none in the world. We know what competitive choral singing did for the choirs of England and there is no reason why the meetings of our local chapters will not raise the standard of organ playing in our country. We hope you will cooperate in the formation of new state councils and we know that we all shall benefit from the expansion of our national and state activities.

### Camden Chapter.

On Feb. 24 our club gave its second members' recital. Those participating were Miss Madelon B. Todd, A. A. G. O., organist of the Collingswood Presbyterian Church; Forrest R. Newmeyer, organist and choirmaster of the North Baptist Church of Camden, and Charles T. Maclary, organist of the First Methodist Church of Collingswood. They were assisted by the Haddonfield Ladies' Choral, conducted by Mrs. F. Marie Wesbroom Dager, organist of the Haddonfield Presbyterian Church.

Mr. Newmeyer, playing on his home ground, opened the program with "Finlandia," by Sibelius. Later he played Bach's Fugue in D major and "Marche Champetre," by Boex. In contrast to "Finlandia," Mr. Maclary played the "Meditation" by Borowski. The next number by Mr. Maclary was "Variations de Concert," by Bonnet. He finished with two short num-

bers, "Song of the Nightingale," by Saint-Saens, and "Russian Boatmen's Song," arranged by Eddy.

The third recitalist, Miss Madelon B. Todd, played for her first number the Intermezzo from the Sixth Symphony, by Widor. Next she played "Berceuse," by Guilmant, and closed with the Concert Overture by Kinder.

The Ladies' Choral was a delight. Probably their most pleasing number was the "Ave Maria" of Schubert. A violin obligato was played by Frances Codling Campbell. They sang also "The Swan," by Saint-Saens, with violin obligato, and "Invictus," by Huhn. The chorus displayed a good balance of parts and a lovely tone. Mrs. Seybold, chairman of the program committee, deserves credit for this successful concert.

The "feast of good things" promised in our last issue certainly materialized at the February meeting. Miss Isabel Ferris made a few remarks setting forth the value of special music as a means of increasing attendance at Sunday evening services and proceeded to give an illustration of what can be done by a choir and an organ, with the assistance of a violin and cello. The choir was from the Central Congregational Church, Philadelphia, where Miss Ferris is director, and the instruments were played by Miss Florence Haele and Miss Katherine Crouth, respectively. The program was as follows: "Consolation," Matthews; "O Day of Christ," Bartlett; Trio, "Exaltation," Dickinson; "By Early Morning Light," 1675; "Hosanna," Granier; "Song of the Dale," Sandby; "The Soul's Rejoicing in the Resurrection," 1657; "When the Morn Was Breaking," Polish Folk Song; "Meditation," Harrat.

The music was followed by a few earnest remarks from Dr. Harrar, pastor of the First Baptist Church, and a word or two from Henry S. Fry, who, we are glad to note, is becoming a regular visitor in our chapter.

HOWARD S. TUSSEY,  
President.

### Central New Jersey.

Discussion of the purpose and kind of music to be used in church services marked a meeting of the chapter March 2 at Gethsemane Baptist Church, Trenton. The main object of the society is to raise the standard of music in churches and to create a better understanding and co-operation between the clergy and organists. The Rev. Peter K. Emmons, chaplain of the chapter; the Rev. P. Vanis Slawter, pastor of Gethsemane Church; E. A. Mueller, Paul Ambrose, George I. Tilton and others took part in the discussion. Following the business meeting Miss Isabel Hill, organist of the church, gave a delightful recital. Her numbers included the Allegro Assai from the Fourth Sonata, by Guilmant; "Russian Boatmen's Song on the River Volga," arranged by Eddy, and the Finale from "Prince Igor," Borodin.

Six organists from nearby towns joined the chapter: Raymond Rudy, Trinity Episcopal, Princeton; Miss Margaret Blackwell, Princeton; Miss Elsie Johnson, Morrisville, Pa.; Miss Elizabeth Nelson, Bordentown; Mrs. Gertrude Scudder, Lawrenceville, and Mrs. Charles T. Woodward, English-town.

E. G. MYERS, secretary.

### Delaware Chapter.

A public recital was given by the Delaware chapter in Union M. E. Church, Wilmington, under the direction of Miss Elizabeth Johnson, organist of the church, assisted by the choir, Edward Hobbs, tenor, and members of the students' orchestra under the direction of Miss Edna Bradfield. Organ numbers were given by Miss Johnson and Miss Elizabeth Connell of the Silver Brook M. E. Church. After the recital there was a social hour and business meeting, with T. Leslie Carpenter, Mus. B., the new president, presiding. It was decided to have a round-table dinner in

March and a recital at Old Swedes' Episcopal Church April 16 under direction of Edward Catlin, organist.

Wilmer Calvin Highfield, secretary of the chapter, has been appointed organist-director of the Delaware Avenue Baptist Church in Wilmington, with Ralph Hughes as assistant. This is the largest Baptist church in Wilmington. Mr. Highfield served as organist of this church a number of years ago, but has been organist and director of the Harrison Street M. E. Church for eighteen years.

A large Möller organ is being installed in St. Paul's M. E. Church, Wilmington. When completed it will be the largest organ in Delaware. It will be divided, part of it being near the pulpit and the rest in the gallery at the back of the church. Miss Sarah Hudson White, treasurer of the chapter, is organist of this church.

WILMER CALVIN HIGHFIELD,  
Secretary.

### Executive Committee.

The executive committee met at headquarters for the March meeting on Monday, March 9. Mr. Noble gave a report of the 1,000th recital of Mr. Baldwin at the City College, at which time Dr. William C. Carl presented the congratulations of the N. A. O. The reports of the various states were heard and it was voted that a special meeting be held at which plans for the formation of new state councils should be discussed. It was also voted that the latest edition of the "Aims and Objects" should be revised.

Details of the annual convention were reviewed and a special meeting was called for Saturday, March 14.

The executive committee joined in a message of sympathy to Mrs. Bruce S. Keator upon learning of the sud-

den death of Dr. Keator on Sunday, March 8.

### Kentucky Council.

A musical service was given at the First Presbyterian Church, New Albany, Ind., Jan. 17. Miss Elizabeth Hedden, organist, accompanied the vocal numbers. A string quartet played the Prelude to "The Deluge" of Saint-Saens and the Andante Cantabile, Op. 11, of Tchaikowsky. The combined choirs rendered Gounod's "By Babylon's Wave" and Barnby's "Ninety-first Psalm." Mrs. William Scott and Miss Anna Jacobs were the visiting organists. Each gave a group of numbers.

W. E. PILCHER, JR., President.

### Union-Essex Chapter.

The monthly meeting of the chapter was held at the Central Baptist Church, Elizabeth, March 9. After the business the meeting was turned over by the president, Miss Jane Whittemore, to the president of the program committee, Miss Roxane Love of Plainfield, who introduced the speaker of the evening, Le Roy Warren of Plainfield. Two members of Mr. Warren's choir, Miss Schmidt, contralto, and Mr. Oxe, bass, each sang two solos, followed by a duet. After a most interesting talk by Mr. Warren the members of the chapter and other friends were invited to the dining room of the parish house, where refreshments were served.

### Rhode Island Chapter.

Two new members joined our chapter during the last month: Helen S. Smith, Woonsocket, and Aurele J. Forest, of the Strand Theater, Providence.

M. C. BALLOU,  
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## Among the Organists of New York City

By RALPH A. HARRIS.

New York, March 18.—Firmin Swinnen, the celebrated Belgian-American organist, gave a recital at the Wanamaker Auditorium Wednesday afternoon, March 4. He was assisted by Marcel Grandjany, harpist. Mr. Swinnen is well known in musical circles of New York as former organist of both the Rivoli and Rialto theaters.

The Finale from the "New World" Symphony by Dvorak was the opening number of his program, played with that delightful crispness and poetic feeling so characteristic of this artist. Throughout the heavy fortissimo chords both at the beginning and ending of this number one could not lose sight of the theme, kept to the fore by subtle staccato and legato effects. No opportunities for variety of tone, color or contrasting timbres in solo passages escaped him. The whole program showed his familiarity with the infinite resources of this instrument.

Other organ numbers were the Scherzo from the Fourth Symphony, Widor, giving a brilliant display of various solo stops; "The Swan," by C. A. Stebbins, a tone picture inspired by Tennyson's famous poem; Schubert's Ballad in C minor, "The Music Box," by Liadoff, and an original oriental sketch, "Chinoiserie." The allegro vivace from Widor's Fifth Symphony closed the program, in which Mr. Swinnen played his own pedal cadenza, composed some years ago for an organ-orchestral setting arranged by Frank Stewart Adams.

Mr. Swinnen was born in 1885 in Montaigu, Belgium, and graduated from the Royal Conservatory at Antwerp in 1906, winning the Callaerts prize, and from the Ecole de Musique Religieuse at Malines. He became organist of St. Walpurgis' Church in Antwerp. Escaping from that city during the bombardment in 1914, he gave 260 recitals in England for Belgian war charities. He came to New York in 1916 and immediately won recognition through his brilliant playing at the Rialto and the Rivoli. Later he moved to Philadelphia. At present he is private organist for P. S. duPont at Wilmington, Del. Since 1922 he has been a naturalized American citizen.

Palmer Christian gave his first New York organ recital on Thursday afternoon, March 12, at the Wanamaker Auditorium. Mr. Christian, known throughout the continent as a concert organist of the first rank, appeared here recently in the gala organ-orchestra concert with Dupre, Courboin and Bossi, playing with the New York Philharmonic Orchestra under Henry Hadley. He is at present organist at the University of Michigan, Ann Arbor, and was for some time municipal organist at Denver. His student days were spent with Clarence Dickinson, Chicago; Straube in Leipzig, and Guilman in Paris.

His program at this recital was well chosen, from representatives of all schools, both classic and modern, including: Allegro con Fuoco, deBoeck; "Benediction," Karg-Elert; "Sportive Fawns," d'Antalfy; "Legend" and "The Fountain," DeLamarter; Prelude and Fugue in D major, Bach; Andante from Sonata in G, Elgar; Scherzo from "Storm King" Symphony, Dickinson; "Beatitude" from "Scenes from the Life of St. Francis," Bossi; Prelude to "La Demoiselle Elue," Debussy, and the toccata, "Thou Art the Rock," Mulet.

The Prelude and Fugue in D major, one of the most popular of the Bach numbers, was played in a crisp staccato style, and with a regular and steady rhythm, quite different from other performances we have heard this season. The Dickinson number is one of the masterpieces of American composition, and was splendidly interpreted; the scherzo is intended to suggest a midnight revelry of hobgoblins.

Mr. Christian exhibited his poetic and imaginative powers to the full in

the DeLamarter "Legend" and "Fountain." The harmony suggested an oriental atmosphere—the first "a dream of feuds and horrid spells..." and the second a fountain playing in the sunlight. These two numbers are from a suite, "A Chinese Garden," in manuscript, dedicated to Mr. Christian.

John Priest gave a recital on the new Skinner organ in the B. S. Moss Colony Theater March 11 under the auspices of the National Association of Organists and the Society of Theater Organists. The organ, consisting of thirty-eight speaking stops, all of which are duplexed, is placed on the two sides of the proscenium arch, with an echo organ in the dome of the theater. It also contains all modern orchestral traps, including a remarkable "thunder" stop.

Pagella's First Sonata, in five movements, was the opening number, followed by Noble's "Gloria Domini." Bach's Prelude and Fugue in A minor was played with much variety of expression and in a very free rhythm; the registration was more suggestive of the orchestra than of the diapason tone so frequently used in these compositions by church organists. The "Ave Maria" by Bossi is a delightful bit of distinctly ecclesiastical music, quite modal, and yet with modern touches here and there; in this he had extensive use of the beautiful harp stop.

The "Danse Macabre" by Saint-Saens was given in true orchestral style, very crisp and well interpreted. This piece displayed the drums and traps, as well as the "thunder" stop. Other numbers were the Prelude and also the Prelude to the Third Act from "Tristan," Wagner; "Elfentanz," Johnson, and "Echo," Yon, which displayed the effectiveness of the echo organ in the dome. The program closed with the First Concert Study by Yon.

Mr. Priest has attracted much attention as a theater organist and is well known for his remarkable interpretative powers. His technique and knowledge of the instrument, with tasteful registration and always a perfect balance of tone, made this one of the best recitals of the season.

Henschel's "Stabat Mater" was given at the Cathedral of St. John the Divine Sunday evening, March 1, by the cathedral choir under the direction of Dr. Miles Farrow, with Channing Lefebvre at the organ. The soloists were those of St. Bartholomew's Church, Miss Grace Kerns, Mrs. Benedict-Jones, Arthur Kraft and Frank Cuthbert. At the beginning of the service selections from Lotti's "Credo" were sung by the choir in the Chapel of St. Saviour, directly behind the high altar. The acoustic properties of the cathedral lend themselves admirably to this manner of rendering the ancient polyphonic music, giving it what is difficult to attain in America—a true cathedral atmosphere.

An arrangement of Mendelssohn's First Sonata for organ, chorus and solo voices by Dr. Mauro-Cottone was given by the choir of St. Bartholomew's Church under the direction of David McK. Williams Sunday afternoon, March 1. This setting is unique in that not a note of the original organ score has been altered or omitted. The composition is in four movements.

Willard Irving Nevins, organist and choirmaster of the Lutheran Church of the Good Shepherd, Brooklyn, and instructor at the Guilman Organ School, gave the opening recital on the new Odell organ in the Central Baptist Church, Trenton, N. J., on the evening of March 3. The organ is a large two-manual, with chimes and harp, and is pronounced a very beautiful instrument. Mr. Nevins' program included the Fantasia in G minor, Bach; Fountain Reverie, Fletcher; Gavotte, Wesley; First movement from the Sixth Sonata, Guilman; Sketch, Schumann; "Chant sans Paroles," Bonnet; "Liebestod," from "Tristan and Isolde," Wagner, and "Eventide," Frysinger.

Miss Carrie M. Cramp, organist of the Ninth Church of Christ, Scientist, gave a recital at the Town Hall under the auspices of the League for Political Education on Friday evening,

March 13. Miss Cramp is doing excellent work as a concert organist and has an enthusiastic audience wherever she appears. She will give two lecture recitals on "The Organ of Today" to the music students of Columbia University at the Town Hall on the mornings of March 31 and April 2. Miss Cramp is also scheduled to appear in three recitals at the Academy of Music, Brooklyn, in April, under the auspices of the Institute of Arts and Sciences.

An "organists' open meeting" was held at the Town Hall by the Washington Heights Musical Club March 19. A program of vocal, violin, cello, piano and organ music was given. A. Ruth Barrett and Lilian Carpenter were the organists. Miss Barrett played the Sonata in the Style of Handel, Wolstenholme; Festival March, Huss; Fountain Reverie, Fletcher, and the Finale from the Second Symphony, Widor. Miss Carpenter's numbers were the "Grande Piece Symphonique," Franck, and two Guilman compositions—Meditation in F sharp minor and Finale from First Organ Sonata. The Washington Heights Musical Club, an organization of musicians residing up-town, in the Washington Heights district, is doing a great deal, not only in presenting the best music to its audiences, but in promoting sociability among the various branches of the musical profession.

Marta Elizabeth Klein is giving a Lenten series of five organ recitals at the Central Branch Y. W. C. A. on Fridays at noon. On March 20 she played a program of Bach compositions.

In the London Musical Times for February Harvey Grace comments very favorably on an article in The Diapason recently by Dr. Alfred Whitehead, F. R. C. O., the Montreal organist, on the F. R. C. O. examinations. It is a pleasure to see the attention received by suggestions from this side of the water from the powers-that-be of the organ world of England.

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# RECITAL PROGRAMS

**Rollo F. Maitland, F. A. G. O., Philadelphia, Pa.**—Mr. Maitland played the following numbers at the Tioga Presbyterian Church Jan. 22: "Hosannah," Dubois; Adagio in A minor, Bach; Toccata in F, Bach; Scherzo Symphonique, Miller; "The Bells of St. Anne de Beaupre," Russell; Caprice, Kinder; "Indian Summer," Herbert; Improvisation; Overture, "Merry Wives of Windsor," Nicolai.

At the commencement exercises of the Philadelphia High School for Girls, held at Central High School Jan. 28, Mr. Maitland played the following: Concert Overture in A, Maitland; Nocturne in F sharp, Chopin; "Cherubs at Play," Frances McCollin; Toccata, "Suite Gothique," Boellmann; Ballade and Polonaise, Vieuxtemps; "Marche Militaire," D. D. Wood.

At the commencement of the Central High School Jan. 30 he played: Overture, "Orpheus," Offenbach; Festival March in D, Smart; "Ave Maria," Schubert; Southern Rhapsody, Hosmer; "Invitation to the Dance," Weber; Allegretto from Eighth Symphony, Beethoven; "Marche Militaire," Schubert.

Mr. Maitland played a recital on the community organ in the high school at Williamsport, Pa., Feb. 19, offering the following: Overture, "A Midsummer Night's Dream," Mendelssohn; Adagio in A minor, Bach; Caprice, "The Brook," Dethier; Canonetta, S. Marguerite Maitland; "The Bells of St. Anne de Beaupre," Russell; Southern Rhapsody, Hosmer; "Liebestraum," No. 3, Liszt; Humoresque, Dvorak; Minuet, Boccherini; Spinning Song, Mendelssohn; Improvisation; "Marche Slav," Tschalkowsky.

Mr. Maitland played the following numbers in the North Presbyterian Church, Binghamton, N. Y., March 19: Overture, "Midsummer Night's Dream," Mendelssohn; Adagio in A minor, Bach; Toccata in F, Bach; Canonetta, S. Marguerite Maitland; Caprice, "The Brook," Dethier; "The Bells of St. Anne de Beaupre," Russell; Scherzo Symphonique, R. K. Miller; "Liebestraum," Liszt; Minuet, Boccherini; Spinning Song, Mendelssohn; "Marche Slav," Tschalkowsky.

**Firmin Swinnen, Philadelphia, Pa.**—Mr. Swinnen, the concert organist and private organist to P. S. du Pont, gave the seventh municipal concert at the Springfield, Mass., Auditorium March 10. His performance was so much appreciated that he was immediately engaged for another recital. His program was as follows: "Finlandia," Sibelius; Andante Cantabile, Nardini; "Chinoiserie," Swinnen; "The Swan," Stebbins; Allegro Vivace from Symphony 5, Widor; "Une Tabatiere a Musique," Liadoff; Scherzo from Symphony 4, Widor; Ballade in C minor, Schubert; Sixth Sonata, Mendelssohn.

In a recital at St. Luke's Church, Stanton, Pa., Feb. 19, Mr. Swinnen played: Toccata and Fugue in D minor, Bach; Minuet, in A, Boccherini; "The Swan," Stebbins; "Piece Heroique," Franck; "Une Tabatiere a Musique," Liadoff; Scherzo from Symphony 4, Widor; Ballade in C minor, Schubert; Symphony "From the New World" (Largo and Finale), Dvorak.

In a recital at Longwood, Mr. du Pont's residence near Wilmington, Del., March 8, Mr. Swinnen played: "Pomp and Circumstance" March, Elgar; Minuet in G, Beethoven; Cradle Song, Brahms; "Chant Russe" (from Violin Concerto), Lalo; "Finlandia," Sibelius; Grusian Song, Rachmaninoff; Serenade from "Les Millions d'Arlequin," Drigo; "New World" Symphony (Largo and Finale), Dvorak; Norwegian Dance, Grieg; "Goodby," Tosti; Finale from Symphony Pathetique, Tschalkowsky; Barcarolle, "June," Tschalkowsky; "Marche de Fete," Callaerts.

**Emory L. Gallup, Grand Rapids, Mich.**—In a recital at the Fountain Street Baptist Church Feb. 26 Mr. Gallup played: Offertory in D minor, Batiste; Largo (from "Xerxes"), Handel; Fugue in D major, Bach; Spring Song, Mendelssohn; Chorale (E major), Jongen; "In the Morning" (from the "Peer Gynt" Suite), Grieg; "Deep River," Negro Spiritual; "Pilgrims' Chorus" (from "Tannhauser"), Wagner; "The Brook," Dethier; "The Question and the Answer," Wolstenholme; Finale (from Fourth Symphony), Widor.

Mr. Gallup gave a benefit recital for Blodgett Memorial Hospital at the home of Mr. and Mrs. John Duffy March 19. The following program was presented: Prelude and Fugue in E minor, Bach; Adagio in A minor, Bach; Minuet, Boccherini; "Träumerel," Schumann; Largo (from the "New World" Symphony), Dvorak; Minuet, Beethoven; Communion in G, Batiste; Lento assai (from the Seventh Sonata), Gullmant; Swedish Wedding March, Södermann.

Feb. 19 Mr. Gallup played the following program before the Michigan State Bar Association: Entree and Cantabile (from Seventh Sonata), Gullmant; Andante Maestoso (from Fourth Concerto), Handel; "The Question and the Answer," Wolstenholme; Chorale, Jongen; Meditation and Toccata, d'Evry.

**Ernest Mac Millan, Mus. D., F. R. C. O., Toronto, Ont.**—A series of five Bach recitals is being given by Dr. MacMillan at the Timothy Eaton Memorial Church on Saturday afternoons. The series, which was begun Feb. 28, will close with the performance April 4. Following are the March programs:

March 7—Toccata and Fugue in F major; Three Chorale Preludes on "To God alone Give Thanks and Praise"; Fantasia and Fugue in C minor; Prelude and Fugue in A major; Trio-Sonata, No. 4, in E minor; Prelude and Fugue in D major.

March 21—Toccata and Fugue in D minor; Seven Short Chorale Preludes:

"Now Is Our Salvation Come," "In Thee Have I Put My Trust, O Lord," "Through Adam's Fall Debased," "Our Father Which Art in Heaven," "When We Are in Our Deepest Need," "Rejoice Together, Christian Men" and "We All Believe in One God, the Creator"; Prelude and Fugue in C major; Trio-Sonata No. 5, in C major; Prelude and Fugue in E minor (The "Wedge" Fugue).

March 28—Prelude and Fugue in A minor; Five Chorale Preludes; "Out of the Depths," "Blessed Jesu, We Are Here," "By the Waters of Babylon," "Ah! Whither Shall I Fly?" and "In Thee Is Joy"; Pastoral in F, four movements; Trio-Sonata No. 6, in G major; Fantasia and Fugue in G minor.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.**—In his recital at Trinity Cathedral March 2 Mr. Kraft presented these offerings: Allegro from Second Sonata, Reuchsel; Communion, Gignout; Roulade, Bingham; Fugue in E flat, Bach; Prelude in E, Dethier; Cantilena, McKinley; Prelude, Samazeuilh; "Eifentanz," Johnson; "Sunrise," Jacob; Toccata from Fifth Symphony, Widor.

**Wilhelm Middelschulte, Chicago.**—In a recital Feb. 23 at Grace Presbyterian Church, Peoria, Ill., Mr. Middelschulte's program was as follows: Allegro, Rheinberger; Adagio (from Piano Concerto), Beethoven; Sonata, C major (with cadenza by Middelschulte), Mozart; Allegretto, Mendelssohn; Allegro Cantabile, Widor; Scherzo, Gullmant; Concerto (D minor), Vivaldi-Bach; "Dreams," Wagner; "Moonlight," Schellinger; "Contrasts," Brown; Bohemian Rhapsody, Smrz; Capriccio, Smrz; "Memories," Scholin; Finale, Handel; "Perpetuum Mobile," Middelschulte; Passacaglia in D minor, Middelschulte.

**Kate Elizabeth Fox, F. A. G. O., Watertown, N. Y.**—Mrs. Fox played the following program in a recital at the First Presbyterian Church under the auspices of the Watertown Morning Musicales March 2: Allegro ma non troppo (Sonata 1), Borowski; Serenade, Bachmaninoff; Scherzo (Sonata 1, in G minor), Becker; Air for G String, Bach; "Romance sans Paroles," Bonnet; Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; "In the Church" (from "Slovak Suite"), Novak; Fugue (from Sonata in C minor), Reubke.

**Alfred E. Whitehead, F. R. C. O., Montreal, Quebec.**—Dr. Whitehead gave two recitals on Saturday afternoons in March, with the assistance of the cathedral choir, at Christ Church Cathedral. The programs follow:

March 21—Sonata in D minor, Rheinberger; Fantasia in E flat, Saint-Saens; Three Silhouettes, Rebikoff; Evensong, Bairstow; Reverie, Bonnet; "Piece Heroique," Franck.

March 28—Prelude in E flat major, Bach; Scherzo from Sonata in C minor, Gullmant; Magnificat in D minor, Walmsley; Largo from "New World" Symphony, Dvorak; Prelude and Fugue in C minor, Mendelssohn.

In a recital at the Montreal West Presbyterian Church March 2, on the new organ, Dr. Whitehead played: Prelude in E minor, Bach; Concerto in G major (Grave and Allegro), Stanley; Evensong, Bairstow; Fantasia in F major, Best; "Orientale," Lullaby and Caprice, Rebikoff; Fantasia in E flat, Saint-Saens; Cantilena in A minor, Salome; "Hosannah," Dubois.

**Carleton H. Bullis, A. A. G. O., Cleveland, Ohio.**—Sunday morning recitals preceding the service at the Temple have been as follows:

March 1—Prayer, Callaerts; Prelude and Fugue in E minor, Bach; Meditation from "Thais," Massenet; "Jubilate Amen," Kinder; Intermezzo, Major.

March 8—"Melodia," Reger; Song of Sorrow, Nevin; Song of Joy, Frysinger; "Fiat Lux," Dubois; "Adoration," Borowski.

March 15—Largo, Handel; Gavotte, Durand; Sonata 3, Gullmant; "Morning Thought" (Allegro, Adagio, Fugue), Wrightson.

March 22—"Chant de Bonheur," Lemare; Spring Song, Mendelssohn; Concert Overture, Faulkes; Communion in E minor, Batiste.

March 28—"Dreams," Wagner; Allegro, Adagio, Fanfare (from "Sonata Pontificale"), Lemmens; Prelude, Capocci.

At a memorial service of the Knights of Pythias held at the Temple on the afternoon of Feb. 15, Mr. Bullis gave a recital before the service and played organ solo numbers during the service. This was the first open meeting held in the new Temple to which the public at large was invited, and 2,500 crowded into the building. The effect of the new Kimball organ was such that at the conclusion of the service several hundred of the visitors stampeded for the choir loft to see the organ, their procession through the choir-loft lasting over a half hour. Mr. Bullis' program included: "Adoration," Borowski; Gavotte, Durand; "Träumerel," Schumann; Noveltele, Bullis; Fourth Organ Concerto, Handel; Melody in F, Rubinstein; Meditation from "Thais," Massenet; Elegie, Massenet; "Tannhauser" March, Wagner.

**Carl F. Mueller, Milwaukee, Wis.**—Mr. Mueller gave the following program on the afternoon of March 8 at his sixty-third recital in the Grand Avenue Congregational Church: Concert Overture in E flat, Faulkes; "Ariel," Bonnet; "Volga Boatmen's Song," arranged by Nevin; Fifth Symphony (Allegro vivace and Toccata), Widor; "Valse Triste," Sibelius;

"Ave Maria," Schubert; "Pomp and Circumstance," Elgar.

In a recital at Elmhurst College March 11 he played: First Sonata, Borowski; "Moment Musical," Schubert-Mueller; Evensong, Martin; "March of the Gnomes," Stoughton; "Contrasts," Browns; "The Magic Harp," Meale; Toccata from Fifth Symphony, Widor; "Romance sans Paroles," Bonnet; "Ase's Death" from "Peer Gynt" Suite, Grieg; "Song of Contentment," Carl F. Mueller; Festival March, Kern.

**Frank Wilbur Chace, Mus. D., Boulder, Colo.**—Mr. Chace is giving interesting recitals on the large Austin organ in Macky Auditorium at the University of Colorado. Sunday afternoon, March 15, he presented a Wagner recital, playing these compositions: Overture, "Tannhäuser"; "Vorspiel," first act, "Lohengrin"; "Liebestod," "Tristan and Isolde"; Magic Fire Music, from "Die Walküre"; Good Friday Spell, from "Parsifal"; Elizabeth's Prayer, "Tannhäuser"; Grand March, "Tannhäuser."

A recital for the students of the public schools of Boulder was played March 29, the program including: Overture to "William Tell," Rossini; Largo from "New World" Symphony, Dvorak; "Finlandia," Sibelius; Andante Cantabile (from String Quartet), Tschalkowsky; Unfinished Symphony in E minor (First movement), Schubert; Andante con moto (Fifth Symphony), Beethoven; Wedding March, Mendelssohn.

**Henry F. Seibert, New York City.**—Thirteen hundred in the audience—all the edifice could hold, a number being turned away—greeted Mr. Seibert at St. Luke's Lutheran Church, Reading, Pa., March 17, when he gave a recital there. The result was an engagement for a return recital March 26. The program included: "March of the Priests," Mendelssohn; "Christmas in Sicily," Yon; "Will of the Wisp," Nevin; "Ave Maria," Schubert; "Finlandia," Sibelius; "To the Evening Star" ("Tannhäuser"), Wagner; "The Pygmies" (from Hawthorne's "Tanglewood Tales"), Stoughton; Italian Rhapsody, Yon; "Christus Resurrexit," Ravanello; Humoresque ("The Primitive Organ"), Yon; Largo from "Xerxes," Handel; Improvisation on Two Lenten Hymns; Allegro Vivace (Sonata 1), Mendelssohn; "At Evening," Kinder; "Marche Champetre," Boex; Second Concert Study for Pedals, Yon.

**Miss Edith Elgar Sackett, A. A. G. O., Forsyth, Ga.**—Miss Sackett gave a recital for the Georgia chapter, A. G. O., at the North Avenue Presbyterian Church of Atlanta Feb. 26. Miss Sackett is instructor in organ at Bessie Tift College. Her offerings included: Third Sonata, Felix Borowski; "Dawn" and "Night," Cyril Jenkins; Fugue in G minor, Bach; "Song of an Angel," Rubinstein; "Canzone della Sera," d'Evry; Scherzo Symphonique, Russell King Miller; "In Summer," Charles A. Stebbins; Meditation, Sturges; Finale from Symphony 3, Vierne.

**Charles H. Demorest, A. A. G. O., Chicago.**—Mr. Demorest is giving a series of five Lenten recitals at the First Methodist Church of Evanston. At the first one, played on the evening of March 12, his program included: Festival Prelude on "Ein Feste Burg," Faulkes; "The Bells of St. Anne de Beaupre," Russell; "L'Organo Primitivo," Yon; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Suite, "In Fairyland," Stoughton; "Am Meer," Schubert; "Marche Slav," Tschalkowsky.

At the recital March 26 Mr. Demorest played as follows: Allegro, from Symphony 6, Widor; Prayer in F, Gullmant; Spring Song, Hollins; Sonata No. 1, Borowski; "Indian Summer," Herbert; "The Musical Snuff Box," Liadoff; Toccata, from Symphony 5, Widor.

**Walter P. Zimmerman, Chicago.**—Mr. Zimmerman, of First Church of Christ and the Chicago Symphony Orchestra, played the following program on the new Skinner organ in the First Presbyterian Church of Cedar Rapids, Iowa, March 17: Festival Toccata, Fletcher; Three Mountain Sketches ("Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls"), Clokey; "The Minister Bells," Wheelton; Concert Piece, Parker; Minuet, Boccherini; Gothic Variations, Widor; "The Magic Harp," Meale; Andante Sostenuto, Minuet and "Song of Triumph," Zimmerman.

**Arthur C. Becker, Chicago.**—Mr. Becker, organist and choirmaster of St. Vincent's Catholic Church, played the following programs in recitals before the 10 o'clock mass at this church in February:

Feb. 1—"At Twilight," Stebbins; Andantino, Lemare; Canzone della Sera, d'Evry; "Largo e Spiccato," Bach; "Sortie Festive," Boslet.

Feb. 8—Spring Song, Mendelssohn; Intermezzo, Mascagni; Prelude to "Lohengrin," Wagner; Pastoral, Deshayes; Fantasia in E minor, Merkel.

Feb. 15—Berceuse, Faulkes; Pastoral, Tombelle; Prelude and "Love Death" (from "Tristan"), Wagner; "Sortie Solenne," Niedermeyer.

Feb. 22—Adagio from Fifth Symphony, Widor; "Ave Maris Stella," Grieg; Andante Cantabile, Tschalkowsky; "Dominus Regnavit," Loud.

**Carolyn M. Cramp, F. A. G. O., New York City.**—Miss Cramp gave her ninth recital program at the Brooklyn Academy of Music in connection with the performances of the Institute Players, Feb. 27 and Feb. 28, presenting the following offerings: Sonata, No. 1, Mendelssohn; Largo from "New World Symphony,"

Dvorak; Spring Song, Hollins; Scotch Fantasia, Macfarlane; Serenade, Schubert; "Reve Angelique," Rubinstein; Springtime Sketch, Brewer; Andante Cantabile, Tschalkowsky; "Marche Triomphale," Callaerts.

**D'Alton McLaughlin, A. A. G. O., Toronto, Ont.**—At his recitals in the Uptown Theater on Sunday evenings Mr. McLaughlin has played the following programs:

Feb. 1—Allegro Appassionato (Sonata 1), Harwood; "Evening Rest," Hollins; Cantabile, Lemmens; "Laud Deo," Dubois; "Marche Triomphale," Karg-Elert.

Feb. 8—Chorale in E, Cesar Franck; Serenade, Schubert; Andante Religioso, Rowley; "Hymn," Tarenghi; "Marche Nuptiale," Tourneville.

Feb. 15—Andante Religioso (Sonata in D minor), John E. West; Scherzo, Kreisler; Andantino, Davan Wetton; Intermezzo, Hollins; "Cuckoo and Nightingale" Concerto, Handel.

Feb. 22—Allegro con Spirito, Frank Bridge; Chorale Prelude, "As Pants the Hart," Parry; Adagio (Symphony 6), Widor; Finale (Symphony Pathetique), Tschalkowsky; Finale Jubilante, John E. West.

**Frank A. Taber, Jr., Lynchburg, Va.**—Mr. Taber gave a recital under the auspices of the music department of Randolph-Macon Woman's College at the Smith Memorial building Feb. 10, with the assistance of Mary Arline Frestwich, soprano, and William S. Adams, pianist. The program included: Concert Overture in E flat, Faulkes; "Goin' Home" (arranged by Clough-Leighter), Dvorak; Funeral March and Song of the Seraphs, Gullmant; Concerto Gregoriano (piano and organ), Yon; Canon in B minor, Schumann; "An Indian Legend," Candlyn; Toccata from Fifth Symphony, Widor.

**Parvin W. Titus, Cincinnati, Ohio.**—At the Church of the Advent Mr. Titus has given these recitals:

Feb. 15—Passacaglia, Bach; Cantabile, Cesar Franck; "Grand Choeur Dialogue," Gignout.

Feb. 22—"Carillon," Sowerby; Canon in B minor, Schumann.

March 1—Prelude, Fugue and Variation, Cesar Franck; Andante, Sonata 4, Gullmant.

March 8—Prelude and Fugue in D minor, Bach; Cantabile, Loret; Reverie, Bonnet.

March 15—Chorale Prelude, "By the Waters of Babylon," Bach; "Trauerzug," Bossi; Fugue on the Kyrie, Couperin; Allegretto, Sonata 4, Mendelssohn; Toccata, Beolmann.

March 22—Andante, Symphony 1, Vierne; "Chant Pastoral," Dubois.

March 29—Chorale Prelude, "De Profundis," Bach; Chorale in B minor, Franck.

**Percy B. Eversden, St. Louis, Mo.**—Dr. Eversden's programs for March included: First Sonata, Mendelssohn; Meditation, Dubois; Cantilene Pastoral, Gullmant; "Temple Bells," Peele; "The Dark Road," Forsyth-James; Arabesque, Vierne; Allegretto Grazioso, Hollins; Caprice, Gullmant; Grand Chorus, Dubois; Woodland idyl, Clokey; Melody in A, Dawes; Communion, Hollins.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—Mr. Steuterman played his forty-fourth recital at Calvary Episcopal Church on the afternoon of Feb. 22. His program was: Vorspiel to "Tristan and Isolde," Wagner; March of Victory, Mousorgsky; Chorale, "Gedankenvoll ich Wandere," Grieg; Prelude and Fugue in D minor, Bach; "Soeur Monique," Couperin; "In Springtime" (Caprice), Kinder; "Rapsodia Italiana," Yon; Rural Sketches (Suite for Organ), Nevin.

**M. Lochner, River Forest, Ill.**—On March 1 Professor Lochner gave a second recital on the new Wangerin organ in the East Side Lutheran Church of Wisconsin Rapids, Wis. The following organ numbers were played: Allegro from Festival Fantasy, Roeder; "Noel Languedogien," Gullmant; "The Holy Night," Buck; "In dulci júbilo," "Alle Menschen müssen sterben" and "Christ ist erstanden," Bach; Good Friday Spell, Vretblad; "Gethsemane," Malling; Fantasia on "Duke Street," Kinder; Andante Cantabile from Fourth Symphony, Widor; Concert Variations, Bonnet.

**Raymond C. Robinson, Boston, Mass.**—In a recital March 12 at the Memorial Chapel, Wellesley College, Mr. Robinson, organist of King's Chapel, played this program: Concerto in G minor, Handel; Chorale Prelude, "A Rose Breaks Forth," Brahms; Passacaglia, Bach; Romance, Bonnet; Spring Song, Bonnet; Adagio (from Second Symphony), Widor; Canon, Schumann; Sketch in F minor, Schumann; Intermezzo (from Third Symphony), Vierne; Reverie, Dickinson; Toccata, Mulet.

At his Monday noon recitals in King's Chapel, broadcast by the Shepard Stores, station WNAC, Mr. Robinson has played:

March 2—Sketch, Schumann; Adagio Sostenuto, Gullmant; Cantilene Pastoral, Gullmant; Passacaglia and Fugue, Bach; Intermezzo (Symphony 3), Vierne; "Song of Spring," Bonnet; "Evening Bells and Cradle Song," Macfarlane; Grand Responsive Chorus, Gignout.

March 9—Fantasia and Intermezzo (Sonata in B), Rheinberger; Sonata in C minor, Bach; "Nef," Mulet; Nocturne, Miller; Toccata, Hesse.

March 16—Prelude to "Parsifal," Wagner; Dorian Fugue, Bach; Elevation, Bossi; Intermezzo (Sonata 3), Borowski; Andante, Cesar Franck; "Soeur Monique," Couperin; Vesperale, Cyril Scott; Finale (Symphony 4), Vierne.



# RECITAL PROGRAMS

**Harry B. Jepson, New Haven, Conn.**—Professor Jepson has played the following programs in a series of Sunday afternoon recitals on the great organ in Woolsey Hall at Yale University:

Feb. 15—Fantasia and Fugue in G minor, Bach; "Ave Maria," Arkadelt; "Marche Funebre et Chant Seraphique," Guilman; "Ronde Française," Boellmann; Overture to "Tannhäuser," Wagner.

March 1—Toccata and Adagio in C major, Bach; Prelude in G major, Dupre; Pastorale, Roger-Ducasse; "Masquerade" (Scherzo), Jepson; "Meditation a Sainte Clotilde," James; "Grand Choeur Dialogue," Gigout.

March 8—Sonata in G major, Op. 28 (Allegro maestoso), Elgar; "Chanson," Barnes; "Minuetto antico e Musetta," Yon; "Carillon," DeLamarter; "Priere," Franck; Scherzo from Second Organ Symphony, Vierne; Allegro ma non troppo from Seventh Symphony, and Toccata from Fifth Symphony, Widor.

**George H. Fairclough, St. Paul, Minn.**—Programs of organ recitals by Mr. Fairclough at the University of Minnesota Tuesdays at noon have been as follows: March 3—Request recital: Prelude in G sharp minor, Rachmaninoff; "Song of India," Rimsky-Korsakoff; Toccata and Fugue in D minor, Bach; Minuet in G, Beethoven; "The Swan," Saint-Saens; "Piece Heroique," Cesar Franck; "Within a Chinese Garden," Stoughton; "Marche Russe," Schminke.

March 10—Concert Overture in A, Maltland; "Angelus," Massenet; Chorale Prelude, "We All Believe in One God," Fretator; "Bach," Pastorale in E, Franck; "Praeludium," Jarnefeld; "Evening Star," "Pilgrims' Chorus," March and Chorus ("Tannhäuser"), Wagner.

**F. A. Moore, Mus. D., Toronto, Ont.**—Dr. Moore has played these programs in his most recent recitals at convocation hall, University of Toronto:

Feb. 10—Fantasia and Fugue in B flat, Beoly; Prelude to "The Deluge," Saint-Saens; Sonata in F minor, Rheinberger; "Sposalizio," Liszt; Festival March, Calkin.

Feb. 24—Passacaglia and Fugue, Bach; "Farewell to Cucullian," Old Irish Air; Sonata in F minor, Mendelssohn; "Moonlight," Kinder; "March Militaire," Schubert.

March 10—Concert Overture, Faulkes; Romance, Svendsen; First Symphony, Maqualre; Minuet and Trio, Ham; Italian Rhapsody, Yon.

**Harry A. Sykes, F. A. G. O., Lancaster, Pa.**—Mr. Sykes has concluded a noteworthy series of five monthly recitals, all played entirely from memory, at Trinity Lutheran Church, of which he is organist and choirmaster. The recitals were well received and the audiences increased constantly. At each of the last two recitals there was an attendance of more than 600. The organ is a four-manual Casavant and the church, built in 1761, is one of the finest colonial structures in the United States. Mr. Sykes' programs were as follows:

Oct. 5—Prelude to Act 3, "Lohengrin," Wagner; "Vision" and "Lament," Sykes; Concert Overture in G minor, Timmings; Communion in G, Batiste; "Funeral March of a Marionette," Gounod; Finale, "New World" Symphony, Dvorak; Reverie, Dickinson; Oriental Sketch, Bird; March, "Pomp and Circumstance," Elgar; "Jour de Printemps," Kinder; Offertoire in D minor, Batiste.

Nov. 1—"Piece Heroique," Franck; Berceuse, "Jocelyn," Godard; Grand Fantasia, "The Storm," Lemmens; Scherzo, Macfarlane; "Liebestraum," Liszt; "L'Organo Primitivo," Yon; Evensong, Johnston; March for a Church Festival, Best; Humoresque, Dvorak; Toccata, Symphony 5, Widor; Meditation, Kinder.

Dec. 6—Torchlight March, Meyerbeer; Intermezzo, "Storm King" Symphony, Dickinson; Sketches of the City, Nevin; Barcarolle, Offenbach; Festival Toccata, Fletcher; "Ave Maria," Bach-Gounod; "In Friendship's Garden," Maitland; Second Concert Study, Yon.

Jan. 10—"Finlandia," Sibelius; Fantasia, "Holy Night," Harker; "In dulci júbilo," Bach; "Hear My Prayer," Mendelssohn; "Christus Resurrexit," Ravanello; "In Springtime," Kinder; "Marche Russe," Schminke; "Salve Regina," Dana; "Dance of the Flutes," Tschalkowsky; "Pilgrims' Chorus," Wagner; Serenata, Moszkowski; "Burlesca e Melodia," Baldwin.

Feb. 7—Toccata and Fugue in D minor, Bach; Romanza, Sykes; Novelette, Sykes; Prelude in C sharp minor, Rachmaninoff; Aria in D, Bach; Caprice, Kinder; Grand March from "Tannhäuser," Wagner; Menuet, C. P. E. Bach; "March of the Gnomes," Stoughton; First Concert Study, Yon.

**Samuel A. Baldwin, New York City**—Among Mr. Baldwin's programs at the City College in March have been the following:

March 11—Prelude and Fugue in C minor, Bach; "Hora Mystica," Bossi; Suite in F minor (MSS), Henry Dyke Sleeper; "Song of the Exiles," from "Evangeline," Banks; Elevation, Rousseau; Sketch in F minor and Evening Song, Schumann; Prelude and Fugue on the name "Bach," Liszt.

March 15—Concert Overture in E flat, Faulkes; Largo from Sonata, Op. 2, No. 2, Beethoven; Prelude and Fugue in A minor, Bach; "Saluto Angelico," Karg-Elert; "Through the Valley of the Shadow," Van Denman Thompson; Sketches of the City, Nevin; Andante Cantabile from String Quartet, Tschalkowsky; "Tu es Petra," Mulet.

March 18—Bach program: Toccata and Fugue in C major; Chorale Prelude, "O Man, Bemoan Thy Sin"; Passacaglia; Largo from Second Trio-Sonata; Toc-

cata in F; Chorale Preludes, "Jesus, My Guide," and "In dulci júbilo"; Fantasia and Fugue in G minor.

March 22—Wagner Program: "Elsa's Bridal Procession," from "Lohengrin"; "Elizabeth's Prayer," from "Tannhäuser"; Prelude and "Isolde's Death Song," "Tristan"; "Prize Song" from "Die Meistersinger"; "Siegfried's Death," from "Die Götterdämmerung"; "Pilgrims' Chorus" and "To the Evening Star," from "Tannhäuser"; Good Friday Music from "Parsifal."

**Arthur H. Egerton, Mus. B., F. R. C. O., Winnipeg, Man.**—In a twilight recital at the Fort Rouge Methodist Church Mr. Egerton, organist of All Saints' Church, presented these selections: Sonata No. 1, in F minor, Mendelssohn; Five Preludes on Hymns: "Blessed Jesu, We Are Here," Bach; "Blessed Jesu, We Are Here," Karg-Elert; "Adeste Fideles," Karg-Elert; "The Old Year is Gone," Bach; "Veni Emmanuel," Arthur Egerton; Prelude to the cantata, "God's Time is the Best," Bach; Andante Cantabile, Widor; "Marche Pontificale," Widor.

**Miss Catharine Morgan, Norristown, Pa.**—Miss Morgan gave her annual recital at the Haws Avenue M. E. Church March 3 and the music-lovers of Norristown crowded the edifice, extra chairs being required to seat the audience. Sascha Jacobinoff, the violinist, was the assisting artist. The papers of the city devoted a column to reviews, praising Miss Morgan's work, especially her playing of Bach. The organ selections on the program were: Fifth Symphony (Allegro), with pedal cadenza, by Firmin Swinnen and Allegro Cantabile, Widor; Fugue in D major, Bach; Arioso ("My Heart is Fixed"), Bach; Musette, Ravanello; "Ele-gie," Ravanello; "Danse de la Fee Dragée," Tschalkowsky; "The Fountain Sparkling in the Sunlight," Hugo Goodwin; "La Cortege," Catharine Morgan; "Allegro Gioioso," Dethier.

**Alice Margrethe Olsen, Duluth, Minn.**—Miss Olsen, the concert organist and formerly of the faculty of St. Olaf College, Northfield, Minn., gave a second recital at St. John's Lutheran Church, Neillville, Wis., recently and also appeared at Christ Lutheran Church, Chicago, on Feb. 6. Her Neillville program was as follows: Sonata in F major, Handel; Invocation, Guilman; "Widnachtsfeier," Roger; Pastoral Symphony, Handel; Londonderry Tune, arranged by Sanders; "Ronde d'Amour," Westerhout; "In Dulci júbilo," Karg-Elert; "Stille Nacht," improvisation by Miss Olsen; "Fantasie Pathétique," Mozikrod; "Chanson," Nevin.

**Harry C. Banks, Jr., Philadelphia, Pa.**—Mr. Banks, organist of Girard College, has played these programs in his vesper recitals on Sunday at the college chapel: Feb. 8—Toccata and Fugue in D minor, Bach; Sonata No. 3, Borowski; "To a Wild Rose" and Scotch Poem, MacDowell; Festival Toccata, Fletcher.

Feb. 22—Gothic Suite, Boellmann; "Le Cygne," Saint-Saens; "Liebestraum," Liszt; "Piece Heroique," Franck; "Caresing Butterfly," Barthelemy.

**Gerhard T. Alexis, St. Paul, Minn.**—Mr. Alexis, organist of the First Lutheran Church, gave a recital to open the two-manual Möller organ in the First Lutheran Church of Marathon, Iowa, Feb. 27, playing this program: Festival Prelude on "A Mighty Fortress," Faulkes; Chorale Prelude, "Herzlich tut mich verlangen," Bach; "Golgotha," Malling; "Christus Resurrexit," Ravanello; Andante Pastorale, Alexis; Toccata in D minor, Federlein; "Angelus," Karg-Elert; "Will o' the Wisp," Nevin; Andante from String Quartet, Tschalkowsky; "Hymn of Glory," Yon; "Eventide," Fairclough; "Marche Triomphale," Hägg.

**Homer Whitford, Hanover, N. H.**—In a recital at John M. Green Hall, Smith College, Mr. Whitford, assistant professor of music at Dartmouth College, played the following program Feb. 3: "Suite Gothique," Boellmann; Meditation, Sturges; "In Springtime," Kinder; Fugue in A minor, Bach; "Reve Angeliqne," Rubinstein-Lemare; "Will o' the Wisp," Nevin; Concert Overture in E flat, Faulkes.

**Guy C. Filkins, A. A. G. O., Detroit, Mich.**—Mr. Filkins' program Sunday afternoon, March 15, at the Central Methodist Church consisted of request numbers, as follows: Grand Chorus in D, Guilman; "My Rosary," Nevin; Allegretto, Wolstenholme; "To Spring," Grieg; "La Concertina," Yon; "The Angels' Serenade," Braga; Melody in F, Rubinstein; "Finlandia," Sibelius.

At the recital March 29 Mr. Filkins played: Rural Sketches ("O'er Still Meadows" and "Dawn"), Nevin; "Pomp and Circumstance," Elgar; "Song of Sorrow," Nevin; Largo (from "New World" Symphony), Dvorak; "Marche Funebre," Chopin; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

**G. Harold Brown, A. R. C. O., Port Huron, Mich.**—Mr. Brown's recitals at the First Methodist Church, at which prominent soloists assist, and which have been attracting very favorable attention in the Michigan city, have included the following recent organ programs:

Feb. 10—Grand Chorus in B flat, Haigh; Minuet, Boccherini; "Song of India," Rimsky-Korsakoff; "Meditation a Sainte Clotilde," James; Concerto Gregoriano (organ and piano), Yon.

Feb. 24—March from "Tannhäuser," Wagner; "Dreams," Stoughton; "Song of Gratitude," Cole; "In Paradisum," Dubois; Capriccio (Third Sonata), Rogers; Finale in D, Lemmens.

March 10—Fantasia and Fugue in G minor, Bach; Minuet, Bizet; "Angelus,"

Tomlinson; "Grand Choeur Dialogue," Gigout; Elegy, Claussmann; Grand Chorus in E flat, Guilman.

**Walter Williams, Providence, R. I.**—Mr. Williams has given the following programs in his brief recitals Sunday at St. Stephen's Church:

March 1—Chorale Preludes, "Ich ruf' zu dir, Herr Jesu Christ" and "Wenn wir in höchsten Nöthen sein," Bach; Pavane, "The Earl of Salisbury" (Old English), Byrd; Adagio, from Third Symphony, Vierne; "Meditation," Julio Valdes; "Salida," Urteaga.

March 8—Five Chorale Improvisations, Op. 65, Karg-Elert; Sortie, in E flat, Guilman; "Lied," Wolstenholme.

March 15—Echo for Trumpet, "Merulo," Lenten; Prelude, Batistilli; "Sous le Noyer" ("Heureux Bourgignonnes"), Georges Jacob; Chorale Prelude, "Allein Gott in der Höh sei Ehr," Bach; Chorale Improvisation, "Herzlich tut mich verlangen," Karg-Elert; Finale, Third Symphony, Vierne; "Meditation-Elegie" (First Suite), Borowski.

March 22—"Premiere Suite Religieuse," Jacob; Sarabande, Fourth Cello Suite, Bach; Chorale Improvisation, "Ich will dich lieben, meine Stärke," Karg-Elert; "Marche Solennelle," Borowski.

**John Denues, Baltimore, Md.**—Mr. Denues gave the third of a series of Lenten recitals at Grace and St. Peter's Church, of which he is organist and choir-master, March 16. His program included: Minuet in G, Beethoven; Prayer and Cradle Song, Guilman; "Eventide," Fry-singer; Prelude and Fugue in E minor, Bach; "Finlandia," Sibelius.

**Robert Wilson Ross, Irwin, Pa.**—Mr. Ross played before a crowded auditorium at the First Presbyterian Church on the evening of March 1, when he presented this program: Largo, Handel; Summer Song (from the Six Fancies), MacDowell; Festival Toccata, Fletcher; Cavatina, Raff; "Cantilene du Soir," Kinder; Overture to "Zampa," Herold.

**Vernon C. Bennett, Omaha, Neb.**—Mr. Bennett gave a recital at St. Paul's Church on the afternoon of March 15, playing: Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "Memories," Demarest; Magnificat, Guilman; Scher-zando ("Dragonflies"), Gillette; "Through the Valley of Shadow," Van Denman Thompson; "An Indian Serenade," Harry L. Vibbard; "Clair de Lune," Karg-Elert; "Laud Deo," Dubois.

**Samuel J. Riegel, Mus. B., Carlsbad, Cal.**—Mr. Riegel, formerly of Philadelphia, was guest organist at the outdoor organ in Balboa Park, San Diego, Cal., Feb. 8, by invitation of Dr. H. J. Stewart. His program consisted of the following numbers: Prelude to "Parsifal," Wagner; Andante from Fifth Symphony, Beethoven; "Echo," de la Tombe; Melody in G, West; "Au Couvent," Borodin; Morning Song, Riegel; "Ave Maria," Bossi; "Angelus," Renaud; "Grand Choeur" (MS.), Riegel.

**John C. Groth, Pittsburgh, Pa.**—During the prolonged illness of Daniel R. Philippi, the half-hour Sunday evening recitals on the new Skinner organ in the Church of the Ascension are being played by Mr. Groth. His programs for March have been:

March 1—"Lamentation," Guilman; Reverie, Vierne; Allegretto from Sonata 4, Mendelssohn; "Chant du Soir," Bossi; Prelude in B minor, Bach.

March 8—Prelude and Fugue in G major, Bach; "Music of the Spheres," Rubinstein; Andante from Symphony in D, Haydn; Berceuse, Godard; Sonata in D, Wolstenholme.

March 15—Fantasia in G minor, Bach; "Ave Maria," Schubert; Allegro Cantabile from Symphony 5, Widor; "To the Evening Star," Wagner; Toccata in C minor, Boellmann.

March 22—Toccata in F, Bach; Aria, Gluck; "The Cufew," Horsman; "Ave Maria," Bach-Gounod; Finale from Sonata, "The Ninety-fourth Psalm," Reubke.

March 29—Prelude to "The Deluge," Saint-Saens; Berceuse, Gretchaninoff; Adagio from Symphony 6, Widor; "Priere," Alkan-Franck; Variations on a Theme by Handel, Karg-Elert.

**Charles Hopkins, M. A., Urbana, Ill.**—Mr. Hopkins played this program at the University of Illinois Auditorium March 15: Sketch in F minor, Schumann; "Sous les Bois," Durand; "The Garden of Iram" (Persian Suite), Stoughton; Symphony 2, Widor; Adagio et Dolce from Sonata 3, Bach; Fantasia in A major, Franck.

**Frederic T. Egner, St. Catharines, Ont.**—In his recital—one of a series of three—at the Welland Avenue Methodist Church March 3 Dr. Egner played: Fantasia and Fugue in G minor, Bach; Slavonic Dance, Dvorak; "Hymn to the Sun," Rimsky-Korsakoff; Variations on an American Air, Flagler; "Liebestod," from "Tristan," Wagner; Novelette, Sykes; Overture to "Tannhäuser," Wagner.

**Harold D. Smith, Ithaca, N. Y.**—In his recital at Bailey Hall, Cornell University, March 13, Professor Smith played: Andante Rustico, from Sonata Cromatica, Yon; "Indian Legend," Horace A. Miller; "Starlight" and "A. D. MDCXX" (from "Sea Pieces"), MacDowell; Ricercare, Palestrina; Gavotta, Martini; Air, "Tre Giorno che Nina," Pergolesi; Fantasia Symphonique, Cole.

On the afternoon of Feb. 27 Professor Smith played the following program: Sketches of the City, Nevin; Prelude to "La Damselle Elue," Debussy; Canon, Jadassohn; Largo, from "New World" Symphony, Dvorak; Allegro, from Symphony 6, Widor.

**The Rev. Don H. Copeland, Dayton, Ohio**—In his recital at Christ Episcopal

Church March 11 Mr. Copeland played: Andante Cantabile in B flat, Tschalkowsky; "Elves," Bonnet; Adagio and Allegro Appassionato (Sonata No. 5), Guilman; two old favorites: Serenade, Schubert, and "Trümerlei," Schumann; "Finlandia," Sibelius; two old songs, "Maryland, My Maryland," and "Auld Lange Syne," transcribed by E. H. Lemare; Toccata in E, Bartlett.

At the recital on the evening of Feb. 12 the program was: March from "Sonata Pontificale," Lemmens; "Liebestod," from "Tristan und Isolde," Wagner; Humoresque, Dvorak; Meditation and Toccata, d'Evry; "Grand Offertoire de Ste. Cecile," No. 1, Batiste; two old songs: "My Old Kentucky Home," transcribed by Lemare, and The Londonderry Air, transcribed by Herbert Sanders; Finale from Sonata No. 1, in D minor, Guilman.

**Jesse A. Longfield, Victoria, B. C.**—In a recital at St. Andrew's Presbyterian Church March 2 Mr. Longfield played this program: Concert Overture in E flat, Faulkes; Adagio (from Sonata Pathétique), Beethoven; "A Song of Consolation," Cole; "Grand Choeur" (No. 2), Hollins.

**William T. Timmings, Philadelphia, Pa.**—Mr. Timmings, organist and choir-master of St. Paul's Church, Ogontz, played the following program in a recital at St. James' Church, Lancaster, March 14: Overture to Occasional Oratorio, Handel; Andante in modo di Canzone, Tschalkowsky; Fugue in E flat ("St. Ann"), Bach; Prayer and Cradle Song, Guilman; Serenade, Rachmaninoff; Romanza, Sykes; Badinage and Toccata, Timmings.

**Russell Hancock Miles, Urbana, Ill.**—In playing the Sunday afternoon recital at the University of Illinois Auditorium March 8 Mr. Miles presented this program: "Grand Choeur" in A, Kinder; "Ave Maria," Arkadelt; Toccata and Fugue in D minor, Bach; Theme, Variations and Fugue, Miles (Mr. MacNeill and Mr. Miles; this number, written originally for two pianos, has been transcribed by the composer for piano and organ); Pastorale (request), Guilman; Paraphrase on a Theme by Gottschalk, Saul.

His program on Feb. 15 was as follows: Offertoire in D minor, Batiste; "Desespoir," Quef; Introduction and Prayer ("Rienzi"), Wagner; Passacaglia, Bach; "Chanson de Jole," Hailing; Nocturne, Borodin; "Lamentation," Guilman.

**Arthur W. Polster, Sioux City, Iowa.**—In his recital at the First Congregational Church the afternoon of March 1 Mr. Polster played: Concert Overture in E flat, Faulkes; Intermezzo, Callaerts; Evening Song, H. A. Matthews; "Marche Slav," Tschalkowsky; Spring Song, Hollins; "Candle Dance of the Brides of Cashmere," from "Peramors," Rubinstein; Revery, Dickinson; Overture to "Der Freischütz," Weber.

**William John Hall, St. Louis, Mo.**—In recent recitals at Temple Israel Mr. Hall has played:

Jan. 16—"Circe's Palace" and "By the Pool of Pirene," Stoughton; Toccata, Rogers; March, Borodin.

Jan. 23—Andante Cantabile (Fifth Symphony), Tschalkowsky; Nocturne, Ferrata; Scherzo, Pastorale, Federlein; "Marche Slav," Tschalkowsky; Fugue in G major, Bach.

At the Church of the Messiah Mr. Hall played as follows Jan. 18: Nocturne, Mendelssohn; Berceuse, Lipka; Andante, Hailing; Meditation, Gabriel-Marie; Fantasia, Guirand.

**Carl Wiesemann, Dallas, Tex.**—Among Mr. Wiesemann's programs in his Monday noon Lenten recitals at St. Matthew's Cathedral have been the following:

March 2—Chorale Prelude, "Sleepers, Wake," Bach; Sketch in D flat, Schumann; Elegy, Massenet; "La Cathedrale Engloute," Debussy; Chorale in A minor, Franck; "Ave Maria," Arkadelt; Largo, "New World" Symphony, Dvorak; Grand Chorus in D, Guirand.

March 9—Prelude to "Gloria Domini," Noble; Evensong, Martin; Largo, Handel; Madrigale, Simonetti; Doric Toccata, Bach; "Adoratio et Vox Angelica," Dubois; "The Cufew," Horsman; Sonata 6, Mendelssohn.

March 16—"Meditation Serieuse," Bartlett; Prelude to "La Damselle Elue," Debussy; "Soutenir," Lemare; Toccata and Fugue in D minor, Bach; "La Nuit," Karg-Elert; Sonata in C minor, Salome; Spring Song, Hollins; "Scena Pastorale," Bossi; Andante Cantabile (Symphony 6), Tschalkowsky.

March 23—"Suite Gothique," Boellmann; Andante Cantabile (Symphony 4), Widor; Andante (The Clock), Haydn; First Sonata, Karg-Elert; Spring Song, Macfarlane; Allegro con Grazia (Symphony 6), Tschalkowsky; "Marche Heroique," Saint-Saens.

**E. Stanley Seder, F. A. G. O., Chicago**—In a recital at Joliet, Ill., March 13 Mr. Seder played this program: Prelude and Fugue on B-A-C-H, Liszt; Mountain Sketches, Joseph W. Clokey; "A Young Girl in the Wind" (Japanese color print), C. H. Marsh; "Ave Maria," Schubert; Toccata from Fifth Symphony, Widor.

**Marie Briel, Chicago**—Miss Briel, a postgraduate pupil of E. Stanley Seder, gave the following program under the auspices of the Northwestern University School of Music at Fisk Hall, Evanston, March 18: Prelude and Fugue in A minor, Bach; Toccata from "Oedipe a Thebes," Le Froid de Mereaux; Fifth Symphony, Widor; "Clair de Lune," Karg-Elert; Finale from Sonata Romantica, Yon; "Up the Saguenay," Russell; "Dance of the Reed Pipes," Tschalkowsky; "Spring," Hyde.

[Additional programs will be found on page 90 of this issue.]

## ENGLISH MUSIC - PRESENTED.

## Interesting Programs by E. Harold Geer at Vassar College.

Professor E. Harold Geer, organist of Vassar College, Poughkeepsie, N. Y., gave the faculty and students of Vassar a special privilege for five weeks in February and March when he played a historical series of programs of English organ music, supplementing his recitals with other music of the same period in his service playing. The lists of music performed under the various classifications included:

English Music of the Sixteenth, Seventeenth and Eighteenth Centuries: Voluntary in the Mixolydian Mode, Alwood; "Glorificamus," Redford; Pavane, "The Earl of Salisbury," Byrd; Funeral Music, Tallis; Fantasia on the Flemish Chorale, "Laet ons met Herten Reijne," Bull; Voluntary in A minor, Gibbons; Voluntary in D, Croft; Alla Siciliana and A Tempo di Gavotta, from the Concerto in E flat, Felton; Andante in A and Alla Marcia, Battistini.

English Music of the Nineteenth Century: Dirge, Atwood; Adagio, from Concerto in G minor, Camidge; Prelude in A minor, Air in F and Gavotte in F, Samuel Wesley; Introduction and Fugue in F, Croft; Voluntaries in C and A, Russell; Overture in C, Thomas Adams; Choral Song and Fugue, S. S. Wesley; Andante in A, Smart; Prelude and Fugue in E minor, Walmisley.

English Music of the Late Nineteenth and Early Twentieth Centuries: "Requiem Aeternam," Cathedral Preludes in B flat and E, Harwood; "Benediction Nuptiale," Hollins; A Lenten Meditation and "The Question and the Answer," Wolstenholme; Sonata in A minor (two movements) and Concert Prelude and Fugue in G, Faulkes.

In Memoriam C. H. H. Parry: Chorale Prelude on "Dundee," Elegy, Toccata and Fugue ("The Wanderer") and "For the Little Organ Book," Parry; Chorale Prelude on a Song by Parry, Stanford; Fantasia on "Intercessor" (Parry), Stanford.

Modern English Organ Music, Based on Church Melodies: Prelude on "St. Ann," Gray; Prelude on the "Song of Simeon," Charles Wood; Toccata-Prelude on "Pange Lingua," Birstow; Chorale Prelude on "St. Peter," Darke; Three Preludes on Welsh Hymn Tunes, Vaughan-Williams.

The series will be supplemented in the spring by a Stanford program, and another modern English program.

**Many Hear Biggs in Florida.**  
Richard Keys Biggs extended his southern trip reported last month into Florida, playing at Lakeland and Miami. His recital at Miami was played at the height of the winter season there at \$5 admission prices and was attended by organ "fans" from every quarter. Senator Richards motored down from Palm Beach, where he is recuperating from a recent illness. The instrument employed was the three-manual Midmer-Losh in the fine new Gesu Church. Miami has a number of new organs recently of various makes and is about to get the first seven-octave Midmer-Losh. Concert organists have not recently visited the city. Clarence Eddy's visit of several years ago was made to play an instrument in a private house. For that reason Mr. Biggs' recital was of unusual interest.

**Bach Program at Brick Church.**

A second Bach program was given at the Friday noon hour of music at the Brick Presbyterian Church, New York, March 13, by Clarence Dickinson, with Charlotte Peege, contralto, and Godfrey Ludlow, violinist, assisting. The offerings included "Sinfonia," Prelude and Fugue in E minor, Sonata, Chorale, Prelude, "A Mighty Fortress"; Songs, "Slumber, Beloved" and "Oh, Golgotha"; Invention and Fugue in D, Adagio, and Air in D for violin.

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Franz A. Moench of Milwaukee, a well-known organ expert, has been awarded a patent on a new electro-pneumatic unit valve for pipe organs. The invention is composed of a wind chest in which a plurality of the valve mechanisms are installed. Each of the valve mechanisms comprises a valve the position of which is controlled by air pressure in the wind chest and electro-pneumatic means for determining the action of the air pressure on the valve. The valve and electro-magnetic means are made in one complete unit.

The primary object of the invention is to provide a valve unit which may be inserted in the wind chest from below, thus leaving the pipes untouched and not in any way interfering with the organ. It makes it unnecessary to remove a pipe in order to remove dust or other foreign matter. The advantage of this is obvious.

The new valve may be readily tested to determine its operativeness, and may be conveniently shipped, all parts being united in a single structure.

An important object of the invention is the provision of a valve mechanism which may be conveniently removed and replaced. In the event of derangement in the magnet or valve structure, the entire unit can be promptly removed. The operation does not require a skilled mechanic and may be accomplished even without the use of tools. Another unit valve may be conveniently inserted. If no reserve unit valve is at hand, a blind unit to cover the pipe and bottom hole in the chest may be used until the defective unit is replaced.

An important feature is the provision of an adjuster. As atmospheric conditions and variations in temperature may alter the distance at which the valve is disposed above the bottom board, means are provided for taking up the distance between the opening in the top board and the valve. Thus swelling and shrinkage in the chest are instantly taken up by the adjuster, so that the valve action is at all times reliable.

Robert A. Sherrard to Chicago.

Robert A. Sherrard has been engaged to teach piano and organ at Moody Bible Institute, Chicago, and will take up his new work Sept. 1.

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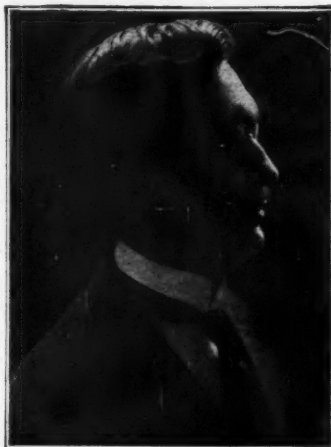
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Press Comment on Recital in Joliet, Ill., Mar. 13:  
"Fine conception of the music and mastery of the instrument."  
—Joliet Herald-News.

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Fourth Annual All-American Recital, Evanston, June 30

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**Palmer Christian Carries Out His Theory with Great Success.**

That the organ recital, to reach its greatest good, must make an appeal to the layman as well as to the musician is the belief of Palmer Christian, who has just returned from concert trips in the south and east. That this plan of program making meets with sympathetic approval is indicated by the reviews of Mr. Christian's recital in Rochester, N. Y., on March 9.

"Mr. Christian knows the secret of making organ recitals interesting to the average layman—and therein lies, in part at least, the secret of his success," says the Rochester Times-Union.

"One of the factors which contribute to make this excellent organist one of the most interesting performers on this instrument is his intelligent choice of programs," says the Rochester Herald.

"Last night he played eleven numbers, largely modern compositions, which revealed strikingly the unusual resources of the instrument and made a program of exceptional variety."

The audience of last night's organ recital was entertained, and it is worth making a point of this, because when the large music public looks forward to being entertained at organ recitals, the organ will come into its own as a concert instrument, and not before. His program had logic in it."

"The writer wishes that a lot of people who think the organ 'dry' and 'stodgy' had heard Mr. Christian; some of them might change their minds," said the Rochester Democrat and Chronicle critic.

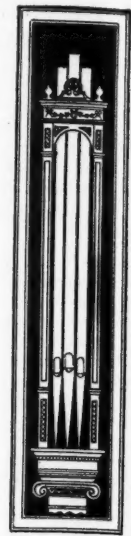
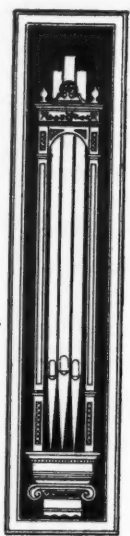
**Henry Pilcher's Sons Incorporate.**

Henry Pilcher's Sons, organ manufacturers of Louisville, celebrated the 105th anniversary of the establishment of the business by incorporating the company with a capital of \$500,000. The business continues under the same control and management as heretofore. For three generations the business has

been operated by a close partnership, and it was decided that in view of the large increase in business and enlargement of plant it would be well to incorporate. Officers of the concern are: R. E. Pilcher, chairman of the board of directors; W. E. Pilcher, president and general manager; Paul B. Pilcher, vice-president; W. E. Pilcher, Jr., secretary, and Gerard W. Pilcher, treasurer. All officers are members of the Pilcher family.

**Yon Plays at Lawrence, Kan.**

Pietro A. Yon was heard in a recital at the First Baptist Church of Lawrence, Kan., Feb. 18. This church has a large organ built by the Reuter Company of Lawrence. Mr. Yon played as his set program the following: Sonata Romantica, Yon; "Frere Jacques!" Ungerer; Prelude and Fugue (A minor), Bach; "Christus Resurrexit," Ravanello; "Ave Maria," Bossi; "Marche Champetre," Boex; Italian Rhapsody, Yon. He also played as encores to the first group "The Squirrel!" (composer not given) and the American Indian Fantasy, by Charles Sanford Skilton; and to the second group his own compositions, "Echo," "The Harmonica," and the First Concert Study. Mr. Yon was a guest of Charles S. Skilton, professor of organ and theory in the University of Kansas.



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**RECENT NEWSPAPER CRITICISMS:**

Portland (Oregon) Oregonian, Nov. 4, 1924.—Under the touch of Clarence Eddy, celebrated American organist, the instrument at the public Auditorium spoke with a majestic voice last night. \* \* \* Mr. Eddy made his tonal mixtures with marked deliberation and exactitude, and the results fully justified his care. \* \* \* He is an honorary member of the St. Cecilia Academy in Rome, an Officer of the French Academy, and has had honors heaped upon him, carrying the name and fame of America into the high places of art in the world.

Portland (Oregon) Journal, Nov. 4, 1924.—Clarence Eddy played the organ at the Auditorium Monday night, and convinced one that he was dealing with the King of all musical instruments. It was a King, too, that did everything the Dean of organ playing wanted it to do. \* \* \* The Third Sonata by Felix Borowski, Chicago composer, proved a magnificent composition in four movements. The program came to a thrilling close with "Grand Choeur Dialogue" by Eugene Gigout.

Portland (Oregon) Telegram, Nov. 4, 1924.—Clarence Eddy, eminent American organist, gave a most enjoyable recital last evening at the Municipal Auditorium. Mr. Eddy is complete master of his instrument, and his program was so chosen that the tastes of all music lovers might be satisfied. \* \* \* The most delightful number on the program was the Third Sonata by Felix Borowski, a beautiful composition, beautifully played. \* \* \* The organist was enthusiastically received by an appreciative audience.

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## An Unexpected Visit

By ROLAND DIGGLE, Mus. D.

Shade of J. S. B.—Well, how did your service go this evening?

Organist—Oh, not so bad.

Shade of J. S. B.—Well, of course, I did not have a very good seat, seated as I was on the radiator, but it seemed to me that things generally were rather sloppy. But, of course, if you were satisfied

Organist—Seeing it is you, old chap, I don't mind saying that I thought things went rather badly, but for the life of me I can't put my finger on the trouble. Now, take that prelude of mine: I thought when I practiced it that it would go well, yet I could feel that it was not getting over at all. What was wrong?

Shade of J. S. B.—Well, as I said, I did not have a good seat, but it seemed to me that you had registered it for an empty church. Just because a composer calls for soft eight-foot tone is no reason for your not adding a soft four-foot to enable the congregation to hear what you are playing. In my visits to the different churches I have found many organists who hamper their playing by a too slavish devotion to the composer's marking. You must remember that what sounds well in one building sounds bad in another, and that what sounds well in a full church sounds bad when the church is half empty. I do wish organists would use some individuality even when they play my little things.

Organist—I see your point, but are not preludes often played much too noisily?

Shade of J. S. B.—Perhaps. But quite often they are played too softly. Why is it that the organists of today find it so difficult to strike a happy medium? They seem to me to play either too loud or too soft—too fast or too slow—too legato or too staccato, and so on. In my day . . .

Organist—I suppose you noticed the bad modulation I made getting into the Doxology. Really, sir, I can do it better than that.

Shade of J. S. B.—That is just it; if you know that you can do it better, why make a congregation listen to the horrible noise you made this evening? Let me see, your prelude ended in F, and instead of playing the Doxology in that key, you insisted on getting into the key of G in a most round-about way. Had I been playing I should have either played it in F, written out my modulation, or have finished the prelude and after a few seconds' silence started the Doxology on a fairly loud organ in the key I wanted it. I feel that the first is the most artistic way.

Organist—But it is written in G and I am not very good at transposing.

Shade of J. S. B.—Then why not write it out in two or three keys and keep it on your organ console. It makes very little difference if it is sung in G, F, G flat, A flat or A.

Organist—Well, what was wrong with the hymns? They seemed to be more dead than ever this evening.

Shade of J. S. B.—Of course I may be old-fashioned, but some of the hymns you sang this evening were anything but churchly. However, I suppose you have to use them if the minister says so. I believe you would find an improvement if you would give out the tune in the time you wish it sung. You gave the tunes out fast and then slowed down as they started singing. Then it is only a few hymns that will stand being given out on a solo stop. I believe the best results would be obtained by giving them out either on a good diapason or with eight and four-foot flutes. Personally I should not use the pedals when giving out the tune. It stands to reason that there are some hymns that need different treatment. For instance, in giving out such a tune as "Onward, Christian Soldiers," I would play the chorus only on full swell, with a half staccato touch and a good legato pedal. A number of the more martial hymns may be given out in

this way to advantage. Then I believe the average congregation sings better with a fairly loud accompaniment and little change of registration. Dragging can usually be overcome by a good staccato touch for a line or two, sometimes everything staccato, sometimes hands only, sometimes right hand only. It did not appear to me that you had rehearsed your choir in the hymn. I believe it pays to have a choir sing a few hymns at every practice, particularly watching the time and diction. Another fault is the lack of rhythmic pause between the verses. So often I hear a different length wait between every verse. This is confusing for both choir and congregation. Try to keep the pulse of the hymn going all through.

Organist—Anyway, the choir sang the anthem well, didn't it?

Shade of J. S. B.—Yes, it did very well considering the poor accompaniment you gave. I am willing to wager a nice cold drink that you had never practiced that accompaniment.

Organist—No, but I had played it over a number of times with the choir when they were learning it . . . really old chap, I thought I played it rather well.

Shade of J. S. B.—Of course I don't want to hurt your feelings . . .

Organist—Oh, go on, tell me the worst.

Shade of J. S. B.—In the first place, the accompaniment was much too loud. In many places I could not hear the choir. Then in the quartet passage it would have been very much better to have omitted the pedal. Why do organists imagine that the pedals must be kept going all through the service? You may take my word for it that it is a great relief to the listener when the pedal booming stops for a while. In the solo part the flute obligato was much too prominent.

Organist—But it called for an eight-foot flute.

Shade of J. S. B.—Yes, I know, but if you had used that lovely little four-foot flute you have and played an octave lower the effect would have been

charming. Then again, if you had phrased certain passages with the cho'r, the rhythm would have been so much better and the choir work would have shown up to so much better advantage. It was not that there was anything radically wrong, but with a little thought and care the whole thing could have been so much improved. In my day no trouble was too great to make a performance perfect.

Organist—Yes, I believe you are right. I know there were three or four places that I could have improved, had I thought them out beforehand. I suppose I was thinking only of the voice parts when I rehearsed it with the choir. What about my postlude? Did you recognize it?

Shade of J. S. B.—Oh, yes, I used to be very fond of the Fugue in G minor, but nowadays everyone tries to play it faster than the other fellow. I don't know who holds the record now, but I expect that someone will be doing it a few seconds faster before next Sunday . . . Dog-gone-it, I wish that they would pick on someone else for their speed tests!

Organist—Did I play it too fast to suit you, sir?

Shade of J. S. B.—No, I can't say you did. To tell you the truth, I fell asleep after you had played the first ten or twelve bars . . . You know, it can be played too slowly.

Minister—We will sing as our closing hymn, hymn number 543, "Awake, My Brother, Let Us Sing."

### Death of George C. George.

George C. George, a well-known organ maker, died on Feb. 12 at his home, Belleville, N. J. Funeral services were conducted at his home by the Rev. Louis W. Pitt, rector of St. Mark's Episcopal Church. Mr. George, who was 62 years old, had lived in Belleville for many years. Recently he completed the installation of the organs at the Newark Theater, the Rialto Theater and St. Mark's Church for A. J. & J. A. Rizzo. Mr. George died as he entered his home after shoveling snow. He is survived by a widow and two daughters.

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to corroborate the letters and press notices that universally acknowledge his ability to "overcome the traditional nonchalant attitude of audiences toward organ recitals."

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Recent Bookings: Dayton, Philadelphia, Buffalo, Wilkes-Barre, Williamsport, Reading, Pottsville, Emaus, New Rochelle; Armenian Church, New York; St. Thomas' Lutheran, New York, and additional recitals pending.

W. E. Woodruff, in "Times-Leader," Wilkes-Barre:

"Mr. Seibert must be classed among those imaginative and resourceful players who are going to make the organ mean more in the lives of the American people than it has ever meant. Also among those whom people having once heard **will remember and will want to hear again.** Playing is facile and registration picturesque. His technic is clear and crisp. No player who has ever visited here has shown a more willing ear for tone varieties. He employs the delicately lyrical and the dashing tours de force."

"Bulletin," Endicott, N. Y.:

"Seibert recital proves artistic triumph of the year. This was his second appearance. The public hopes it will not be the last."



Excerpts from some of the letters received after recital at Columbia University, broadcast thru WEAJ:

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## Who's Who Among American Organists

### Clarence Dickinson.

As a church and recital organist, as a teacher and as an editor of church music, in addition to successful work as a composer for the organ, Clarence Dickinson has made a record in the last two decades which place him in the top rank among the men who have made the organ their principal instrument. Mr. Dickinson originally came out of the west and established himself as organist and choirmaster of St. James' Episcopal Church and of the Sunday Evening Club, and in many other activities long before the Brick Presbyterian Church of New York induced him to move to New York fifteen years ago.

Clarence Dickinson was born at Lafayette, Ind., where his father, a member of the old Massachusetts Dickinson family, was pastor of the Presbyterian Church. His general studies were pursued at Miami University and Northwestern University. In music he was a pupil of Wild of Chicago, Reimann and Singer of Berlin, Guilman, Vierne and Moszkowski of Paris. He is organist and choirmaster of the Brick Presbyterian Church and Temple Bethel, and lecturer and director of music at Union Theological Seminary, New York City. He has played many recitals in Europe as well as in this country, and presents annually two notable series in New York—the historical organ lecture-recital course at Union Seminary and the Friday noon hours of music at the Brick Church, which are given to crowded houses. Among conductorships he has held have been those of the Musical Art Society of Chicago, the Chicago English Opera Company, the Aurora Oratorio Society, the Bach Festival of Montclair, and the Mendelssohn Glee Club of New York.

Honorary degrees of M. A. and Mus. D. have been conferred upon him by Northwestern University, and Litt. D. by Miami University.

Among Dr. Dickinson's publications are the books "Excursions in Musical History," "The Troubadours and their Songs," "Technique and Art of Organ Playing," and, in collaboration with Dr. Harold W. Thompson, a "Choirmaster's Guide." His musical publications include the choral series, "Sacred Choruses, Ancient and Modern," 130 numbers at present, including editions and arrangements of ancient traditional numbers as well as original compositions; the "Historical Recital Series" for organ, now of thirty-seven numbers; some twenty arrangements of more modern numbers for organ, and, besides smaller numbers, such as his "Berceuse," "Revery," "Romance," etc., the "Storm King" symphony for organ, and also for organ and orchestra.

Helen A. Dickinson, his wife, who has collaborated with him in many of his works and has written or translated the texts for the greater number of the "Sacred Choruses," is also the author of "German Masters of Art," "A Study of Henry D. Thoreau," etc., and a frequent contributor to leading magazines. She holds the degrees of M. A. from Queen's University, Canada, and doctor of philosophy from Heidelberg University, Germany.

### George Herbert Fairclough.

In George H. Fairclough the northwest has a man who ornaments its musical circles. Mr. Fairclough has been looked upon as a leader of organists and teachers at St. Paul for a number of years and his friends not only in the twin cities, but throughout the country, are many.

Mr. Fairclough was born in 1869 at Hamilton, Ont. He was a choir boy at the age of 10 in the Anglican Cathedral at Hamilton, where his oldest brother, William E. Fairclough, was organist. At 12 he became organist of St. Mark's Anglican Church and two years later was appointed organist of the Church of the Ascension, where he had a three-manual organ of about thirty stops.

Graduating from the collegiate institute, or high school, at the age of

17, he entered the University of Toronto and while there he was organist first of the Church of the Redeemer and later of All Saints' Church. At the latter church he was also choirmaster, having charge of a choir of fifty boys and men. While attending the university he also was a student at the Toronto Conservatory of Music, being one of the first to enroll in that institution. Here he studied piano, organ and theory. While in



CHARLES F. HANSEN, BLIND INDIANAPOLIS ORGANIST.

his third year at the university he received a flattering offer to become director of the musical department of a ladies' college and organist of Zion Presbyterian Church at Brantford, Ont., which he accepted. This position he held for two years. In 1891 he went to Berlin, where he entered, after a severe examination, the Royal High School of Music, and was a student for two and a half years, studying piano, theory and composition. His organ work in Berlin was under the direction of Charles E. Clemens, now of Cleveland, Ohio, who was then a resident of Berlin, being organist of the Anglican Church, and



GEORGE H. FAIRCLOUGH.

teaching a number of American and English pupils.

On his return to America in 1894 Mr. Fairclough became organist and choirmaster of St. Luke's Episcopal Church, Kalamazoo, Mich. One of his pupils in Kalamazoo was a young high school boy, Eric DeLamarter, studying organ and harmony, who has since then made a name for himself as a musician.

On Jan. 1, 1926, Mr. Fairclough will have completed twenty-five years of service as organist and choirmaster

of St. John's Episcopal Church, St. Paul, the largest and most influential congregation in St. Paul. Here he has a choir of fifty boys and men. He has directed large choruses in St. Paul and was director of the St. Paul Choral Club for several years. He was organist and director of the Reformed Jewish Temple for eighteen years. Mr. Fairclough organized the Minnesota chapter of the American Guild of Organists and was its first dean. He has been president of the Minnesota Music Teachers' Association twice. Five years ago he was appointed head of the organ department and organist of the University of Minnesota, in Minneapolis. Here he spends two days

that lay back of the success this sightless musician enjoys today.

From childhood his faculties were carefully schooled and coached by his parents. They continually impressed upon the child, who was blind from birth, that memory must serve him in the absence of vision.

The church played an important part in Mr. Hansen's life from the first and it was natural that he should find a strong attachment in the music that inspired him in the hours of worship. As a child when he returned home from Sunday school he was invariably called on to quote to his parents the text of the lesson, or something from the Scripture, and to tell other things that he had grasped from the day's events. In his grandmother he found a kindred spirit. She was something of a musician, with a cultivated taste, and she took care to see that he heard the best concerts and was never permitted to hear music of low degree.

When a piece of music is read to Mr. Hansen he grasps the exact position of the notes, as he understands them to appear on the printed page, with all the expression marks and similar accompanying notations. As a pupil he was taught to memorize his music lessons as a matter of discipline (though not in punishment). The music was read from the lowest note up to the highest. The low notes were read from the left of the page to the right, the higher notes following in proper sequence. This method has never been abandoned by Mr. Hansen and he pursues it in his work today.

Music is the great outstanding factor in Charles F. Hansen's life. It is his work and his play, the difference being largely in whether he is auditor or performer. His hobby is clocks, but they must be musical clocks if they are to claim his attention from ordinary affairs. Clocks with beautiful chimes are to him things animate and intimate, with a secure place in his heart. In his favorite corner at home and in prominent places in his study one finds these time-pieces.

Mr. Hansen was given considerable elementary training in his home and at the age of 10 was enrolled in the Indiana State School for the Blind. The pupil went through all the literary grades and in addition studied piano, voice, organ and orchestral and band instruments. He was graduated at the age of 22. Before his graduation he was often called on to serve as organist in the churches of Indianapolis.

Mr. Hansen is an able-bodied, independent, busy person who goes about in the world with amazing freedom and frequency. He loves to travel and is accustomed to making frequent trips to distant cities unaccompanied. He is an eager seeker for new contacts, and loves to mingle with new people and visit in new places.

"If everything were as easy as getting around," he says, "life would have few problems."

When he plans to visit a strange city Mr. Hansen, with the aid of his secretary, studies the map of that city and gets its particular points of interest and the relation of the principal streets fixed firmly in his mind, just as he fixes a composition. With this aid, and assistance through street traffic, he gets about easily in New York and has made a number of visits to the metropolis, where he enjoys going to hear concerts and recitals.

Mr. Hansen has composed a number of songs, the majority of which are hymns and compositions of a sacred character.

### Charles F. Hansen.

Few persons find greater happiness in their daily tasks than Charles F. Hansen reaps from what Milton described as "day labor, light denied." Perhaps nothing better testifies to the Hansen character than the cardinal principle of his philosophy—"let everyone make himself, and those about him, better and happier."

In the city of Indianapolis Mr. Hansen, the musician, needs no introduction. In the homes and stores and offices, in church circles and out, he is known as the blind organist who has rounded out twenty-five years of service at the organ of the Second Presbyterian Church, where Henry Ward Beecher preached in his early career. But Mr. Hansen, the citizen, the toiler, who dared aspire to the heights of a noble profession despite a barrier no seeing man can measure, is a figure little known.

Mr. Hansen is one who resolved not to allow himself in his "ever-during dark" to be cut off from "the cheerful ways of men." He has put into his life, his recreation and his work the force and inspiration of a remarkable intellect and talent and has lived and thought and labored like everyone else in everyday life. Few can realize the exacting toil and strain

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**MARKS JUBILEE OF A. O. P. C.**

**Maitland's New Philadelphia Organ Used for Heinroth Recital.**

The new Hering memorial organ in the Church of the New Jerusalem, Philadelphia, built by the Austin Company, is attracting a great deal of attention among music lovers. Rollo F. Maitland is the organist in charge. On Feb. 25 a recital was given in connection with the thirty-fifth anniversary of the American Organ Players' Club, which was founded in this church. Charles Heinroth, an honorary member of the club, played the following program in his usual splendid manner: Fantasy and Fugue on "Ad Nos, ad Salutarem Undam," Liszt; Pastorale, Jongen; Scherzino, Ferrata; Dithyramb, Harwood; Adagio, Otano; Scherzo from Festival Suite, Reiff; Introduction and Passacaglia, Reger.

On March 12 a lecture was given in the church by Frederick Schlieder, his subject being, "Music an Expression of Cosmic Principle." Mr. Schlieder supplemented his talk with the improvisation of a suite in ancient form. Rollo Maitland played Bach's Passacaglia before the lecture and the finale from Mendelssohn's Second Sonata at the close of the evening.

The new organ, the specification of which was published in The Diapason for August, 1924, was formally dedicated Feb. 13, with a recital by Mr. Maitland Feb. 17. On the latter occasion Mr. Maitland played this program: Passacaglia, Bach; "Adoratio et Vox Angelica," Dubois; Allegretto con Moto (from Concerto in F major), Handel; Fantasia and Fugue on the Choral, "Ad Nos, ad Salutarem Undam," Liszt; Pastorale (from Sonata, No. 12, Op. 154), Rheinberger; Allegretto in B flat, Lemmens; "Eldes," Bonnet; "Finlandia," Sibelius.

**Is Related to Coolidge.**

Ernest Colledge, of Brampton, Chesterfield, England, for some years one of the English readers of The Diapason, has the interesting distinction of being a distant relative of

President Coolidge. This is brought to the attention of its readers by the Methodist Times, an English publication, which presents a sketch of Mr. Colledge and dwells on his career as an organist and a Methodist leader. It appears that President Coolidge traced his ancestry back to the Colledges of England, the first Colledge being a Norman knight who came over with William the Conqueror. As an adviser on church organs, Mr. Colledge's services have been sought far and wide, and he used to contribute articles on these and other instruments to the church press, Mr. Colledge played the organ at Saltergate Church for thirty-seven years, first officiating there at the tender age of 13 years. Mr. Colledge is known as a fine exponent of old Methodist hymnology.

**THEATER ORGANISTS BUSY**

**Many Important Events Occur in March for New York Society.**

March was a busy month for the Society of Theater Organists in New York. March 2 the first midnight party was given, calling out a number of the members and friends for a few hours of sociability. On the morning of March 11 John Priest gave an artistic performance of the program announced in the March Diapason at the Colony Theater, the use of which was kindly given for the occasion by B. S. Moss.

From March 17 to 20 members of the society gave a four-day festival of music and motion pictures at the Wanamaker Auditorium under the auspices of the Wanamaker Concert Bureau, Dr. Alexander Russell director. The organists who contributed to this entertainment, in the order of their appearance, were: Edward Napier, New Atlantic Theater; Dr. Melchiorre Mauro-Cottone, Capitol Theater; Harry Corey, Mount Prospect Theater, Newark; Walter Wild, Central Theater, Cedarhurst.

Through the courtesy of Mr. Rothafel, Dr. Mauro-Cottone will give his annual spring recital at the Capitol Theater on the morning of April 9.

**Dayton Westminster Choir**

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- Will appear April 13 Indianapolis, Ind.
- April 14 Chicago, Ill., Orchestra Hall
- and intermediary April 18 Detroit, Mich., " " towns
- April 20 Cleveland, Ohio, Masonic Temple Auditorium.
- April 24 West Lafayette, Ind., at Conference for Sacred Music — auspices M. E. Church.

Eastern tour commences: Boston, Mass., Symphony Hall, October 19th.

The choir assembles four times a week for rehearsal, and sings two services every Sunday.

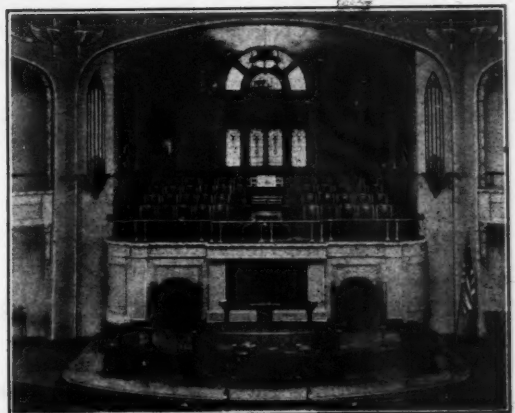
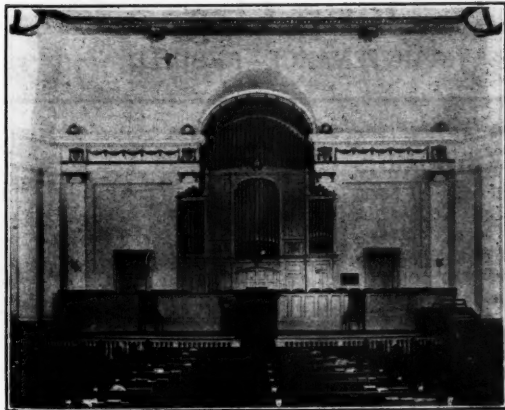
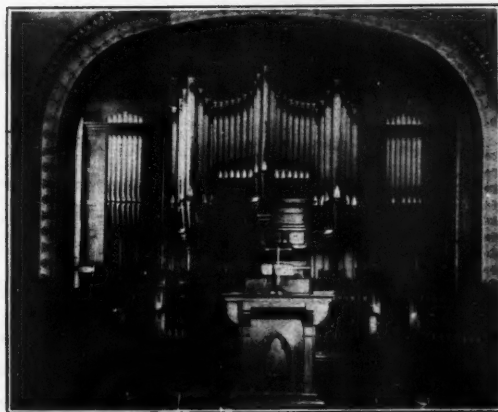
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**Recital Programs**

[Other programs on pages 12 and 13.]

**Edward Gould Mead, Painesville, Ohio**—In a series of five recitals at Lake Erie College during examination week Mr. Gould presented these programs:

Feb. 2—Prelude in G major, Bach; Second Meditation in F sharp minor, Guilmant; "Will o' the Wisp," Nevin; "Grand Choeur," from Suite in G minor, Truette.

Feb. 3—Prelude in C minor, Mendelssohn; "Vision," Rheinberger; Largo, Handel; "Marche Pontificale," Lemmens.

Feb. 4—"Hymnus," von Fielitz; "To a Wild Rose," MacDowell; Caprice, Matthews; Nocturne in B minor, Foote; "Grand Choeur," Hollins.

Feb. 6—Concert Overture in B minor, Rogers; "Minuetto antico e Musetta," Yon; Pastorale, Franck; Festival March, Kinder.

**Harman Nicodemus, Evansville, Ind.**—Mr. Nicodemus is giving a series of Lenten recitals at St. John's Evangelical Protestant Church. They are played on Saturday afternoons and soloists assist. Among the programs have been these:

March 14—Prelude and Fugue in G major, Bach; Chorale Prelude, "Christ, Who Makes Us Blessed," Bach; Fourth Sonata, Guilmant; Canon in B minor, Schumann; Menuet, Beethoven; Toccata, Yon.

March 21—Prelude and Fugue in G minor, Bach; Chorale Prelude, "When on the Cross the Saviour Hung," Bach; Third Sonata, Borowski; "Sous les Bois," Guilmant; "L'Organo Primitivo," Yon; Toccata, Dubois.

March 28—Fugue in G minor, Bach; Chorale, "O Man, Bemoan Thy Grievous Sins," Bach; Second Sonata, Mendelssohn; "Marche Funebre et Chant Seraphique," Guilmant; "The Brook," Dethier.

**Fred Faassen, Zion, Ill.**—Mr. Faassen has played the following programs on the Shiloh Tabernacle organ:

March 8—Nocturne in E, Mendelssohn; Sonata, No. 1, Mendelssohn; Prayer and Cradle Song, Guilmant; "All Ye Who Weep," Gounod; Theme from the D minor Quartet, Schubert.

March 11—Gavotte, Seredy; "La Paloma" (for organ and piano), Yradier

(arranged by Mr. Faassen); "Who Hath the Love of a Mother," Nelson; Rhapsody for organ and piano, Demarest; "Air Du Roi Louis XIII," Ghys; "Emerald," Seredy.

March 18—"Echoes of Spring," Friml; "Russian Patrol," Rubinstein; "Intermezzo Russe," Franke; "Juanita," Spanish Melody; "Le Secret," Gautier; "A Dream," Bartlett.

**Frederic B. Stiven, Urbana, Ill.**—In his University of Illinois Auditorium recital March 1 Professor Stiven played: Introduction to Act 3, "Lohengrin," Wagner; Caprice, Guilmant; Symphonic Poem, "Les Preludes," Liszt.

His program Feb. 22 was as follows: Solemn Prelude, from "Gloria Domini," Noble; Sonata No. 5 in C minor, Guilmant; Con Grazia, George W. Andrews; Intermezzo, Bonnet; Reverie, Dickinson.

**Warren D. Allen, Stanford University, Cal.**—In recent programs of his winter quarter series at the Memorial Church of Stanford University Mr. Allen has played:

Feb. 26—Compositions by Franz Schubert: "Die Allmacht," Moment Musical; "Ave Maria"; "Du Bist die Ruh"; "Marche Militaire."

March 1—Sonata in D minor, Guilmant; "Sicilienne" (from a Sonata for Flute and Piano), Bach; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

**Henry F. Anderson, F. A. G. O., Cleveland, Ohio**—In a recital at Emmanuel Church March 23 Mr. Anderson presented the following program: Fugue in E flat ("St. Ann"), Bach; Andantino (Sonata in A), Galuppi; "Dreams" and "Grand Choeur" (Seventh Sonata), Guilmant; Chorale in A minor, Franck; Andante Cantabile (String Quartet), Tschalkowsky; "A Song of Happiness," Diggle; "Finlandia," Sibelius.

**Mabel M. Hamer, Eagle Rock, Cal.**—Miss Hamer, a pupil of Dr. Ray Hastings of Los Angeles, gave the following program in a recital March 13 at the First Congregational Church: Grand Processional March from "Queen of Sheba," Gounod; Melody, Dawes; Aria in D, Bach; "The Infant Jesus," Yon; "Variations de Concert," Bonnet.

**Charles F. Hansen, Indianapolis, Ind.**—Mr. Hansen played the following program in a recital Feb. 23 at the First Presbyterian Church of Connersville, Ind.: Overture to "Martha," Flotow; Moonlight Serenade, Nevin; Prelude and Fugue in E

minor, J. S. Bach; Gothic March, Salome; Intermezzo, Rogers; Toccata in G, Dubois; "Supplication," Frysinger; Sketches of the City, G. B. Nevin; Humoresque, Dvorak; Gavotte in F, Martini; Concert Overture in E flat, Faulkes.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson, assistant organist of the Washington Cathedral, gave a noteworthy recital at All Saints' Church, Chevy Chase, March 1. The program consisted of the following compositions: Chorale, "O Stay with Thy Grace," Karg-Elert; Trio in C minor, Bach; First Sonata, Harwood; Etude, Meale; "Piece Heroique," Franck.

Mr. Johnson also gave a recital at Epiphany Church on the afternoon of March 18, playing a Rheinberger program which included these works: Meditation, Op. 167; Preludio; Tema Variato; "Vision," Op. 156; Trios, Op. 189 (Allegretto in A minor; Andantino in B flat); Fugue (Sonata No. 7); Adagio and Finale (Sonata No. 5).

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Auditorium follow: Good Friday Music, from "Parsifal," Wagner; "Album Leaf," Wagner; Triumphant March, Purcell; Madrigale, Simonetti; "The Infant Jesus," Yon; "For All Eternity," Mascheroni; Consecration Scene from "Aida," Verdi; "From an Indian Lodge," MacDowell; Solemn Prelude, Hastings; Invocation, Hastings; Exultation, Hastings.

**Reginald W. Martin, Sweet Briar, Va.**—Mr. Martin, professor of music at Sweet Briar College, gave the following program in a historical recital at the college Feb. 22: Ricercare, Palestrina; Fantasia in G minor, Bach; Minuet ("Jubilee" Symphony), Mozart; Finale ("First Sonata"), Mendelssohn; Overture, "Tannhäuser," Wagner; Andante (Fifth Symphony), Tschalkowsky; Lullaby, Palmgren; "Fiat Lux," Dubois.

**John K. Zorian, New Bedford, Mass.**—Mr. Zorian is giving Saturday afternoon recitals during Lent at Grace Church. His programs follow:

Feb. 28—Choral Song, Wesley; "Elfen," Bonnet; Berceuse, Pierne; "The Distant Storm," Lefebure-Wely; Melodie, Friml; Minuet in D, Mozart; Finale in B flat, Faulkes.

March 7—Fugue in D major, Bach; "Soeur Monique," Couperin; Summer Sketches, Lemare; March in B flat, Silas;

Andante Cantabile and Finale, Widor. March 14—"Canzonetta del Salvatore Rosa," Liszt; Pastorale in E, Franck; "Marche Funebre et Chant Seraphique," Guilmant; Frize Song ("Meistersinger"), Wagner; Finale (First Symphony), Vienne.

March 21—Trumpet Tune and Air, Purcell; Scherzo in A flat, Baird; Gavotte, Martini; Concerto in F (Allegro), Handel; "Will o' the Wisp," Nevin; "Marche Militaire," Gounod.

March 28—Fugue in D, Guilmant; Chorale Prelude on Hymn tune "Rockingham," Parry; Caprice in B flat, Guilmant; In Memoriam, "Titanic," Bonnet; Cantilena in A, Grison; "Marche Triomphale," Karg-Elert.

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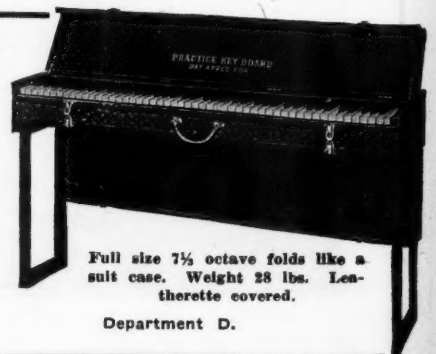
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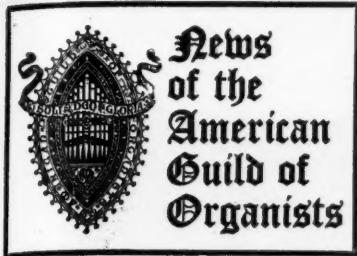
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Department D.





**New England Chapter.**

The chapter had as its guest organist March 10 Harold Gleason, professor of organ at the Eastman School, Rochester, N. Y. His playing was very favorably received by a large audience at the South Congregational Church, Boston. The program was representative of various schools of composition, but with marked leanings toward the modern French style. The American compositions added quite as much to the enjoyment of the whole as did the works of the more tried composers of Europe. The program was as follows: Canzona, A. Gabrieli; "Toccata per l'Elevazione," Frescobaldi; Gavotte, Martini; Prelude and Fugue in G major, Bach; Chorale in E major, Jongen; Canon in B minor, Schumann; Solemn Prelude, Noble; Scherzetto in F sharp minor, Vierne; Prelude in E minor, Samazeuilh; Toccata on a Gregorian Theme, Barnes; Adagio from Sonata in A minor, Andrews; "Ariel," Bonnet; "Vermeland," from Scandinavian Suite, Hanson; "Piece Heroique," Franck.

A large congregation assembled at Second Church (Unitarian), Audubon Circle, Boston, March 16, to attend the chapter's 112th public service. The prayer-book order was read by the minister, the Rev. Eugene Rodman Shippen, and the chorus choir in the west gallery was under the direction of Homer Humphrey, organist and choirmaster. The address of the evening on "Art and Religion" was ably given by Morris Carter, curator of the Isabella Stewart Gardner Museum, and was replete with gems of thought. Among the speaker's epigrams may be given the following: "Great art is a combination of mind, soul and heart and is not comprehended at a glance." "Ancient architecture, statuary, etc., are treasured for their beauty and for religion's sake. While we are skeptical about matters of belief, we still love the beautiful whereby beliefs were conceived and portrayed."

The prelude (Chorale Prelude on "Abide with Me," Parry) was played by Thompson Stone, former organist and choirmaster at this church, but now of Wellesley. As an offertory, Miss Myrtle Richardson, organist of the Robinson Memorial Church, Malden, played Widor's Adagio from the Fourth Symphony, and as a postlude Raymond C. Robinson, organist-choirmaster at King's Chapel, Boston, played the Finale from the same composition. The choral music consisted of unaccompanied selections as follows: "O Praise the Name of the Lord," Tschaiakowsky; "Remember Not, Lord," Arkadelt; "O Thou That



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**Indiana Chapter.**

A business meeting was held March 8 at 2:30 p. m. at the home of Mrs. Carrie Hyatt Kennedy. Reports by the treasurer and the program committee were approved. Horace Whitehouse was appointed a delegate to the national convention of the A. G. O. in Chicago, June 16, 17 and 18.

A social time followed the business meeting, with refreshments of tea and cakes. Those present enjoyed the hospitality of Mrs. Kennedy.

**Lehigh Valley Chapter.**

The Lehigh Valley chapter met Feb. 25 at Bethlehem for the purpose of greeting Mark Andrews of Montclair, N. J., dean of the New Jersey chapter and the new director of the Bethlehem Steel Male Chorus. Following the rehearsal of the chorus, which was enjoyed by the visitors, an opportunity presented itself for the organists to meet Mr. Andrews, who made a brief address in response to the welcome extended him.

The chapter, which meets monthly, is planning for a number of interesting activities in the form of recitals by noted musicians, or Guild services in other forms. At the last meeting David G. Samuels of Bethlehem was appointed chairman of the publicity committee.

**Western Pennsylvania.**

Through the kindness of the Pittsburgh Musical Institute, the chapter was privileged to share as one of its events a splendid recital by William

H. Oetting, assisted by Gaylord Yost, violinist, at the Sixth United Presbyterian Church, North Highland avenue, Pittsburgh, on the evening of March 2. The organ is a four-manual Austin. The program, consisting of French works, was second in a series of three educational recitals arranged by the Pittsburgh Musical Institute, all played by Mr. Oetting.

A dinner at the Rittenhouse preceded the recital, and a business meeting followed.

Mr. Oetting played this program: Second Symphony, Vierne; Adagio and Intermezzo from Sixth Symphony, Widor; Berceuse, Bonnet; Toccata, Barie.

**Texas Chapter.**

The February meeting was held at the home of Miss Alice Knox Ferguson on Feb. 18. Plans were discussed for holding a Guild convention in Dallas in the spring, to bring the Texas members together. After the meeting, Miss Ferguson served a delightful luncheon.

**Directed by Miss Deal.**

Under the direction of Miss Alice R. Deal, organist and choir director, Dubois' "The Seven Last Words" was sung at the Austin First Presbyterian Church, Chicago, Sunday evening, March 29. A chorus of thirty voices took part.

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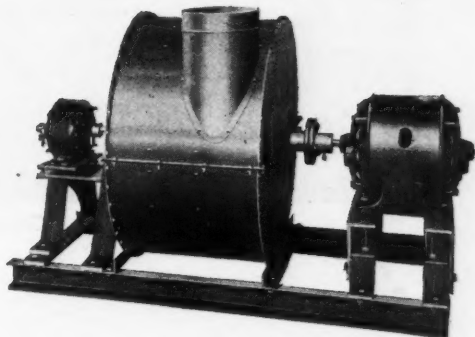
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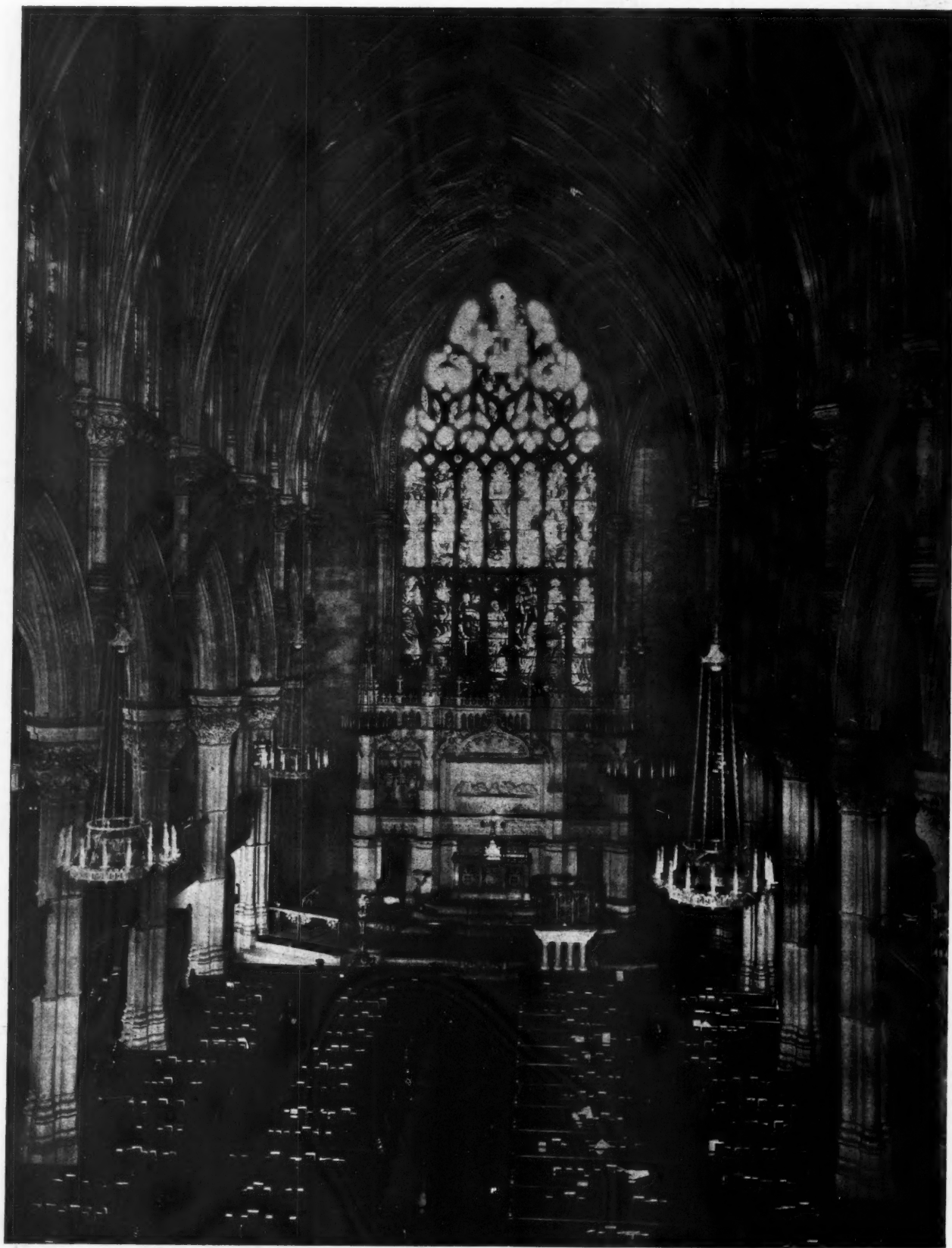
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December 30th, 1924.

Dear Sir:—I am mailing draft covering the enclosed bill for Blower. Was delayed several days on account of some wiring by the Electric Co., but am well pleased with the Blower. Have been in the organ game about 30 years, but never installed a better or as quiet a Blower before. The Church people are more than pleased with it and I am sure they will receive years of efficient service from it. Thanking you for your courteous treatment, I remain  
Yours very truly,

(Signed) Thos. V. Conner & Sons.

**B. F. BLOWER COMPANY, Inc.**  
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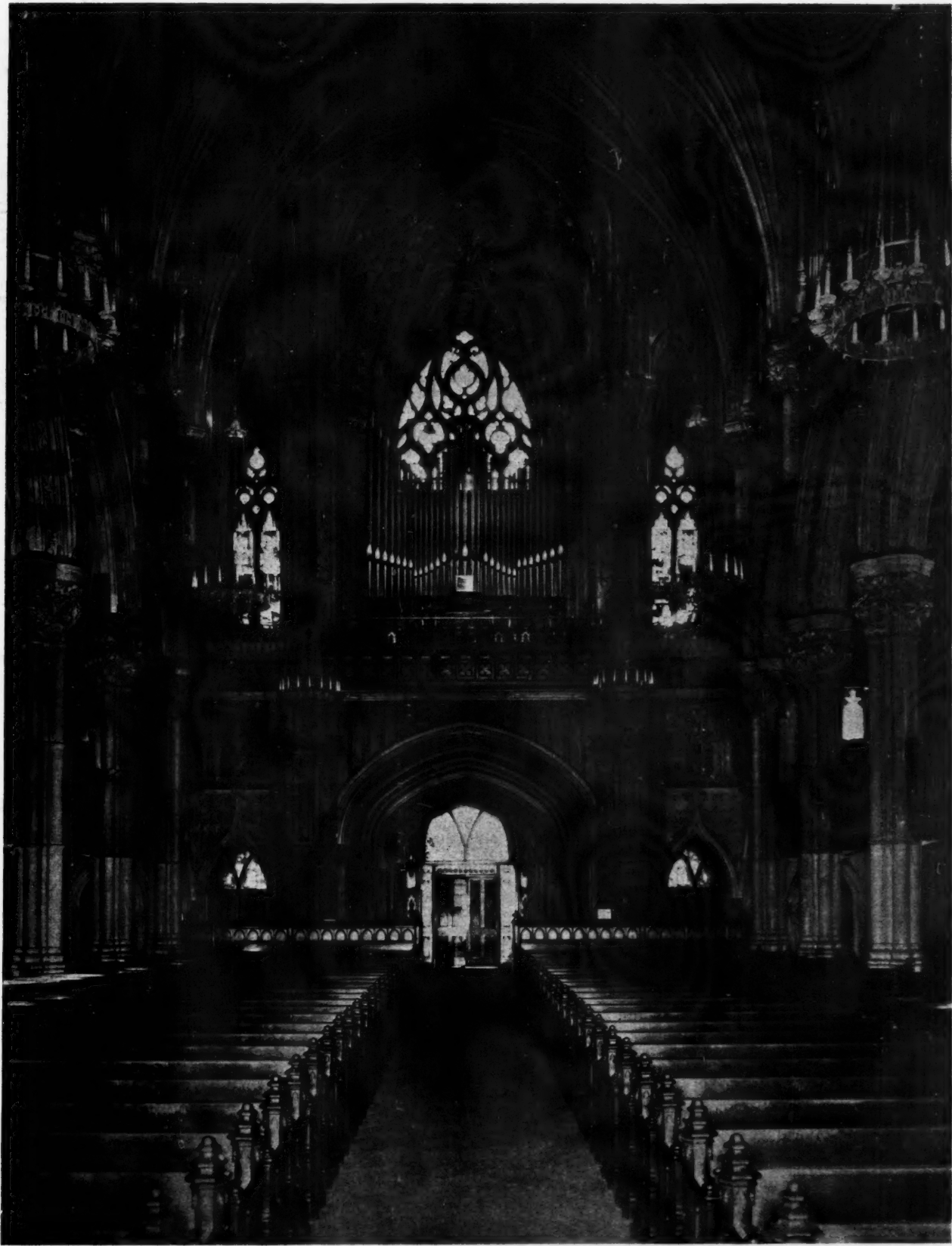
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It is fitting that such a lovely church  
Brooklyn, should have as its musical sup

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*Cut of Interior of Holy Trinity Looking Toward Organ*

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# THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

Official Organ of the Organ Builders' Association of America.

S. E. GRUENSTEIN, Publisher.

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CHICAGO, APRIL 1, 1925.

## IN A GERMAN MIRROR.

Robert Burns expressed the feeling of many when he voiced a desire for the gift to see ourselves as others see us. Consequently it must be of interest to have a picture placed before us of American organ developments as viewed by a German writer. In an extended and attractive article on conditions in the United States, published in the Zeitschrift für Instrumentenbau of Leipzig, one Arthur Iger enters upon a discussion of our situation which is calculated to make the German organist's mouth water. All he says is interesting, but some parts are not quite as accurate as we wish they were. For instance, he sets forth that at the Town Hall recital of Lynnwood Farnam "the music loving public deemed itself fortunate if it could procure tickets of admission at \$20 and \$25." There is no doubt at all that it is worth that sum to hear Mr. Farnam, but we have no assurance that the tickets ever went as high as the figures quoted.

The "secularization" of the organ is dwelt upon in detail by the writer, and his moral is that German organ builders and organists should draw a lesson from what has been done on this side of the ocean. He mentions that he is especially impressed with the frictionless co-operation between churchly and worldly circles in reference to organ music. He notes that the same organists play in churches and in theaters. He also notes that the pupils in our organ schools are compelled to learn the works of Bach and other classics, and then go out to play in "movies." He records further that the great organ works are played in these playhouses, while church recital programs, which he found in The Diapason, contain all manner of secular works. He finds that "evidently the church authorities exercise the greatest imaginable tolerance toward secular music" and that "in the hundreds of recitals in the churches of the United States the colorful program is the order of the day." To prove his assertion he reproduces programs at the Church of the Ascension, Pittsburgh; at the Albany Cathedral, at the First Lutheran Church of Johnstown, Pa., and others.

Another noteworthy development is cited—"the woman at the console"—and the formation of the Women Organ Players' Club of Boston is mentioned.

"What a fullness of history! What devotion to the king in the domain of musical instruments and what enthusiasm for the many good interpreters of the four, five and six-manual organ!" the writer cries in his climax.

Here is the lesson he draws from all this: Germany is not lacking in artistic material, for many of the American concert organists studied in Germany.

What it lacks is enterprise and tolerance. Churches would benefit if they did not seal themselves hermetically against so-called worldly music. The music of the church need not suffer from the modern organ, as proved by the American example. And an emulation of the United States would make the organists and the organ builders busier and more prosperous.

After all it is an interesting view we see in the mirror and if other nations will follow the American example they will be doing well.

## STIRRING UP THE ANIMALS

Mr. Lemare is not one of those who easily become weary of well doing or who call a spade a soil-breaking garden implement, or something else. His article in the March issue seems to have aroused a great deal of comment, some of it of the 100 per cent "Amen" type, some ridiculing Mr. Lemare's views as "far behind the times" and a third variety—the sanest of all—which recognizes that on many points this noted organist quite states the truth, while on others he voices his personal prejudices. It is a delight to see the animals thus stirred up, for we need stimulation and discussion.

Mr. Lemare has responded to an encore and continues his subject in this issue. He now makes it very clear what he thinks of the inventive Mr. Losh's novel idea for extending the manual compass two octaves and making all pedal notes playable also from the manuals. We know what a sportsmanlike organ builder and organ "fan" Mr. Losh is and unless we miss our guess he will have something to say for his side. If he doesn't, his friend Senator Richards, who not only has excellent and novel ideas on organ construction, but the God-given ability to express them in good English, will rush into the fray.

We have our own opinions, but they are unimportant, as we have always held. The readers of The Diapason expect service—they pay us their perfectly good dollars to keep them informed on what is going on, and not to bore them with our views, which they can hardly be expected to rate as high as their own. So we shall let them fight it out along their own lines. On the subject of unification we feel somewhat like the Scotchman who, as the story goes, after proclaiming himself a total abstainer, lifted his glass, took a deep drink and in setting it down added: "But not a bigotted one." Like every other issue in the matter of organ construction, it cannot be settled, no matter how convincingly the debaters write and speak, but there is both benefit and pleasure in the public discussion of these issues.

From our comfortable position on the fence we therefore imitate the historic gentleman who shouted: "Go it wife, go it bear!"

## THE MASTER CLASS.

Judging from the opportunities offered organists for advanced study through the master class courses here and in Europe, American musicians are bent upon perfecting their individual skill and incidentally gaining that coveted poise which travel and contact with other skilled artists brings. There is no lack in these days for the ambitious and wise musician to put his vacation time to advantageous use. It is the golden age of opportunity to study in close contact with great minds, and a good thing for the American organist, whose training so often has been curtailed. Courboin in this country and Dupre in France, Widor at the Fontainebleau School, Middelschulte in Berlin, Yon in Italy, and others deserve credit for taking time to pass on to others the art, the traditions, the ideals both of art and of work that have won them their places in the high esteem of the musical world.

## A DANGEROUS DISEASE

Right in line with statements made at various times in these columns anent the practice of a certain school of salesmanship which feels that it exalts itself by "knocking" competitors, a trade service bulletin of the national vigilance committee of the Associated Advertising Clubs of the World devotes itself to the subject of "Ad-

vertising with 'The Hammer.'" Evidently the same disease which has been so noticeable in the organ world afflicts other lines of selling and publicity. It is pointed out that current sharpening of competition has had an alarming effect in that it has caused some persons to lay down the pen, push aside the typewriter and take up the hammer. The result is plainly stated as destruction and chaos. It is the experience of the committee that every "knock" of competitive products acts as an invitation to competitors to strike back.

"In those fields where advertising is used most frequently to tweak competitive noses, to warn the public against competitors, and to sound the anvil chorus generally, the sales cost is highest," says this bulletin. "The inveterate hammer wielder, sooner or later, smashes his own fingers. And in industries where advertising men have best assimilated this fact, it is significant to note that untruthful advertising most seldom appears. It is just one step from disparaging copy to defamatory and untruthful advertising."

Farther along is this paragraph: "Absolute perfection is rarely attained in commercial articles. Practically every product has some slight, unimportant weak point. If competitive microscopes are used to search out these trivial and immaterial weaknesses and they are then magnified and heralded through advertising, the consumer readily concludes that all such items are worthless. He cannot be expected to appreciate a product's good qualities if all he sees in advertising is emphasis on alleged defects." These are good words to ponder for everyone selling organs, or anything else.

The Diapason joins the remainder of the entire organ world in congratulating Professor Samuel A. Baldwin on the 1,000th recital at the Great Hall of the College of the City of New York, which was duly celebrated as a crowning event of seventeen years' work by this faithful musician—one of many typical of first-rank American organists. Still more heartily would we congratulate the metropolis on the advantage of an educational and recreative character which it has enjoyed through the ministrations of Professor Baldwin. Baldwin is one of the men from the west who gravitated to New York and who have won fame for themselves and for their adopted home city simultaneously through the passing years. How well he has succeeded in impressing the importance of the organ in a field surfeited with other music is illustrated by the fact that the New York Times, representative of the best in New York journalism, devoted the better part of a column to an editorial on his work the day after the 1,000th recital.

The latest addition to our list of news correspondents who keep readers of The Diapason posted on what is going on at the large centers is Dr. Roland Diggle of Los Angeles. His first letter appears in this issue. Dr. Diggle has been known as an organist and composer for his instrument for a number of years. As a writer he has often contributed to our columns. We hope none of our readers will make the mistake of passing over his correspondence on the possible ground that they are not interested in southern California. If they are not interested now, Dr. Diggle will soon be able to make them so.

As a hint to some progressive organ man The Diapason would suggest that he manufacture a pedal attachment for pianos. As far as this office can ascertain, there is no maker of such pedals in this country today, and the demand for these pedalboards is apparent from the inquiries which reach us. A well-made pedal attachment, sold at a reasonable price, evidently has a ready market waiting for it. There will be no charge for this "tip."

It has been our constant aim to make the news columns of The Diapason as interesting as possible, but sometimes the advertising columns compete very successfully with us in

this. Various progressive builders of organs strive from month to month to present attractively information as to their achievements in such a way that he who fails to read the advertising pages is sure to miss something of value.

In the revised specification of the Chattanooga municipal organ, built by the Austin Company and presided over by Edwin H. Lemare, The Diapason omitted in its March issue to list the 32-foot contra bombarde on the pedal. With the exception of the pedal 32-foot, 16-foot, 8-foot and 4-foot reeds, there are no reeds in the organ which are extended, all having their own full sets of pipes.

## The Ancient "G" Organ.

Jersey City, N. J., Feb. 21.—Editor of The Diapason: The query "Who can answer this one," on page 21 of your February number, has been handed to me as a "has been" of the trade, and I have answered the rector of the church using the "G" organ, as follows:

Rev. Harry S. Cobey, Grace Church, Gainesville, Ga. My dear Mr. Cobey: Your kind favor of the 17th is just to hand enclosing a clipping from the current number of The Diapason containing an inquiry by your maintenance man, Charles A. Ryder of Atlanta, as to the probable age of your "G" organ, made by Jardine of New York.

From 1865 to 1876 I was connected with Labagh & Kemp, who continued the business established by Hall & Labagh, in 1846, but I am not sufficiently ancient to have seen a "G" organ built. The Jardines, Erben, Odell, Engelfried, Stewart and Mills were all contemporaries with us in New York, also Midmer in Brooklyn, and did a large business, in those flush years, immediately after the war between the states, but we were all building "C" organs. Such "G" organs as we had on our maintenance lists were even then regarded as "old-timers."

I would hazard the guess that your organ was built about 1840.

It is interesting to note in connection with the above list of organ builders doing business in New York and Brooklyn in 1868 that J. H. & C. S. Odell & Co. is the only firm which survives in Manhattan. Years ago Midmer moved to Merrick, L. I., where the Midmer business is still carried on by the Midmer-Losh Corporation. All the others have gone out of existence.

GEORGE B. KEMP, SR.

## Voris Leaves Post Amid Regret.

W. R. Voris, who in addition to his business has found time for a number of years to act as organist of the First Presbyterian Church of Franklin, Ind., relinquished that position in March and moved with his family to Tucson, Ariz., to locate permanently in the southwest. Mr. and Mrs. Voris leave the church at Franklin amid the regret of that parish, in which their fathers and mothers worked for many years and where Mrs. Voris had served as a choir member for a number of years. Mr. Voris has been the organist for nearly thirty years, succeeding his mother. For twenty-eight years he had been choir director, succeeding his father. For perhaps seventy-five years the music of the First Presbyterian Church has been largely in charge of members of either his father's or his mother's family. Now the mantle falls on Miss Ruth Graham, member of a pioneer family, who has been serving as organist and director of the First M. E. Church of Columbus, Ind.

## Swinnen Takes Church Position.

In addition to his various other activities, Firmin Swinnen has taken up church work again. At the beginning of March he assumed the duties of organist and choirmaster of Christ Church at Wilmington, Del. At the same time he continues his important work as private organist to P. S. du Pont. At Christ Church Mr. Swinnen has a double quartet and a three-manual Skinner organ.

## THE WELL-LOST CHORD.

Seated one day in the movie  
I was weary and ill at ease  
When the organist did doleful  
With organ stops and keys.  
She knew not what she was playing  
Nor why she should dole there,  
She struck one chord of something  
That made me get up and swear.  
Now, if that was the lost chord,  
I hope no one finds it there.  
AUGUST HALTER.



**The Free Lance**

By HAMILTON C. MACDOUGALL

Never again! I have been reproached so many times viva voce and by letter for what I wrote about the Mulet Toccata last month that I looked up the column and find that I expressed no opinion whatever about the piece, since I had never heard it or seen a copy of it. Curiously enough my friends do not pay any attention to the favorable opinion which I quoted. What inference can be drawn from that neglect? Is it that praise is negligible, but that some one's toes are stepped on by blame?

I now know, having both heard and seen it, that the Mulet piece is an effective composition and that it appeals to all classes of players.

Given a pencil and a sheet of paper, it is easy to show that of the two sounds A flat and G sharp in just temperament (or any two sounds similarly notated) A flat is the higher; but if you make the statement to your friend who plays the fiddle he will argue you to the contrary. I heard a celebrated violinist play the other day, and I was impressed with the fact that, as he played, the sharp was higher and the flat was lower. So clearly was this distinction made that C sharp and D were almost the same pitch, whereas D flat and C were about as close as could be and yet retain anything of their pitch-value. I believe we all feel with the fiddlers, but we argue with the musical mathematicians. Probably a clever man like Adolf Weidig, who is both theorist and practical string player, could bring the two points of view into such a relationship that their divergence would become, in a sense, consistent with a certain agreement. Do I make myself entirely clear?

The more I study organ playing, the more I teach it and the more I listen to it the clearer it becomes to me that the approach to the organ is through the orchestra. I mean that in considering the various problems which have to be solved by the organist he can often get more assistance from analyzing the effects native to the various orchestral instruments than in any other way. This has nothing to do with orchestral playing, so-called; that is, I am not pleading for any sort of playing that imitates the orchestra. Let the organ stick to its job.

By way of illustration let us analyze the style native to the string bass, the double bass. If you know a good bass player and hear him fool around on his instrument you will note that, while he plays runs with astounding facility (considering the length and thickness of his strings), his most characteristic and most effective playing is a sort of detached legato—if the term may be allowed for a moment. There is a clearness and virility to this style that inevitably suggests to the thoughtful organist: "I wonder if I have not here a suggestion as to pedal playing." When an organist hears a bass player remark that in such and such rapid passages the legato of the printed copy must be turned into the actual non-legato or even the spiccato of performance, the organist, if he have any power of analysis, must wonder if the same thing is not true of the pedal passage at speed. The most brilliant pedal playing at a fast tempo I ever heard was in the Fugue in D major (Bach); the organist exerted all his physical powers to make the sounds distinct and clear; he actually danced up and down, moving his whole leg with incredible agility. It was contrary to all rules of pedal playing, but the result desired was attained.

As I have listened many years to all sorts of organists I have wondered how many of us have any clear conception of the defects of the organ as a concert instrument. I wonder, too, how many composers for the organ have these defects in mind when they write for the organ. Take as an illustration the finale to the first Mendels-

sohn sonata: What do you hear as you sit in the audience? The sounds from the lower part of the keyboard are a mere indistinct rumble, becoming clearer as the sounds rise in pitch, and going back to rumble as the arpeggios fall; the effect of such passages may be visually represented by *rruummbleclearraeelllbmmuurrr*, etc., etc., etc. Many of the pieces written in the Andantino-Lemare style are open to the same criticism; first, a dull boom from the "pedal, soft 16-foot and 8-foot," then a *rmmm-sit-sit, boom, rmmm-sit-sit*, etc., for two measures more. The lower part of the organ manuals, especially with the softer flute tones, is of little value as regards clear enunciation in fast playing; but composers seem to pay little attention to this defect in the instrument.

In making this criticism of a certain defect in the organ as an instrument I shall have against me all organ builders, who will say: "What you write in the Free Lance may have a certain justification in \_\_\_\_\_ and \_\_\_\_\_'s organs, but in our instruments, etc., etc." I leave the matter in the hands of organists who are accustomed to analyzing effects as actually heard and not as merely written or imagined.

In these days when one plays Batiste's effusions strictly in private with the church doors locked and with the music afterward hidden in safe-deposit vaults, it is as much as a musician's eternal salvation is worth to recommend anything by Batiste to a brother organist. (The supercilious and high-browed are warned not to read what follows.) A while ago I came across an old Offertoire by the once-admired organist of St. Eustache, Paris, in B minor in the toccata style; I remember well the time when I wanted to play only those pieces that went very fast and very loud, and I call the attention of my younger brethren and sist'rn to this piece as one well fitted to display an agile finger.

**Goldthwaite Back from Paris.**

Chandler Goldthwaite, the young American concert organist, who had been in Paris at the Conservatory for the last year, returned Feb. 19 for a recital tour of two months, under the management of Fay Leone Faurote of New York. Mr. Goldthwaite says that he has found a system of study which has been of great value to him and will be to anyone else who will follow it consistently. He has been practicing six hours a day.

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**A LINE O' TYPE OR TWO**

*How to the Line, let the  
quips fall where they may* P. 22

**L'APRES MIDI D'UN FAUNE.**

(For Charles M. Courboin.)

And the sinuous thick gold of sunlight flowed  
Through tall, dry grasses and the windless air;

And the shadow of a tree was idly straying there  
And brushed the yellow dust on the road;

And the butterflies were hovering on slow wing  
(Somewhere half-heard, was water dripping on a  
stone);

And the burdened bees with blurred incessant drone,  
Went from the honeysuckle, blundering. . . .

Now at the forest edge the lonely faun has lain  
And faintly stirs in sleep from a half-remembered  
pain.

Devie Noy.

—Reprinted by permission from *The Chicago Tribune*.

"A transcription by Mr. Courboin of Debussy's famous tone poem for orchestra. Lawrence Gilman terms this exquisite fancy 'An encumbrance in verse of the imperishable dominion of fancy and dream,' interpreted by music."

—Program note, Kimball Hall Recital.

"In Debussy's 'The Afternoon of a Faun' Mr. Courboin did a piece of work on the organ which was a masterly display of art and should serve as a splendid argument in answer to those who oppose the use of transcriptions. In drawing this tone picture Mr. Courboin illustrated just what can be done by an artist on a modern orchestral organ. He rose to heights which are not often attained in an organ recital."

—*The Diapason*, Chicago.

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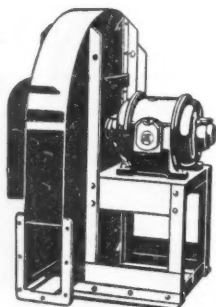
NOTES PATRONS' BIRTHDAYS

Guilmant School Celebrates in Honor of Guilmant and Bonnet.

The birthdays of Alexander Guilmant, the first honorary president, and of Joseph Bonnet, who recently accepted the presidency of the Guilmant Organ School, after the passing of Dubois, occur in March. Guilmant was born March 12 and Bonnet March 17.

Dr. William C. Carl planned a celebration for Wednesday, March 18, in honor of these artists who have played such a prominent part in the success of the school in New York. In his address to the students he paid tributes to the life and work of both Guilmant and Bonnet and spoke of the influence they exerted in the advancement and uplift of organ music in America. Several of the students participated in the following program: Allegro from the Third Organ Sonata, Guilmant (Robert W. Morse); "Priere et Berceuse," Guilmant (Carl A. Kammerer); "Grand Choeur" in G minor, Guilmant (Marta Elizabeth Klein); Largo and Allegro from D Minor Sonata, Guilmant (Dorothy Berry); Scherzo from Fifth Sonata, Guilmant (George William Volkel); "Marche Religieuse," Guilmant (Dorothy Meyer); "Variations de Concert," Bonnet (Carolyn M. Cramp).

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**NEW ORGAN IN BONNET HOME ORGAN WEEK IN SPRINGFIELD**

**Cavaillé-Coll Builds Instrument for Noted Frenchman.**

Joseph Bonnet is in the midst of a season of great activity in Paris. Now installed at his attractive new home, which he recently purchased on the Boulevard Exelmans, Bonnet commissioned Cavaillé-Coll to prepare an organ for him. This is completed and placed in the music room, where he is surrounded by a large class of students, including many Americans who have followed him to France. The organ has three manuals, with specifications prepared to meet the needs of a residence organ. Bonnet uses the organ for his private recitals, in addition to his teaching.

In addition there is a two-manual in another salon, and both are blown by electric motors, thus providing an unusual equipment for teaching.

Mr. Bonnet's concert tours this season embrace trips to England, Belgium, Italy, Spain, Scandinavia and all of France. At St. Eustache, where he officiates each Sunday at the grand organ when in Paris, the special mass devoted to organ music was resumed on Sunday mornings in the early autumn. At this service, as well as at his organ recitals, the famous church is taxed to its capacity by those who are eager to hear his playing.

Mr. Bonnet planned to return for an American tour next season, but his engagements abroad will not permit his doing so.

**Noon Recitals for Pueblo.**

The local Elks lodge at Pueblo, Colo., is sponsoring a movement to obtain noonday organ recitals for Pueblo during the summer months. A committee composed of Henry McCarthy, Earl Brooks and Francis Schwinger has been appointed to see if this plan is possible, and to investigate other things "of civic interest apart from the usual club work." These concerts, if they are arranged, will be held in the City Auditorium one hour every day, and will be free to the public.

**Organists of Illinois Capital City Arrange Recitals in May.**

A series of recitals will be given during national music week, May 3 to 9, by Springfield, Ill., organists under the direction of Mrs. Esther Skoog Wolaver, chairman in charge of all organ recitals for the week. In the downtown churches recitals will be given every day from 12 to 1 o'clock. The schedule of these recitals will be as follows:

Monday, May 4—First Presbyterian Church, Miss Helen Nettleton.

Tuesday, May 5—First Christian Church, Ruliff V. Stratton.

Wednesday, May 6—First Congregational, Mrs. A. Ray Drennan.

Thursday, May 7—First Methodist, Miss Bernice McDaniel.

Friday, May 8—First Christian, Mrs. Esther Skoog Wolaver.

Saturday, May 9—Grace Lutheran, Miss Gladys Parsons.

**Plans of Middelschulte Course.**

Wilhelm Middelschulte, who, as announced in the March issue, goes to Europe this summer to conduct special classes in Berlin, will begin a course in organ playing May 15 at the Akademie für Kirchenmusik und Hochschule für Musik. This course will continue for six weeks. It will be open to organists of any nationality. Mr. Middelschulte will give two public recitals—one in the Philharmonic and the other at the Hochschule für Musik. At the conclusion of the course a students' program open to the public will be given.

**Henkel with Own Orchestra.**

F. Arthur Henkel, for a number of years prominent as a musical leader of Nashville, Tenn., is conductor of the Nashville Symphony Orchestra, which is giving its fifth season of concerts. At the fourth concert, played on the afternoon of March 15, Mr. Henkel was the organ soloist and played a group of compositions which included the Festival Prelude to Becker's First Sonata, Stoughton's "The Garden of Iram" and a Scherzo by Mansfield.

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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 153 South Plymouth avenue, 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.]  
T.—Title. D.—Descriptive.

**Weird Music.**

The more we consider the amount of new music written and published expressly for picture playing by composers who have had actual experience in accompanying the films, the more we are impressed with the fact that theater musicians of today have a far easier time in choosing their repertoire from thousands of publications than those of us who began with the advent of the organ in the picture house. At that time every available piano and organ piece of merit was utilized, and movements from sonatas and suites were used to avoid the monotony of repetition. Nowadays the organist has from a score to a hundred or more pieces in any given style or movement that is required for the fitting of the feature.

One of the divisions which puzzled many were scenes of the weird and gruesome variety, including volcano eruptions, fires, earthquakes, storms on land and sea, and scenes of witchcraft. Something entirely different from the usual agitato or misterioso was needed.

Several compositions of merit have recently been issued. In "Fire Agitato," by William Axt, the best effect will lie in the manner in which this piece is registered on the organ. Certainly every organist should know what combination on his instrument is best suited for the right interpretation. When he has solved this, with dexterous use of the swell pedals, the effect becomes very realistic.

The piece opens with a succession of seventh chords leading into a tempestuous and agitated section which aptly illustrates by the rapid ascending and descending passages the violent outbursts of fires, tornadoes, etc.

"Vulcano," by Erno Rapee, is along similar lines. In both compositions liberal use of the diminished seventh chord and the chromatic scale is combined with correct harmonic writing and musical originality.

Everyone has been impressed, at times, with the mysterious fascination of the night. Whether it be the beauty of a summer evening, the moonlight on the water, the silent midnight hour, the barren scenes of desert and sand, or the cold and snowy expanse of the winter, the feeling of something unexplainable and undefined comes to all of us. William Axt's "Weird Night" portrays these emotions superbly. The composer has written all the "weirdness" in the accompaniment, while the oboe sings a plaintive and haunting melody. "Weird Scenes from Nature," by Edward Kilyeni, is divided into three major parts. By tremolo chords he suggests the dreary landscape. Next a harrowing cry of the wild, and finally, by a drone bass and consecutive fifths, the quiet vastness of the winter snow.

Erno Rapee, formerly of the Capitol Theater, New York, and William Axt have collaborated in these works, which are issued by the Robbins-Engel Company.

**Recent Features.**

"The Dark Swan" (Warner Brothers), with Monte Blue, Marie Prevost, and Helene Chadwick, opens brightly until T: "Cornelia's day." "Romance," by Baron, and "Vision d'Amour," by Friml. In the second reel, T: "That Afternoon"; "Matin de Septembre," by Godin, until T: "Out of that Awkward Meeting." Fox-trot until street scene. "That Some Day," by Luz (Theme). Third reel: Clock on screen. Serenade, by Massenet (Ditson), until "Jan. 5." "Valse Gracieuse" by Miles until bouquet seen the second time. "Romance," by Wieniawski Reel 4 begins with Meyer-Helmund's

"Dialogue," "Love's Last Word" as Cornelia writes letters. As telephone rings change into "Chanson Brise," by Gillet. At T: "The dignity that," fox-trot until orchestra begins to play. Then "Jealous." The fifth reel opens with Eve and Lewis at home. A light number like Loesch's "Dainty Butterfly" will serve well. T: "Wilfred Meadows excelled." Waltz until Wilfred plays banjo, then a popular dance piece.

T: "After a stubborn battle." Lemare's Andantino until short dancing scene. Repeat dance number until fade back to Lewis. "Astarte," by Mildenberg. On reel 6 minor dramatic number of considerable length or two shorter ones until dancing scene (short). Repeat dance tempo. Telephone rings. "Intermezzo," by Arensky, until Lewis enters, then, "Appassionato No. 1," by Rapee. Beginning the seventh reel; Lewis alone, Eve comes; "Nature's Awakening," by Kempinski, until Cornelia alone, "Morceau Symphonique," by Gabriel-Marie, until T: "I had to see you." Theme to the end.

"The Garden of Weeds," with Betty Compson, Rockliffe Fellows and Charles Ogle, opens with a light opera selection until T: "Say, Miss Delbridge." "Sweet Jasmine," by Bendix. Dorothy at piano (second reel) shows music on screen, "The Heart of a Rose," to be found in the selection "The Better Ole" (Feist edition), and which is required as the theme. When curtain ascends "Everything You Do." Rehearsal starts. Theme. Flagg meets Dorothy. Popular fox-trot until fade-in to close-up of Dorothy. "Silver Clouds," by Wood. On reel 3 auto drives up. "Serenata," by Cajani. T: "But hours can grow." Mazurka, by Chopin (artist plays piano). T: "Crawford meets Dorothy." "Pierette," by Hadley. T: "Business has kept Flagg." Light opera selection.

On reel 4 at T: "I told you." "Butterfly Dance," by Frey. D: Flagg enters room. "Poeme d'Espoir," by Gabriel-Marie (very dramatic). T: "Toward end of honeymoon." "Hawaiian Selections," by Lake, using the brighter movements on the scenes where Hawaiian orchestra appears, and the slower four-four sections on the remainder. On the first close-up of a Hawaiian player work in a phrase of the theme. T: "At the Clarington Hotel." "What Says the

Brook." by Boehlein. Continue this into the fifth reel until T: "If you hadn't produced." "Frivolette," by Ring, until Archie and girl leave. "Mere Doloreuse" by Gabriel-Marie until Dorothy alone. Theme. D: Flagg at door. "Love's Happiness," by Raff, continued into the sixth reel. T: "Let me tell you." "Meditation Symphonique," by Fauchey, until T: "Well, I've had a fine evening." "Agitat P oignant," by Gabriel-Marie, until T: "I'm going to settle." Dramatic Agitato No. 1, by Hough, until D: Husband re-enters room. Theme to the end.

**New Photoplay Music.**

"Dedication," by Deems Taylor (J. Fischer edition), from the orchestral suite "Through the Looking Glass," is an arrangement for organ by Courboin. A basic theme opens the piece, treated first as a simple melody, next harmonized and played on the vox humana. Best described as light dramatic and semi-romantic in character.

Three piano pieces, by A. T. Granfield (Ditson) entitled "Flower of Love," "Spring Gladness" and "Love's Memories," are romantic and bright in general appeal. The first is in the gavotte style, the second an ingratiating waltz, while the third has two melodious airs which will make it useful as a love theme.

Bird Pieces: To those searching for appropriate numbers for nature films showing bird life these piano solos (Schirmer) will be found fitting. "Wagtails," by Charles Huerter, a sparkling, graceful air in G, utilizes three notes—D, B and A—which are woven into the texture of the composition. "A Bird in a Flower Garden," by Ida Bostleman, a short, dainty bit of writing, is best played on soft flute and string accompaniment.

A suite of twelve "Bird Melodies" by W. B. Olds contains clever imitations of various birds. Much depends on the registration of these calls. The oboe for the blue jay, the French horn or soft flute for the dove, flute or piccolo for the chickadee, orchestral oboe for the nuthatch, eight-foot flute and piccolo for phoebe, soft string for the pewee, clarinet and flute for tanager, two flutes and possibly the open for bob white, flute

and strings and super coupler for woodpecker, quintadena and flutes for blackbird, stopped diapason for titmouse, with viole d' orchestre, viol celeste and vox humana for the vesper sparrow are correct representations for these bird-calls.

**Correspondence.**

E. B. B., Sudbury, Ont.—Schirmer has a new "Rhapsodie" for piano and organ, by Clifford Demarest. The standard overtures, Guilman's First Sonata (Schott), L. Hosmer's "Southern Rhapsody" and Lake's "Evolution of Dixie" (C. Fischer) are all good for organ and orchestra.

F. L. S., Brooklyn, N. Y.—Melody in A, by Charles G. Dawes (Gamble), Nocturne in A, by Munro (Weeks), as well as many issued in the Durand (Paris) edition will prove to be what you desire. The last named are in the octavo size.

**Death of Dr. Bruce S. Keator.**

Dr. Bruce Smith Keator, husband of Harriet S. Keator, organist and choir director of Asbury Park, N. J., and a leader in the activities of the N. A. O., died in that city March 9, at the age of 72 years. He was, in conjunction with James A. Bradley, a founder in the development of Asbury Park.

An organ built by Hillgreen, Lane & Co. was dedicated in Calvary Lutheran Church at New Kensington, Pa., March 1. Mrs. J. H. Wilson, organist of the church, was at the console.

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**ORGANIST BRIGHAM MOTION PICTURE SUBJECT.**



Ralph H. Brigham, organist at the Orpheum Theater, Rockford, Ill., gave the patrons a musical treat in February with his interesting rendition of Paderewski's Minuet. To those who are not familiar with the consoles of theater organs, the showing of pictures of Mr. Brigham, as he plays the Minuet, revealed the intricacies of the modern organ. Mr. Brigham, who went to Rockford from Chicago several months ago, is known particularly for his improvisations. His synchronizing of music to pictures has won him an enviable place among theater soloists. Mr. Brigham played at the Strand Theater, New York, for seven years, before moving west. He has also been organist at the Capitol Theater, St. Paul, and the Senate Theater, Chicago.

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**HEAR TALK BY MACDOUGALL**

**Members of Boston Women Organ Players' Club Hold Meeting.**

The Women Organ Players' Club of Boston held its monthly meeting Tuesday morning, March 17, at the Estey organ studio, Park Square building. After the business meeting Miss Edith Lang, the president, introduced Dr. Hamilton C. Macdougall, professor of music at Wellesley College. Dr. Macdougall spoke interestingly and inspiringly, calling his paper "In General." He told of various teachers he had had and what he had gained from each, speaking particularly of the late William Sherwood, the late B. J. Lang and William Shakespeare and Dr. Turpin of London. He quoted Dr. Turpin at some length in regard to phrasing and touch, particularly in playing Bach. Dr. Turpin differentiated between three degrees of legato—pure legato, passionate or overlapping legato, and detached legato.

Dr. Macdougall said the modern organist should learn his instrument through studying the orchestra.

On March 25 the club sponsored a recital by Miss Alice Mabel Shepard and Miss Daisy A. Swadkins, A. A. G. O., at the Church of all Nations, Morgan Memorial. A feature of the program was the playing of Merkel's Sonata for Four Hands, Op. 30, by both performers. Miss Shepard's solo numbers included: Symphony in G minor (first and second movements), Lemare; "In Springtime," Chaffin; "In the Night," Torjussen - Shackley; "Marche Religieuse," Guilmant. Miss Swadkins played: Concerto in D minor (second and third movements), William F. Bach; Rhapsodie on a Breton Theme, Saint-Saens; Scherzo in F major and Allegro for Organ and Orchestra (transcribed for organ alone), Guilmant.

Some of the club activities for April are the regular meetings on April 21, at which time there will be no program, the meeting being devoted to a discussion of club policies and future plans and programs; and a visit April 14 to the Skinner organ factory under the leadership of William E. Zeuch, the vice president.

**Close of Historical Series.**

The last recital in Clarence Dickinson's historical series at Union Theological Seminary, New York, on Tuesday afternoon, March 3, had for its subject "The Development of

Sacred Music" and the assisting artists were Ruth Rodgers, soprano; Rose Bryant, contralto; Charles Stratton, tenor; Frank Croxton, bass, a mixed choir of thirty voices and a quartet of trumpets and trombones. The program included: Gregorian Chant, "O Savior of the World," Palestrina; Two Negro Spirituals; "St. Patrick's Prayer"; Biblical Scene, Heinrich Schuetz (1585-1672); "My Heart ever Faithful," from the Bach cantata; "God So Loved the World," "At Evening," "Make Thee Clean" and "Here Yet Awhile," from the "St. Matthew Passion"; "He Shall Feed His Flock" from "The Messiah"; "Hymn to the Trinity," Rachmaninoff; "The Shepherds Had an Angel," Besley; "Tree of the Cross," Besley; "Great and Glorious," Dickinson; "Christus Resurrexit," Ravello, and Fantasia on "How Brightly Shines the Morning Star," Reimann, for a quartet of brass with organ.

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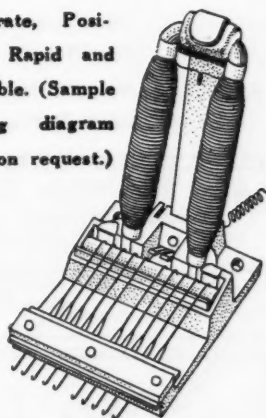
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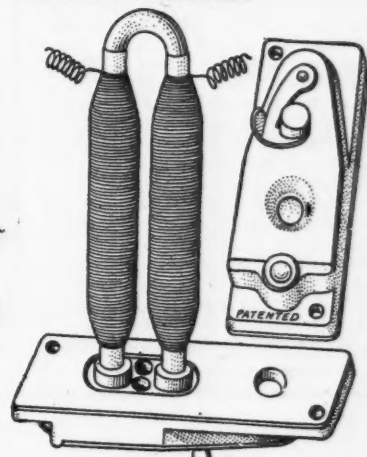
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[From a letter to the dean of the Illinois chapter, American Guild of Organists, in connection with a discussion of "Transcriptions" by the chapter.]

The subject of organ transcriptions has been before the organists of this country in some form or other for the last thirty years. Only recently I have been asked a number of times by good musicians why we organists do not play something that is known. Why are we always doing selections that are not understood by the general musical public? These musicians have gone farther by telling me that the great orchestral conductors, such as Mr. Stock and Mr. Damrosch, are not afraid to play the Moszkowski "Serenata" or the Mendelssohn "Spring Song," or other well-known pieces of the kind—selections which we organists would scarcely deign to listen to, much less play.

In order, then, to get to my subject, let me divide the organists into three divisions. First, the fundamentalist; second, the modernist, and, third, the organ anarchist.

To the fundamentalists belong those particular organists who play nothing but music written for the organ alone. Modern organ devices mean nothing to the fundamentalist. The organ music that he plays must be the traditional music written for the organ absolutely. If he plays anything new it must agree exactly with the old traditions. The fundamentalist has his place. He is the orthodox player, and we take our hats off to him.

The modernist is that particular organist who broadens his sphere of playing. He doesn't hesitate at all to do a transcription occasionally, or perhaps more than occasionally. He will also do his own transcribing, employ-

ing all the modern devices of the organ to help him out. Many piano and orchestral numbers and evensongs find their place on the modernist's programs. The modernist has a big place, and I think his scope will be enlarged as the years go by. He will be forced to transcribe more and more in order to supply the demand of the modern organ.

The organ anarchist is that particular organist who plays anything in any way. He does not hesitate to "jazz" the "Great G Minor." I have heard it done. Any song played inharmoniously or ex-harmoniously is good enough for him. He may also have his place.

I am a believer in transcriptions for the organ. In other words, I am a modernist. I do not mean that we should get away from the real core of organ music. But we transcribe for the orchestra and the piano. Why not for the organ?

Organ builders have invented and discovered all kinds of improvements for the modern organ. There are solo effects innumerable. Why not use them in beautiful and dignified transcriptions? Let us bring the organ nearer to the musical public in whatever way is best. Let us transcribe if necessary.

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**SALTER, SUMNER**

*Waken, Lords and Ladies gay*

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A long and elaborate treatment of Scott's poem, which is fitted for and deserves the place of principal number on a program. It is "through-composed," has a fairly taxing piano accompaniment, and requires a body of singers who are in good training.

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**McCOLLIN, FRANCES**

*A Roundelay*

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A well conceived, well expressed composition, which is elaborate without being intricate. The parts divide at times into eight, and a well trained chorus is required. A shift of mood and mode (into minor) gives good contrast midway of the piece.

**STRONG, MAY A.**

*May comes laughing*

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Winner of the 1924 Prize of the Chicago Madrigal Club. It has the true spirit of part singing in its lighter mood—free movement of the voices, and independent (but not contrapuntal) leading. There is a Soprano Solo obligato, and the parts divide at times into eight.

**SECULAR—WOMEN'S VOICES**

**BACHELET, ALFRED**

*Night beloved.* (Choral version by Victor Harris). Three-part.

Octavo No. 13,863 .15

In choral version, this famous song makes a number of good length and wide emotional range. The Soprano Solo, extending throughout, by no means monopolizes the melodic line, which is often entrusted to the chorus; and subsidiary melodies enrich the whole structure.

**LESTER, WILLIAM**

*Hunting song.* Two-part.

Octavo No. 13,839 .15

Quite long and imposing for a two-part song, but the ranges are moderate and within school voices. This piece has the advantage of spontaneous melodic flow borne on bounding rhythms, all in the modern spirit of color.

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**COURBOIN TOUR EXTENDED.**

Soloist with American Orchestral Society in New York.

The transcontinental tour of Charles M. Courboin has grown to such proportions that his management has been obliged to extend his present season into the early summer. During early March Mr. Courboin made a highly successful southern trip, playing at the exclusive Fine Arts Society at Palm Beach with Ossip Gabrilowitsch and Olga Samaroff, famous pianists; at the College for Women at Tallahassee; at Atlanta, Ga.; Winthrop College, N. C., and other points, being greeted with crowded halls on every occasion. After a mid-western trip which took him to Grand Rapids, Chicago and St. Louis, Mr. Courboin returned to New York March 27 to appear as soloist with the American Orchestral Society of 100 players, Chalmer Clifton, conductor, where he repeated by special request his notable performance of Widor's Sixth Symphony for organ and orchestra, this being the first association of this well-known orchestral organization with organ music. Another evidence of the growing interest of the public in organ-orchestra music is the engagement of Mr. Courboin as soloist at a pair of regular concerts of the Minneapolis Symphony Orchestra next season.

**Ruhe to Broadcast Cantata.**

The choir of the St. Marcus Evangelical Church, St. Louis, will sing "The Paschal Victor," by J. Sebastian Matthews, April 19, at 8 p. m. This will be radio-cast April 20 at 10 p. m. from Station KSD, the St. Louis Post-Dispatch. The performance will be under the direction of Elmer H. F. Ruhe, a member of the Missouri chapter American Guild of Organists.

**Hirschler Plays in Concert.**

The faculty of the California Christian College gave a concert at the First Christian Church of Los Angeles March 15. Otto T. Hirschler played several groups of organ selections, as follows: "Marche Russe," Schminke; Fountain Reverie, Fletcher; "In Springtime," Kinder; "Dawn," Jenkins; "Will o' the Wisp," Nevin; Serenade, Schubert; "At the Castle Gate" (for organ and piano), Sibelius; Toccata (from Fifth Symphony), Widor.

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## Quartet and Chorus

By HAROLD W. THOMPSON, Ph. D.

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### New Music; Answers to Queries.

At present I am carrying on three rather extensive studies in anthems for men's voices, anthems for women's voices and chorale preludes on English hymns, with a questionnaire on church organ music to be mailed soon. I wish to thank those who have sent me information so generously on the foregoing topics, and I should like to urge others to follow their example. This department has outgrown the knowledge and scope of any one man; I rejoice in the fact that it is now a kind of clearing-house. Not long ago the editor spoke of my work as laboratory research in church music. I am still trying to direct the laboratory, but I now enjoy the highest pleasure that a scientist or teacher can have: I have enlisted collaborators who are abler than myself. If I had time—as I have not—I could devote all my working hours to this research. For the next two or three months I intend to answer diverse queries; then I hope to present the larger studies.

### New Music.

A few more numbers for Good Friday and Easter must be mentioned. The Ditson Company has just published two new solos. "Easter Bells" by Dr. John Hyatt Brewer comes in two keys. It has a charming text by Margaret E. Sangster, with fine treatment of the springtime joy of the great feast. The music suggests bells cleverly and has an excellent melody. I suggest using piano and organ accompaniment to bring out the bell effects intended. A big voice is desirable, for the music has sweep. This is the best thing we have had from Dr. Brewer in a long time. If your organ has chimes you can use them here to good effect.

The other solo, "Gethsemane," by Manney, comes for high or for medium voice. The text and music interpret the meaning of the great words, "Not my will, but Thine, be done," and in a way devotional and impressive. The song calls for clear diction and artistic style. Here is a fine number for Good Friday, Lent and communion services.

It is curious how seldom composers have treated the story of Christ's meeting with disciples on the road to Emmaus. For sermons on that subject, which is often treated on Sundays following Easter, I have always used a very attractive section of the Matthews cantata, "The Paschal Victor" (G). This year there are two anthems entitled "The Walk to Emmaus." One is by Walford Davies (Curwen), and it is founded on a theme from Bach's cantata, "Bleib bei uns," with the suggestion that it be used as a prologue to that work. It is largely recitative for tenor and bass, though a chorale is added for those who do not give the cantata, the composer employing a stanza of "Abide with Me." My impression is that the lengthy recitatives will be monotonous except as a prologue to the cantata, but the music is well written. The other setting is by George B. Nevin, with solo parts for STBBar, published by Ditson. Mr. Nevin has written in a more lyrical vein, though he gives the complete text of the story, and I should expect that his work would go better as a separate anthem than the Davies setting. He, too, ends with a stanza of "Abide with Me," but to the tune of Monk's beloved hymn.

An interesting type of composition is an "Easter Prologue and Processional" by Custance (D). At the opening a soprano soloist and trio of women hidden from the congregation represent the plaintiffs of Mary and the holy women seeking the body of the Lord. A tenor soloist answers with the words of the angel; then the choir comes in to a swinging processional march tune. The music is easy and

tuneful. I can imagine this making a very dramatic effect. The plan resembles that of one of the earliest medieval miracle plays; so it has the sanction of centuries. I could wish that the music were more modal in style, but the composer may be quite unaware of the medieval suggestion which I read into his work.

There are some new anthems beside the Easter numbers:

Barnes—"The Day Is Done," Bar obbligato. A cappella. (D) Evening.  
Candlyn—"Tantum Ergo," or "Lowly now before Him Bending." A cappella. (D) Communion Service.  
Fisher, W. A.—"Let us Worship," SATB, S-Bar. (D) Antiphon for Opening of Service.  
Galbraith—"Rest in the Lord," B. (D) Salvation, Trust.  
Harris, Cuthbert—"Enthroned in Light," trio for S-S-A. (St) Adoration, Guidance, perhaps Ascension.  
Nevin, George B.—"God Will Make All Things Right," A. (D) Joy, Hope, Comfort.  
Thomson, Sydney—"Sing to the Lord." (D) Missions.  
Van Vliet—"My Faith Looks up to Thee," B and S or T obligato. (S) Faith, Guidance.

The Candlyn number is the best of these, and it will certainly have to be considered when we come to choose the best anthem of the year. Catholic organists particularly will be interested; I have seen no American Catholic church music to compare with it except some of Montani's. But when I heard it first I felt that it should be given an English text that would make it available for all Christian churches, and I undertook to change the translation of the *Tantum Ergo* in the Episcopal Hymnal so that the work would be available for those who do not adore the Eucharist. Consequently there are now three texts—the first, the original Latin; the second, my Protestant adaptation, for which I observe that I am not given credit, but which I present to the awe-struck world; and the third, the Episcopal text, which is decidedly "high church." The music is dignified, serene, majestic, founded on a theme that suggests plain chant, developed with a skill that is somewhat like Noble's in "Go to Dark Gethsemane"—particularly in the bass part. Here is real church music, and it is not difficult for a choir used to unaccompanied singing. I cannot commend it too highly.

The Barnes anthem is atmospheric and original; the use of baritone obbligato is particularly skillful and appealing. Mr. Fisher has published three of these antiphons for minister and choir; I find this the best of the three. It seemed to me that in the Christmas and Easter numbers the music was rather inadequate, particularly the bits given the organ, and at times trivial. I do not know how to account for this, for the composer is a man of notably fine taste and great skill in harmonization—witness his folksong arrangements. For the opening of a festival service this antiphon of seventeen pages probably would not be too long, and its music is direct and melodious.

There are so many gloomy anthems that the joyful "heart-song" of Nevin's will be welcome. Personally I like such a text as a solo better than as an anthem, unless the words are to be printed in the church calendar. Even then, so lyric an inspiration demands the flexibility and interpretation that you often get from a soloist and seldom from a chorus or quartet. Mr. Nevin should arrange this as a solo. But it is a very good anthem of its kind.

The Harris trio is arranged from a solo previously commended in this journal. The anthems by Galbraith and Sydney Thomson are old-fashioned, straightforward, tuneful. The Van Vliet number is very easy and gives you an opportunity to use a high solo voice in obbligato.

### Answers to Queries.

Q.—Who now publishes the Barnes anthem, "I Know No Life Divided, O Lord of Life, from Thee," formerly recommended in your journal and listed as published by the Composers' Publication Society? A.—The Oliver Ditson Company now publishes this charming number. It is particularly effective with a quartet. The topics are Fellowship with Christ, Comfort, Peace, Faith. Ditson bought the Barnes and H. A. Matthews numbers from this company, Schmidt bought

the Noble anthems, Gray bought the Candlyn and Willan numbers. I have not heard who bought the J. S. Matthews number. It was a notable experiment and a successful one, but the composers did not like the trouble of tying up their own packages.

Q.—Can you recommend any unison settings of the music of the Episcopal Liturgy? A.—In a previous article I commended the Bairstow setting of the communion service (Oxford University Press), more or less in E flat. This is very fine; though it is in unison, it is not easy. The Harwood communion service in E flat (G) is mostly in unison; this is easier and very good. Recently Dr. Diggle called to my attention the following numbers for unison, published by the Oxford University Press:

Bairstow—Morning Service in E flat.  
Bullock—Evening Service in C.  
Dyson—Te Deum in C.  
Dyson—Magnificat in C minor and Nunc Dimittis in C.

All these numbers have attractive organ parts. You will probably find a number of more old-fashioned services in the Novello Chorister Series, which was augmented during the war to supply choirs without men. Of course, you know the various editions of the Merbecke service.

Q.—Will you suggest music for Mother's Sunday? A.—Personally I use music connected with the subject of the Virgin Mother. For example, I use an alto solo called "Mary's Hushing Song" in Candlyn's cantata, "The Prince of Peace" (G). One stanza refers to the triumph of motherhood. I think that Dr. Dickinson renamed this solo "The Beautiful Mother." Then a Magnificat is in order in a non-liturgical church. Take, for example, one of the Noble settings—in G minor (S), in A minor (B), or in B minor (Su). Some choir-masters use the Tours solo setting of Kipling's "Mother o' Mine." I know no anthem specially written for such an occasion.

Q.—Are there anthems suited to a sermon on the observance of the Sabbath? A.—There is the old Macfarren anthem, "A Day in Thy House" (N, S), one of the best of the Victorian school. Then there are a number of settings of the hymn by Whittier, "Dear Lord and Father of Mankind," with its reference to the "Sabbath Calm by Galilee." I have used a setting by Targett (G) with solos for SAB; this is very easy and goes with a quartet. In the evening you may use Dr. Woodman's "Again as Evening Shadows" (S), a pretty unaccompanied anthem. Of course, any anthem of worship or adoration is appropriate. Some choir-masters like Barnby's "The Soft Sabbath Calm" (N).

Q.—Please suggest music suitable to sermons about the Bible, or the Word of God. A.—Noble's "O Wisdom" (S), a very fine unaccompanied anthem that can be secured in a special edition for quartet, is my favorite. The Palestrina motet arranged by Dr. Biedermann called "We Love the Place, O God" (F) is appropriate, and it is very beautiful music, not difficult for a choir used to a cappella singing. Or take one of the

many settings of "Ho, Everyone that Thirsteth," Martin (D, G, S), with a bass solo—a great anthem; Vibbard (S) with solos for bass and soprano, easier and good; Macfarlane (S) with a big tenor solo. Then there is Mendelssohn's "O Come, Everyone that Thirsteth" (N), a lovely quartet number that needs careful preparation. The most appropriate solos that occur to me are Rogers' "Great Peace Have They Who Love Thy Law" (S) for medium voice, a very good song, and "O that Thou Hadst Hearkened" from Sullivan's "Prodigal Son" (N, S).

Q.—Are there any easy organ pieces of the modern French school? A.—I do not know what the word "easy" means to any individual organist. I suggest that you have a look at the "Twenty-four Pieces in Free Style" of Louis Vierne, published by Durand in two volumes. They are all printed in two staves. Some of them seem very fine to me, and most of them seem easy. I think that you can get the two volumes now for something less than \$4.

Q.—Is anybody writing and publishing organ numbers of the good old-fashioned tuneful kind? A.—It is rather amusing to have received these two queries on the same day; but they represent a large number of serious, intelligent organists. Yes, a good many pieces of this sort are now published. I recently mentioned Reiff's "Festival Suite" (Summy) as of this sort. This month I received a volume by John Winter Thompson called "Cathedral Echoes" (William E. Ashmall, Arlington, N. J.) that meets your needs, I think. There are sixteen pieces in varied moods, all of which can be played on an old-fashioned two-manual tracker organ. And the composer is a sound musician. (This is not family pride; I am not related to him, so far as I know.)

### Bossi Concerto at Rochester.

For the first time in the history of the magnificent Eastman Theater at Rochester, N. Y., part of an organ concerto was featured the week of March 8 as the overture number in the motion picture program of that house. Robert Berentsen was at the organ and the sixty-eight-piece orchestra was conducted in turn by Frank Waller, Victor Wagner and Guy Fraser Harrison. The number chosen for this innovation was the Finale from the Concerto in A minor by the late Enrico Bossi. Only ten days before his death the composer played the entire concerto on the Wanamaker organ in New York City with an orchestra of seventy men picked from the New York Philharmonic Society. Although the work was written nearly thirty years ago, it has not been heard often.

### Opens Wicks at Sandusky.

George B. Kemp, Jr., gave the opening recital on an organ built by the Wicks Company at the First Reformed Church of Sandusky, Ohio, March 5. The organ is a two-manual with twenty registers and a set of chimes. It is a straight organ throughout, divided and placed in two chambers. All of it is under expression.

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**'MRS. NETTIE SWENDBY, ORGANIST AND GARAGE OWNER.**



Mrs. Nettie Swendby, the organist and garage owner of Virginia, Minn., who carries on her uniquely combined work in the little Minnesota town, as noted in a previous issue, was placed in her present interesting position by a strange combination of circumstances. At the request of The Diapason she has recorded her experiences briefly so that the story might benefit "some struggling organist or woman who is trying to make her way with a family."

A little more than seven years ago Mrs. Swendby found herself obliged to assume all responsibility for the support of herself and three children and the only equipment she possessed was her musical education—piano under Henry Purmort Eames, school music under O. E. Robinson at the American Conservatory in Chicago and voice under Edward Kuss. For three years she had been organist of churches at Blue Island, a suburb of Chicago. She was attracted by the lure of the "movies" and began to substitute for the organist at the New Wonderland on West Madison street, Chicago. Then came a regular position at the Model Theater on South Halsted street. Next the Kimball Company sent her to Crookston, Minn., to open a new organ in the Lyric Theater, at that time the only

organ in a picture theater between St. Paul and Winnipeg. Here she remained for five months and then went to Virginia to become organist at the Royal Theater on a Wurlitzer. She played for the pictures seven days a week and a church service Sunday morning for good measure. Her work was the wonder of the town and soon she had a good class of pupils. After being married Mrs. Swendby gave up the organ for a time, but in 1923 the Garrick Theater induced her to accept the position there.

Dec. 30, 1923, Mrs. Swendby's husband died suddenly and she was compelled to assume the responsibility of conducting his garage business. This she has done with notable success for the sake of her two sons. She has an up-to-date shop with electrically-driven machinery. At the same time she plays three weeks out of four as substitute theater organist and during the Christmas season presided at the large three-manual Bennett organ at the Presbyterian Church.

Virginia is a little mining and lumber town. Mrs. Swendby and her music have done much to develop musical appreciation, which has relieved the drudgery of existence to many people. Who will say that her missionary work is not fully as useful as that of many organists playing four-manuals in large metropolitan churches?

**Hammond Plays in Boston.**  
William C. Hammond, Mus. D., organist at Mount Holyoke College, gave a recital at the South Congregational Church in Boston on Feb. 28, in conjunction with the Mount Holyoke College Glee Club and under the auspices of the alumnae association of that institution in Boston. Professor Hammond's selections were as fol-

lows: Pastorale in G. Corelli; Pastorale in F. Bach; Vorspiel to "Otho Visconti," Gleason; Suite, Handel; Evening Idyl and "A Song from the East," Scott, and Allegro Vivace, Grieg. The glee club sang mostly carols, spirituals and folk-songs. Miss Ruth E. Dyer was organist-accompanist and Miss Ruth E. Douglass was soprano soloist.



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**Philadelphia News**

By DR. JOHN McE. WARD

Philadelphia, Pa., March 18.—The Philadelphia Music Club at its annual luncheon at the Bellevue-Stratford Hotel, Feb. 18, had as guests of honor a number of organists. William C. Carl of New York was one of the speakers, using as a theme "A Trip to Paris." The journey lasted about thirty minutes and was made by airplane. It was an enjoyable resume of Paris musical life, with particular references to the organists there. Among those at the guest table were Stanley Addicks, Henry S. Fry, Philip H. Goepf, Frederick Maxson, Clarence Bawden and John McE. Ward.

Ernest Willoughby, formerly sub-organist of the cathedral at Hereford, England, played a recital at the special musical service at St. James' Feb. 15. His selections were: Larghetto, by Goodhart; Imperial March, Elgar; Andante Cantabile, Tschaikowsky; Toccata, Dubois.

The anniversary of the birth of the late David D. Wood, famous blind organist, teacher and composer, was observed March 2 at the Pennsylvania Institute for the Instruction of the Blind, in which Dr. Wood did notable work. The commemoration, an annual event, took the form of a piano and organ recital by C. Walter Wallace, a concert organist of distinction and a former pupil. He also made an address of reminiscence concerning Dr. Wood as a musician and friend.

Mozart's "Requiem" was sung by the choir of the Church of the Redeemer, Bryn Mawr, Uselma C. Smith, organist and director, on Thursday, March 26.

Among the activities of the busy Mr. Fry might be mentioned a recital

at the Academy of Music, Brooklyn, under the auspices of the Society of Arts; a recital for the Philadelphia Music League at the Aldine Theater on Sunday afternoon, Feb. 22; an illustrated talk on "The Use of the Organ in Church," given Feb. 25 to the Camden chapter of the N. A. O., and participation in a recital of American composers on March 26 at the Church of the New Jerusalem.

William T. Timmings of St. Paul's, Ogontz, played one of the guest recitals at St. James', Lancaster, Pa., March 14, giving the following program: Overture to Occasional Oratorio, Handel; Andante in modo di Canzone, Tschaikowsky; Fugue in E flat (St. Ann), Bach; Prayer and Cradle Song, Guilman; Serenade, Rachmaninoff; Romanza, Sykes; Badinage and Toccata, Timmings.

Frederick Schlieder gave a most interesting lecture before the group studying the psychology of music and the members of the A. O. P. C. at the Church of the New Jerusalem March 12. Mr. Maitland played a short recital consisting of: Passacaglia, Bach; Allegro and Fugue, Mendelssohn. Mr. Schlieder's topic was "Music, the Expression of Cosmic Principle." The lecture was heard intently by a large audience. At the close of his talk the speaker improvised a suite in ancient style, consisting of prelude, sarabande, courante and gigue.

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Other recitals the same week by Mr. Davis were marked by these offerings:

- March 16—Grand Offertoire in G (request), Wely; "Whims" ("Fantasie-stücke"), Schumann; "Prairie Sketches," Cadman; "Crusaders' March," Fuchik.
- March 17—Prelude in C sharp minor, Vodorinski; "Pilgrim's Song of Hope," Batiste; Largo from "New World" Symphony, Dvorak; Fountain Reverie, Fletcher; Polonaise in A (request), Chopin.
- March 18—Festival Hymn, Bartlett; Andante Cantabile from String Quartet, Tchaikowsky; "Enchanted Bells," Haberler; Meditation, Gretchaninoff; "Hymn of Glory" (request), Yon.
- March 20—Toccata and Fugue in D minor (request), Bach; Serenade, Schubert; Sketches of the City, Nevin; "Marche Cortege," Gounod.

Mr. Davis is struggling with conditions which are not always auspicious. The old organ sometimes compels postponements for repairs and unfinished recitals, but his labors nevertheless are appreciated and are making an impress on the musical life of the city of St. Louis.

**DUPRE CLASSES DRAWING.**

**Many Inquiries Concerning Master Course This Summer.**

Announcement of the first master classes of Marcel Dupre, famous French organist, to be held in Paris this summer from April to September, is arousing great interest throughout the country, inquiries having been received from widely separated points.

Dupre's lessons in improvisation are to be based upon a book he has just completed, "The Art of Improvisation," which is being published by Leduc in Paris and will shortly be available. This work, the result of a lifelong study and practice of this rare art, represents the only authentic work on this subject yet attempted and contains the accumulated experience of an artist whose phenomenal improvisations have carried the fame of his name into the far corners of the world.

Preceding his master classes M. Dupre is to make a concert tour in England, another in Switzerland and a brief tour of France, giving his annual recital at the famous Trocadero in Paris April 30.

**Organ Music as Piano Duets.**

An interesting suggestion is made by a writer in the Musical Times, London.

"If we are fond of organ music, and get few chances of hearing it (as is the case with thousands of music-lovers who live in centers where there is no good organ or player), we ought not to despise the simple expedient of sharing it with another on the pianoforte," he says. "Practically all Bach's organ works can be managed in this way, the secondo player delivering the pedal part in octaves—a humble role, apparently, but in the case of the more difficult and rapid pieces not to be sniffed at. Most of Rheinberger can be played in the same way, and, in fact, all organ music that does not call for the independent use of two or more manuals, or for elaborate registration. It is worth noting that Rheinberger himself arranged all his sonatas for pianoforte duet. The only one in this form that I have practical knowledge of is the E minor, which—especially the fine Passacaglia—has given us many an enjoyable twenty minutes."

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Willard M. Clark in "The Springfield Union," March 11, 1925:  
SWINNEN, BELGIAN AMERICAN ORGANIST, SHOWS ALMOST UNCANNY MASTERY OF ORGAN

Swinnen is one of the greatest organ technicians who has appeared here. His pedal technic was outstanding. His playing masterful, dramatic and solid with strong effects.

The listener was left fairly dazzled by the display of pedal technic which was accomplished so smoothly by the player that one almost forgot its difficulties. Mendelssohn's Sixth Sonata concluded the program in a manner that left no doubt in the minds of the audience that a great artist had been playing for them. It was a fine program magnificently played.

The Scranton Times, Feb. 20, 1925:  
The program was well arranged and gave the artist many opportunities to display the rare talent which he possesses.

The New York Herald Tribune, March 5, 1925:  
... gave an impression of thorough competence, taste and expressive ability.



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The program opened with Bonnet's Variations de Concert. The striking use of the pedals was an indication that a master of the instrument was playing it. In Boellmann's Second Suite Mr. Thompson had full opportunity to display his art. In the Allegretto the fine effects of shading were greatly enjoyed. The Andantino was played very pianissimo, and so smooth was its tone that it suggested a piece of marble, exquisitely polished. Dethier's "Brook" was played, the marked rhythm in triplets brilliantly executed, difficult as it seems. —Indianapolis Star.

DePauw University has one outstanding humorist and that is Prof. Van Denman Thompson. Yesterday at Chapel period Prof. Thompson kept the audience mirthful throughout his talk on "Impressionistic Music." He delightfully told of the history of this type of music and played Debussy's "Reflections in the Water" as an illustration. To miss a lecture by Prof. Thompson is to miss a half-hour of clever stories, more cleverly told, with a quaintness of humor which is refreshing. —Greencastle, Ind., Banner.

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## The Evils of Unification

By EDWIN H. LEMARE

In the March issue of *The Diapason*—in which was published my article on the above subject—I notice an announcement from an organ builder which tends to fulfill my prophecy that one of the most important departments of an organ (namely, an independent pedal organ with its own separate pipes) may soon be dispensed with. The first suggestion to this end comes from an eastern firm which proposes to make the keyboard similar to that of a piano by the addition of two extra octaves to the present compass—already adequate for all organ music and also for orchestral transcriptions, etc. Does not the idea occur to any sane organist or pianist that such an arrangement would be impractical from every point of view? It is claimed that by this new system the feet will be free to control the expression pedals, and that the new seven-octave instrument will bring the pedal organ completely under manual control when desired by the organist. But they do not state what will become of the music already written for the left hand, when this hand will be called into use for the purpose of playing the pedal part on the manual! To build organs with such a makeshift might tend eventually toward the elimination of the pedal keyboard, should it ever be possible to convince a sufficient number of committees and amateur organists unversed in the chief requisites of organ construction.

So far as I am aware, all organ music, from Bach downwards, has been written for two hands and two feet. If such an absurd idea were generally adopted (and no one knows what may happen during this period of "organic brain storms") we would never again hear the works of the great Bach, Mendelssohn, Rheinberger, Merkel, Widor, Guilman, etc., not to mention the best composers of modern times.

It is comforting, however, to hear that the pedal board may be retained—pending perhaps a new race of organists provided with four hands so that they can meet the situation.

Possibly it is unworthy of one's time to comment on such matters; but in the interests of the advancement of true organ playing, I for one will speak out and condemn any new schemes that tend toward the prostitution of the "Divine art" in so far as the king of instruments is concerned.

Referring to my recent remarks in *The Diapason* concerning pedal-less organs, a specification of a new organ in the middle west has just been brought to my notice. So far as it is possible to gather from this printed specification of pipes—classed under the title of "main organ"—there seems to be no independent pedal department at all! This "main organ" ensemble, from which the various manuals are derived, contains about 2,612 pipes, out of which they make a surprising array of over 100 speaking stops (so-called)—no couplers are specified. Incidentally, many of these are given different names when used, or "borrowed" at their octave, etc. If such a specification had contained, for example, even so great a number as twenty actual speaking stops on each of the four manuals (of sixty-one notes compass) and similarly a twenty-stop pedal organ of thirty-two notes, the organ would have considerably over 5,000 pipes.

Again, in this specification I notice the modern fallacy of giving different names to the same rank of pipes when drawn on other manuals and pedal. Why name a stop-knob or a stop-key in an "imaginary" pedal department a trombone, 16 ft., whereas it may only draw the tuba profunda, say, from the solo organ? The builders, however, of the above specification are sufficiently candid to admit that many of their stops are borrowed or unified at their octaves and sub-octaves and that the third open diapason

on the great is made use of as a fifteenth!

Having stirred up this trouble, I want to see it through to the end in the interests of so many well-established organ firms who have thanked me for bringing this issue to the front. It is pointed out that to compete with other builders who make a practice of this unified system, they themselves are often compelled to adopt more or less the same idea so as to be in the running in the way of price. They are also aware that a large number of stop-knobs seem an almost infallible lure to organ committees and also to those organists who are fascinated by a great array of the same.

### Compliments Mr. Lemare.

Toronto, Ont., March 17.—Editor of *The Diapason*: It was with great pleasure that I read the article written by Mr. Lemare. It is about time that a good man should have come to the front as Mr. Lemare did and let the organists know (most of them do, but they do not like to tell it) that this unification is ruining the real organ and must also tend to ruin the reputation of an organist.

Not more than a few days ago a very good organist told me that he was very sorry when he came to an organ to play and he found out that it was a unit. He said: "Really, I did not know what to do. To try to get fifteen stops out of five or six stops is certainly going the limit."

Why not sell an organ by the number of pipes, instead of selling by the number of knobs? Mr. Lemare should be congratulated on this article.

L. E. MOREL.

### MANY BOOKINGS FOR SEDER.

#### Varied Activities of Chicago Man—Plays 150 Radio Recitals.

Edwin Stanley Seder, F. A. G. O., appeared on March 13 in joint recital with Mme. Else Harthan Arendt, soprano, before the Joliet, Ill., Woman's Club at the Universalist Church. He was organist for the program of Welsh music given by the Haydn Choral Society at Orchestra Hall, Chicago, March 16. March 30 he played the dedication recital on the Möller organ in the Presbyterian Church of Berwyn.

Future bookings for Mr. Seder include appearances as organist at Orchestra Hall, Chicago, with the Carson, Pirie, Scott & Co. Choral Society, April 17, and with the Haydn Choral Society May 12, this being his third engagement with each society.

The number of Mr. Seder's radio recitals from WGN station has grown to 150 and the number of compositions without repetition is over 750. During March entire programs were devoted to Debussy, Widor, Ralph Kinder, Saint-Saens and Schubert.

Mr. Seder will give his fourth annual all-American recital at Fisk Hall, Evanston, June 30. Besides a special summer course in organ at Northwestern University from June 22 to Aug. 1, he will give special courses in church choir conducting and accompanying at the Sherwood Music School, Chicago, from June 29 to Aug. 8.

#### Leaves Prison for Console.

Dr. P. Reginald Deighton, an organist released in March from the federal penitentiary at Leavenworth, Kan., where he served a sentence for violation of the narcotic laws, played his way into the hearts of music lovers in Kansas and Missouri, according to press reports. Since his release Dr. Deighton has given several recitals. Everywhere he has been received with enthusiasm. Leavenworth music lovers had their first opportunity to hear Deighton on the organ at the Methodist Episcopal Church. Every seat in the edifice was filled and many stood in the aisles and along the walls. Fully 1,000 heard him. At St. Mary Academy he again played to a full house. Next he played from 5 until 10 o'clock at the Linwood Boulevard Christian Church in Kansas City, Mo. At his first recital the church, which has a capacity of 2,200, was filled. Almost as large a crowd heard his second recital.

## Defends Unification; Replies to Lemare

By ROBERT P. ELLIOT

Editor of *The Diapason*: Mr. Lemare writes entertainingly in your March issue on "The Evils of Unification," and I claim the privilege of an old friend—one of his oldest in America—to answer him. To simplify matters I will take his arguments ad seriatim.

He starts with Thomas Casson. That was merely duplexing, and I am with him. When he goes on to intimate that unification is cheap and dismisses the cost with "adding a few contacts" and "an extra stop-knob or stop-key" and calls the system "an easy and inexpensive way to make a big display of stops with a minimum number of pipes," I am not. He gets nearer the truth in his next column, while comparing the San Francisco Auditorium organ with a unit orchestra in the same city having more stops and fewer pipes, admitting that the latter cost considerably more than the Auditorium organ. At that, I do not believe an organ, unified or not, should be compared with a unit orchestra. They are different instruments. As builder of both I have never yet found any common basis, and I wish I could.

Mr. Lemare is right about "borrowed" pedal organs if he means what I do by that designation. If he condemns a pedal organ which is extended from manual stops that are properly scaled and winded, I can prove him wrong on evidence of his senses backed by competent testimony. "The best and largest pedal of any organ in Chicago," wrote one able critic of the festival organ in Patten Gymnasium, Evanston. This instrument has ten sets of pipes—three units, three extended and four (including a mixture) straight. The Scottish Rite Cathedral in St. Louis is offered as proof, out of the great instruments of the day. Its pedal is tremendous, almost overwhelming, and with the exception of one set that had to be independent because room could not be found in the chamber where the manual stop from which the specification calls for it to be extended is located, it is all extended and unified. The original Kimball Hall organ had a pedal that consisted of all straight stops with the exception of a unit tuba and a gedeckt. Its successor, just dedicated, has a pedal organ that does to Kimball Hall what the St. Louis organ before mentioned does to that great edifice, and there is not an independent pedal stop in it. All extended and unified! Let Mr. Lemare question any of the hundreds of organists who know both instruments for verification of these statements.

He inveighs against writing the great organ first in specifications. I haven't done it in years. Always the pedal.

I am with him in criticising the kind of unification he sets up for attack. I'll go farther and call it indecent. (Remember, I am discussing organs, not unit orchestras. They have mechanism and little more in common, and I give each its place.) A diapason, one diapason, cannot be a proper double and a unison and octave and twelfth and fifteenth. Let's take a principal diapason, say scale 39, and leathered. Then second diapason, say scale 42, playing also at 16 and 4 corresponding to scales 30 and 54 respectively. A third or viola diapason or a wald horn suitably scaled and giving us an 8 and 2. A fourth stop, say a viola or a gemshorn at 8 and 2 $\frac{3}{4}$ . Fair enough? Let Mr. Lemare try it in Kimball Hall. "No man can serve two masters" is true—where it applies. There is also the Swedenborgian doctrine of use. Four degrees—use, no use, misuse, abuse. "The abuse of a thing is no evidence against its use." The human hand can kill, but should it be cut off from useful employment because that possibility exists?

Mr. Lemare backs up his old friend—and mine—the late Carlton C. Michell, when he lays emphasis upon the "final, individual voicing for (and I

say, as did Mr. Michell, in) the building in which they are intended to speak." To spend "more individual time on the voicing" is the other factor of supreme importance.

For couplers, certainly they cannot "take the place of properly-voiced upper work," but, given that, they have legitimate uses. Organ builders are not permitted even to leave off great sub couplers, though I tried that for years and took much abuse therefor. I found that conservative organists, who would not think of trying to augment "full organ" by that unbalancing method, required these couplers for solo purposes. And mixtures? Certainly. That is, if you have everything else you need and the organ is large enough to justify or demand them. I do not think we should have devoted one of the ten sets of pipes in the Evanston festival organ to a mixture. And as to tuning mixtures, I don't get his argument, for our tuning changes are by the hour, and the more ranks the merrier.

The thin violin pipe has its place, and a useful function. It does not take the place of the old organ "string" tones. The mistake made was in ever thinking it did. It is another voice, as truly as the *kinura* or the heckelphone. Organ strings should have the woody characteristic of the viola or violin in the hands of an artist, as nearly as wind blown through a pipe can imitate the tone produced by a bow drawn across a string.

Enough has been written by Mr. Lemare and his opponents on the subject of the crescendo pedal. He stands almost alone in his dislike of that useful accessory. I will close with an answer to his hope that organists will speak out against unified and "pedal-less" instruments. Many do. Some have gone so far as to express gratification that my company had "come to its senses" and built a massive, straight organ in this instance or that, failing utterly to detect existing unification after a thorough trial, and, in instances that would give Mr. Lemare a hearty laugh, even after playing a recital on a considerably unified organ. But—but, I say, it was properly unified, scientifically unified, balanced as truly as if every note of every stop had its pipe. "How much better," said no less substantial and conservative an organist than Marcel Dupre, "to have followed this plan than to have been content with the limited organ you could otherwise have got into the space." The doctrine of use again—not to unify for the sake of unification, because the modern action makes it possible; not to refuse extension or unification because the builders of the older generations hadn't the facilities and Bach hadn't written anything that called for more than the organ he knew.

Later: I have asked the editor for my manuscript to quote a letter received from an organist I have never had the pleasure of meeting, a man of reputation, who writes after dedicating a two-manual Kimball. He says in part: "Although the actual number of sets of pipes is small, yet you will see from the program that I was able to play a recital of selections of diverse styles, which without your system of unified construction would have been impossible on an organ having so few sets. \* \* \* I have never been in favor of unifying an organ, but you have overcome my principal objection by placing several stops of distinctive voicing and power on each manual and keeping the tonal character of the manual and confining the unification to the softer string and flute registers. \* \* \* The flute mixture produced by the piccolo, nazard and tierce is lovely and these stops are very useful in building up synthetic orchestral oboe, saxophone and other unusual effects. I was amazed at the ease with which I could approximate very satisfactorily effects obtainable on the two large three-manual organs which I regularly play."

R. P. ELLIOT.

A series of daily noon recitals on the municipal organ at the Topeka, Kan., city auditorium is being given by Henry V. Stearns of Washburn College, Topeka. The series was arranged with a view to making use of this instrument, which has been idle much of the time. The programs are semi-popular, with request numbers as a feature.



CHARLES M. COURBOIN AT CONSOLE IN KIMBALL HALL.



**Boston News Notes**

By S. HARRISON LOVEWELL

Boston, Mass., March 20.—Seldom has a death of an organist more keenly affected his friends than has that of Wilbur Hascall, who passed away March 1 at his residence, 270 Bay State Road, Boston, after a severe illness.

As his father was a prominent Methodist clergyman, it was natural for the son to become equally prominent in the Methodist Church. After his musical education had been gained at the New England Conservatory of Music and Boston University College of Music, he became organist for churches in Brockton, North Easton, Medford and in Boston. For ten years Mr. Hascall was treasurer of the New England chapter of the American Guild of Organists. He composed many songs—inspired, no doubt, by Mrs. Hascall, who is a voice teacher in Boston—and also numerous compositions for the organ and piano, as well as such sacred music.

The funeral was held at Mount Auburn, the music being under the direction of John Hermann Loud, dean of the New England chapter, A. G. O. The body was cremated.

After her successful appearance with the Boston Symphony Orchestra, at the invitation of the New England Conservatory of Music, Mlle. Nadia Boulanger played the following program on the organ in Jordan Hall on the afternoon of Feb. 25: Chaconne, Buxtehude; Pieces in D and G, Scarlatti; Prelude and Fugue and Chorale Prelude on "O Mensch, bewein dein Sünde gross," Bach; Fantasie and Fugue on B-A-C-H, Liszt; Toccata, Reger; "Cortege," Lili Boulanger; Finale from Symphony 1, Vienne.

At his twenty-first recital for the season at the South Congregational Church, William E. Zeuch played a

very attractive program, the first two selections being in memory of the deceased composer, Bossi. The program contained the following interesting material: "Hour of Joy" and "Chant du Soir," Bossi; "Fantasie Rustique," Wolstenholme; Allegro from Symphony 6, Widor; "The Bells of St. Anne de Beaupre," Russell; "Romance sans Paroles," Bonnet, and "The Storm," Lemmens.

Frederick N. Shackley, who has resigned his position at the First Baptist Church, Brockton, came into prominence when WBZ broadcast his latest composition for the organ, "At Eventide." According to the Traveler of recent date, the announcer stated it was "one of those delightful inspirations which come only at rare intervals."

There are to be many changes this spring among organists, and the following may be noted at this time: Malcolm Lang has resigned at the Congregational Church, Meeting House Hill, Dorchester; Harold Schwab leaves the Second Universalist Church; the Union Congregational Church, West Newton street, must find an organist and choirmaster to take Harry G. Frothingham's place; Alfred Hamer has resigned at the Church of the Advent, Brimmer Street, Boston, to go to Trinity Church, Pittsburgh, Pa., and Charles H. Grout has resigned as organist and choirmaster of All Saints' Church, Worcester. Undoubtedly this list is far from complete, but it is representative of what is going on in organ circles in Boston.

A Pierne program will be given at the Friday noon hour of music at the Brick Church, New York, April 3, by Clarence Dickinson with Esther Dale, soprano, and Mabel Farrar, violinist. The offerings will include: Prelude, Cantilena and Scherzando, "Grand-mamma's Song," "In the Church," "The Guardian Angel," and Menuet for organ.

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**Business Suspended at Milan for Funeral of Italian Organist.**

Further details concerning the sudden death of Marco Enrico Bossi, the noted Italian organist, have been received since the March issue of The Diapason, which contained news of his passing, was mailed. It appears that Sig. Bossi, who had completed his successful series of American recitals after recovering from an abscess in the ear which postponed his appearances, felt ill when his ship left New York. The ship's physician, who examined him at the instance of Mrs. Bossi and of Dr. Alexander Russell, concert manager of John Wanamaker, pronounced his indisposition to be an attack of indigestion. The next day his condition took a turn for the worse and he died the second day out at sea of a stroke of apoplexy.

The body was met by Sig. Bossi's son, also a famous composer, and by the Paris representative of John Wanamaker, and was accorded the highest honors. It was taken to Milan, and here flags were at half mast and business was suspended during the funeral of the distinguished organist. The services for the dead were attended by the leaders in musical circles of Italy.

The death of Sig. Bossi caused profound sorrow among American organists, both those who had the privilege of hearing him play and of meeting him when he was on American soil and the many others who looked forward to hearing him when he was to make a tour of the United States next season.

**Dayton Selected by M. T. N. A.**

Dayton, Ohio, has been selected by the executive committee of the Music Teachers' National Association as the convention city for 1925. Both Cincinnati and Cleveland were also under consideration. Dayton goes on record as guaranteeing 100 members to the association. The Westminster Choir and other organizations of the city

have united in an effort to make the three days memorable ones in the history of the association. The dates selected for the convention are Dec. 29, 30 and 31, with the Hotel Miami as official headquarters.

**Pilcher for Florida Cathedral.**

Mrs. Maud Alice McCaughen, Florida representative of Henry Pilcher's Sons, reports several large contracts from the Florida offices in Orlando. One is for a three-manual for the Episcopal cathedral being erected in that city. It will be installed during the early part of next winter, with the expectation of being opened for the Christmas services by the organist, William Branch. This instrument is the gift to the cathedral of A. D. Mallory and W. R. O'Neal, as a tribute to the memory of Annie L. Mallory and Jessie Mallory O'Neal. There are thirty-two stops, of the "straight" type throughout the manuals. The main division of the organ will occupy an especially designed chamber at the left of the chancel, while the echo section will be placed near the entrance. Other large Pilcher organs in Florida are soon to be placed in Sanford and St. Petersburg, while recent installations in that state through the activities of Mrs. McCaughen include the instrument in the First Baptist Church, Jacksonville, and others in Lakeland, Clearwater, Kissimmee, Delray and elsewhere.

**Riesberg Beat Biggs by 20 Years.**

Referring to Richard Keys Biggs' claim of a record in daughters, Organist F. W. Riesberg says: "Not so, for I have four daughters, aged from 14 to 30 years, so beating Biggs by some years!" As if he were not busy enough as organist of the Greene Avenue Baptist Church, Brooklyn, head of the piano department of the New York School of Music and Arts, and on the staff of the Musical Courier, Mr. Riesberg last month gave two lecture-recitals for the New York Board of Education on "An Hour with Liszt," with vocal and piano numbers.

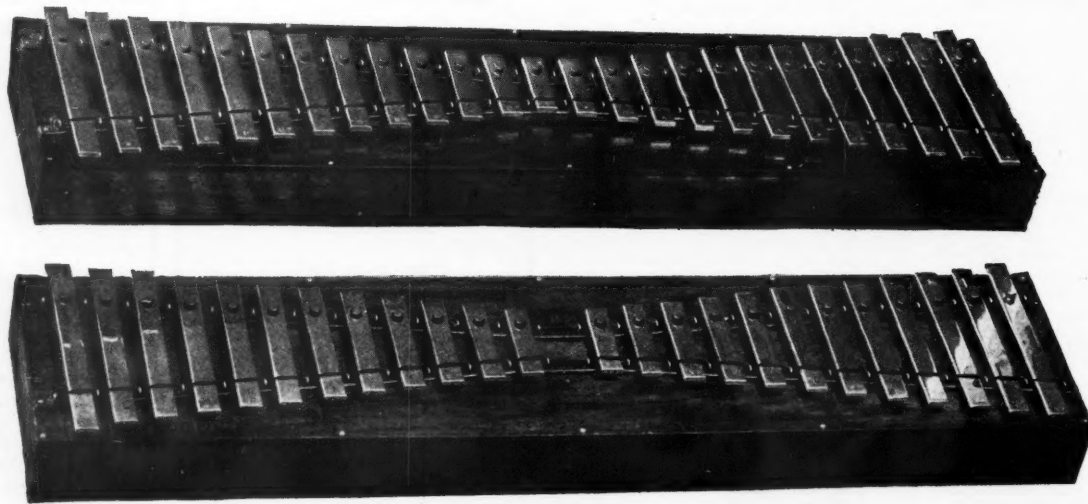
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BY HAROLD V. MILLIGAN.

Three Chorale Preludes, by T. Tertius Noble; published by the Arthur P. Schmidt Company, Boston.

The chorale prelude seems to be coming back into style, after a period of innocuous desuetude. A well-written chorale prelude is much more than a theme with variations; it is a mood picture, a development of the musical theme rather than a mere embellishment of it. These three new essays in the chorale prelude are examples of this underlying idea. They are not only among the best of modern chorale preludes, but are to be ranked among the best organ compositions from Mr. Noble, and to say that is to say a great deal, for we have never made any secret of our admiration for his highly individual talent.

The three tunes which he has selected are "Melcombe," "St. Ann" and "Rockingham." The chorale preludes are quite short; in fact, the only criticism we have of them is that there is not enough! "Melcombe" and "Rockingham" are beautifully contemplative and religious in style, full of thoughtful feeling and serenity. "St. Ann" is *maestoso* throughout, ranging in dynamics from forte to full organ. It is very free and rhapsodic in style, being almost like an improvisation. We would have liked it if the composer had extended it a little by adding a quiet contrasting section. By playing the hymn-tune on which it is founded on chimes, or echo vox humana, a similar contrasting effect can be obtained and the composition lengthened to the point where its usefulness as a service prelude will be considerably enhanced. Or it may be combined as a service prelude with either of the other two. The prelude

on "Rockingham" is a little gem, a bit of serene and exalted thinking of the highest order, comparable in its way with Arthur Foote's "Communion" or the E major Prelude and Fugue in the "Well-tempered Clavichord." (Am I the only organist who plays the Foote composition? I wouldn't trade it for a barrel of noisy French toccatas!) Of similar mood and high quality is the Prelude on "Melcombe."

Will these sincere and unaffected pieces of real music be lost in the uproarious flood of pretentious piffle, or will they find a few organists who can appreciate simple beauty and keep them green in appreciative playing from time to time?

Reverie Religieuse and Cortege de Fete, by George A. Burdett; published by G. Schirmer, New York.

While Mr. Noble, a New York organist, goes to Boston with his latest compositions, Mr. Burdett, a Boston organist, brings his wares to a New York publisher—which undoubtedly is good for both composers and publishers. (And the Schmidt Company recently issued some admirable chorale preludes by Mr. Burdett, of which we spoke appreciatively at the time.) The house of Schirmer, by the way, seems to have gone in for bright-colored covers lately, furnishing one bright spot at least in the not too exciting life of the organist. The "Reverie Religieuse" is a smooth *andante tranquillo*, skillfully written. Both Mr. Noble and Mr. Burdett have the faculty of taking simple and none too promising themes and weaving them into a texture of harmonious beauty. The "Cortege de Fete" is a captivatingly joyous march, full of vitality and effervescence, thoroughly organic in style, one of the best things of its kind we have seen in a long time.

Rhapsody for Organ and Piano, by Clifford Demarest; published by G. Schirmer, New York.

Mr. Demarest evidently likes to write for the unusual combination of organ and piano. He made a hit sev-

eral years ago with a composition of this kind, and has added others to it with a happy facility which is enviable. Two instruments so much alike and yet so different must be handled with sure knowledge of their possibilities and limitations, and this is what Mr. Demarest does. The underlying scheme is largely antiphonal, each instrument in turn holding the interest and carrying on the melos. The Rhapsody is built on two main themes and is appropriately rhapsodical in style, although the form and outline are always clear and convincing. We seldom see this combination of instruments programmed, but recitalists who are looking for novelties could not do better than to examine the Demarest offerings.

Dance of the Candy Fairy and Dance of the Reed-Flutes, by Tchaikowsky, transcribed by E. A. Kraft; published by G. Schirmer.

Several years ago, during the somewhat precarious existence of the lamented Russian Symphony Orchestra, one of their chief war-horses was the Nutcracker Suite of Tchaikowsky. They trotted out the Nutcracker Suite and the Caucasian Sketches by Ipolittoff-Ivanoff whenever interest began to wane and never failed to bring down the house with these two sure-fire hits. It is a sign of the times that these orchestral veterans are now appearing in organ transcriptions. When they were first made known to the public in their original versions, the idea that any of the music might ever be played on an organ would have been ridiculed. Even in these days of electric action and "movie" palaces we are a little skeptical about the practical results. With the right instrument and the right player, well and good, but we know some sturdy old tracker and pneumatic organs that would absolutely refuse to run in any such harness as this, and as for organists—well, we could think of several whom we would not like to hear attempt the Reed-Flutes' dance. If you play recitals or "movies," and if you have a swift, deft staccato and a technical fa-

cility like a concert pianist, go to it!

#### Musicians' Club of Women.

The Musicians' Club of Women of Chicago had an organ program March 9, using the fine new instrument at the Methodist Temple. The program was arranged by Mrs. Frederica Gerhardt Downing and Miss Ruth S. Broughton. Mrs. Anne Pearson Maryott played the Reubke Sonata on "The Ninety-fourth Psalm" and Brewer's "April Song." Miss Frances Anne Cook played Bossi's "Chant du Soir," "The Music Box," by Liadoff, and Demarest's Toccata in C. Ensemble numbers for harp, violin, cello and organ were played with Louise Lloyd Bierwirth at the organ, Lillian Pringle played the cello with Beulah Taylor Porter at the organ and Miss Stout also accompanied Alice Brown Stout in several arias.

#### To Rebuild Historic Organ.

Plans are being made to reconstruct the historic organ in Christ Church Cathedral at Montreal, over which Dr. Alfred E. Whitehead presides. This instrument, a replica of one presented by King George III, to the original church, destroyed by fire in 1856, was built by Hill in London for the present cathedral and installed in 1859. It was rebuilt by Casavant Brothers in 1899 and several stops, including a celestial organ, were added. The organ has forty-nine speaking stops.

Under the direction of Milton P. Givens, the choir of the Grant Avenue M. E. Church of Denver sang Mendelssohn's "St. Paul" on the evening of Feb. 12. The chorus consisted of fifty-five voices and seven soloists. Mrs. T. R. Walker, a sister of Mr. Givens and organist and director at the Central Christian Church, presided at the organ and Mrs. Charline H. Fogh was at the piano. There was also an orchestra of fifteen pieces. The performance was so great a success that at the request of the manager of the General Electric Company it was repeated from station KOA Feb. 20.

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Any information in regard to the Convention can be had by writing to A. G. O. Convention Committee, 1507 Kimball Building, Chicago, Ill., or to the General Office, 29 Vesey Street, New York.

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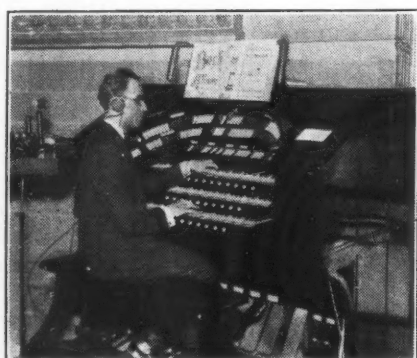
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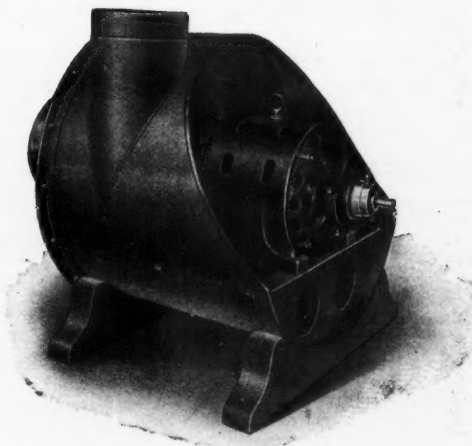
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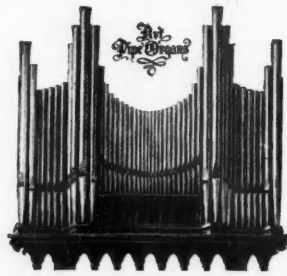
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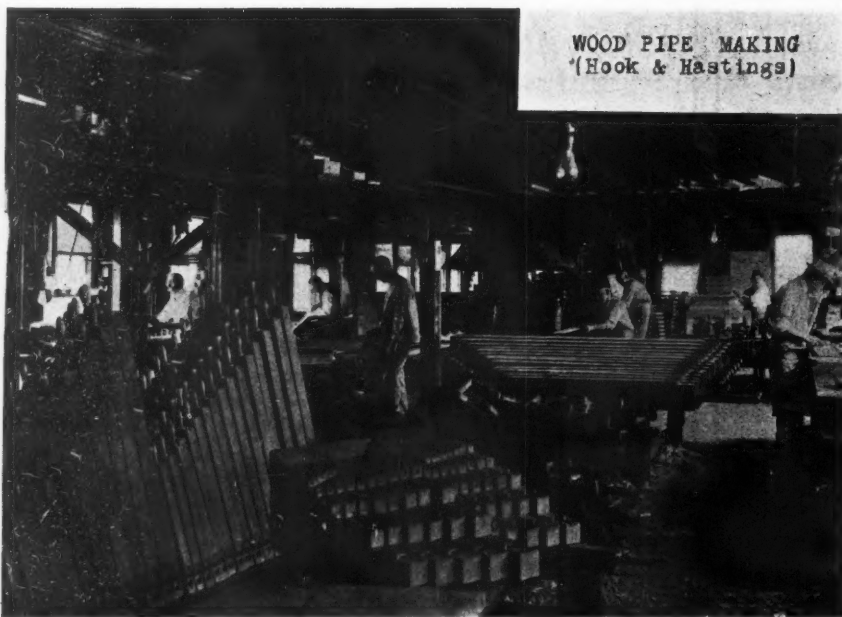
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