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PACIFIC COAST HOST AT FINE CONVENTION

PROUD RECORD IN PASADENA

Registration Includes Forces from West as Well as Wise Men from East—Recitals and Papers Arouse Interest.

By ROLAND DIGGLE, Mus. D.

[By Telegraph to The Diapason.]

Pasadena, Cal., June 25.—Organists of the Pacific coast entertained their neighbors and a company of wise men from the East all this week and placed on record another successful convention which was a worthy rival for the meetings held on the other side of the continent and a valuable opportunity for those in this part of the country to enjoy a meritorious program and refreshing social intercourse. The second Pacific coast convention of organists, taking in members of all the associations of organists in the United States, was successful in every way.

In addition to those from northern California and other points in the West, there were present distinguished men representing the Atlantic coast. Such a convention is bound to have a wide influence for good. It is hoped that the next one will be held farther north, so that a larger number of organists from that section may derive benefit from it. With some 125 registered, the convention can certainly be counted a success as far as numbers go. There were delegates from New York, Pennsylvania, New England, Oregon, Washington and Canada. The thanks and appreciation of everyone is due Percy Shaul Hallett of Pasadena, who has had charge of the convention. He and his committee worked hard to make it a success and they have every reason to be proud of the splendid program they arranged.

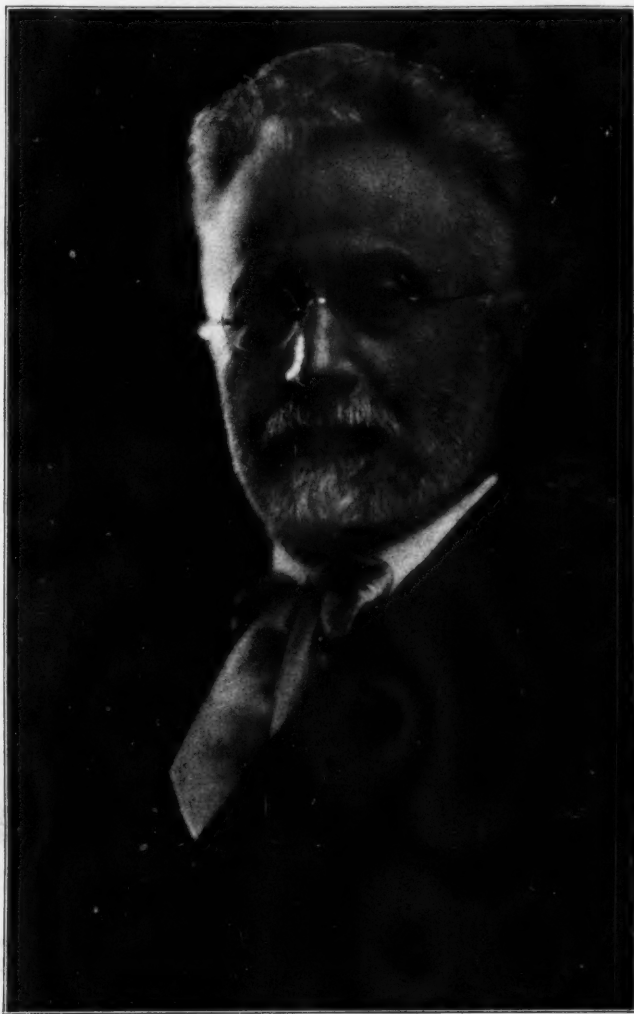
The convention opened most auspiciously on the evening of June 21. During the evening 104 organists registered at the magnificent First Methodist Church, official headquarters of the convention. It would be hard to find a more ideal place for an organists' meeting, with the fine auditorium and Skinner organ and the lovely chapel which is just right for papers and discussions. An airy dining room, where the daily luncheons and the banquet was served, made it most convenient.

The opening event was a recital by Charles M. Courboin. This recital was to have been given in Bovard Auditorium at the University of Southern California on Tuesday evening, but because of the opening concert of the Hollywood Bowl, which everybody wished to attend, it was decided to have Mr. Courboin's recital in Pasadena on Monday. This was Mr. Courboin's first public recital in southern California and had been awaited with great interest. That it fulfilled every expectation goes without saying, and the audience showed its appreciation in no uncertain manner. Personally, I found it one of the most satisfying recitals I have heard in many a long day, not only because of Mr. Courboin's delightful playing, but because of the layout of the program, which to my mind was a model. From the applause I should say that the most popular numbers were the Bach Passacaglia, the Fantasia and Fugue in G minor, the Franck Chorale No. 3, and the Schumann Sketch No. 3. Again my personal choice was the Bach chorale, and the encore, Bach's Toccata and Fugue in D minor, which Mr. Courboin gave in a stunning way.

Mr. Courboin's program was as follows: Passacaglia, Bach; "Christ Lay in Arms of Death," Bach; Allegretto, de Boeck; Fantasia and Fugue in G minor, Bach; "Abendlied," Schumann; Sketch No. 3, Schumann; Chorale No. 3, Franck; "Song of the Basket-

[Continued on page 32.]

DEAN PETER CHRISTIAN LUTKIN.



CONTEST OPEN TILL JULY 15

Last Chance for Writers Striving for N. A. O. Diapason Prizes.

The executive committee of the National Association of Organists has extended until July 15 the time in which papers will be received in the contest for the four prizes offered by The Diapason. The original date for closing the contest was July 1, but in order to give distant writers an opportunity to enter their contributions it was deemed wise to extend the time two weeks. A number of papers have already been received at headquarters.

The prizes offered are as follows: Paper on Organ Playing—First prize, \$50; second prize, \$25. This paper to be a practical one on the subject of organ playing. Minimum number of words 2,500. Maximum number of words 5,000. Judges: Dr. Clarence Dickinson, S. Wesley Sears and Harold Vincent Milligan.

Paper on Organ Construction—First prize, \$50; second prize, \$25. This paper to deal with organ construction, but not necessarily with tonal appointment or specification of design. Minimum number of words, 2,500; maximum number of words, 5,000. Judges: Senator Emerson L. Richards and Reginald L. McAll.

The judges in either contest reserve the right to withhold any or all prizes if in their estimation no papers submitted are worthy. All papers must be typewritten. The name of the author must not appear on the paper, but the manuscript should be marked with a nom de plume. An envelope marked with the same nom de plume and containing the name and address

of the author should accompany the manuscript.

The object in offering these prizes is to stimulate interest in writing on the subject of the organ. In addition to good organ music and trained men and women to play the instrument, the need of a literature of the organ and of help to those interested in the kind of instruments is recognized. It is to meet this need largely that The Diapason exists. Every year the N. A. O. convention is marked by the presentation of interesting essays on various subjects. The offer of these prizes is expected to arouse still greater interest and bring about the submission of valuable manuscripts. The successful papers are to be read at the Philadelphia convention of the National Association of Organists and thereafter will be published in The Diapason. It is not necessary to be a member of the N. A. O. in order to submit a paper.

Send all manuscripts by registered mail (enclose return postage if desired) to Prize Paper Contest, National Association of Organists, Wanamaker Auditorium, New York City.

DUNHAM IS HEARD BY 40,000

Attendance at Methodist Temple—Plans for Next Season.

Organ recitals at the Chicago Temple (First Methodist Church) have been attended by 40,000 persons during the season ended May 29, George W. Dixon, chairman of the board of trustees, announced. Recitals by Arthur Dunham have been given for the last thirty-one Friday afternoons. Two concerts a week are planned next season.

SOUL AND BODY FEAST AT GUILD CONVENTION

BUFFALO A GENEROUS HOST

Seven Recitalists, Besides Speakers, Fill Three Days—Services, Trip to Niagara and Banquet Are Features.

Organists from various states, constituting a representative, though small, gathering, enjoyed three days of splendid recreation, instruction and refreshment at Buffalo from June 1 to 3, on the occasion of the fifth general convention of the American Guild of Organists. As they left the city after the banquet which closed the proceedings they must have been unanimous in feeling that they had partaken of a series of genuine feasts, both organic and gastronomic, and that the yearning for recitals had been satisfied in no greater and more generous measure than had any possible yearning for the best in "eats."

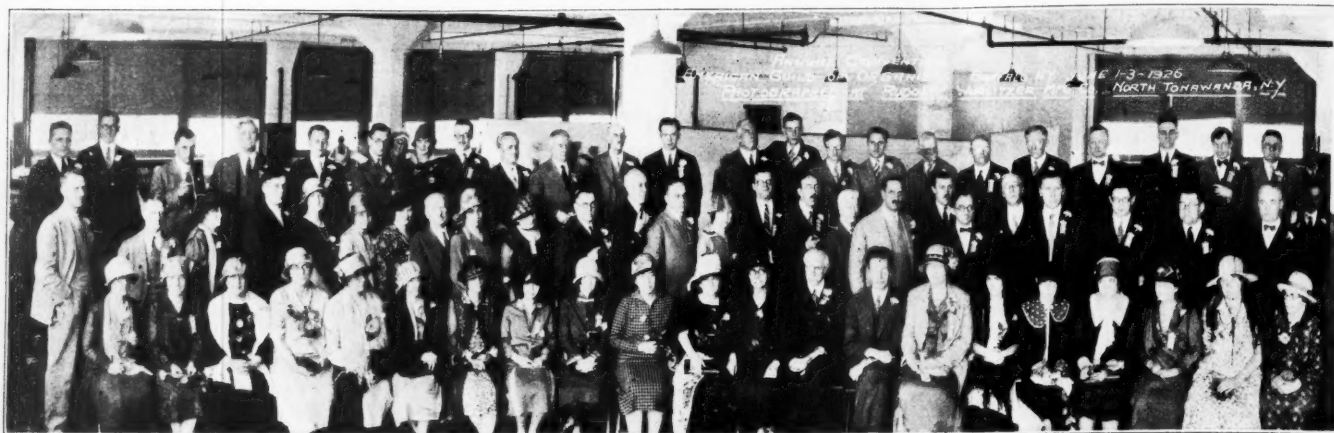
Seven prominent recitalists, two of them women, took part in five excellent programs. In addition to this there was a Guild service at St. Paul's Cathedral which will go into the history of the A. G. O. as an event typifying the standards and the history of the organization. Papers and addresses were other features of the program, as well as an illuminating Jewish service and a decidedly novel program on a large organ placed by a business concern of national fame in its great office building and plant for its employees. And if the lions who lacked and suffered hunger, as set forth in Goss' "O Taste and See," mentioned facetiously by a clerical speaker before the convention, had only had the opportunities placed before the convention visitors, they would have been satisfied for some time to come. Buffalo organists provided their guests with all manner of things that are good, ably assisted by the Larkin Company and the Rudolph Wurlitzer Manufacturing Company. A trip to Niagara Falls and a reception at the home of Mrs. Mary Chappell Fisher were other most enjoyable items on the recreational side of the program.

All the arrangements showed their perfection by the manner in which matters moved without the slightest hitch. For this credit is given De Witt C. Garretson, dean of the Buffalo chapter, ably assisted by such men as Harry Whitney, Buffalo organist and head of the accounting department of the Larkin Company, and a number of other men and women. The weather man was the only one who provided a chilly reception, making light overcoats necessary throughout the convention period.

Several large and excellent organs were used for the recitals, including the large new Estey at the Buffalo Consistory, the great Möller at the Larkin plant, the beautiful Skinner four-manual in the Central Park Methodist Church and the large Wurlitzers at the cathedral and at Temple Beth-Zion.

Early arrivals in the convention city gathered at the Hotel Statler Monday evening, May 31, and were greeted by a goodly representation from the city of Buffalo. The real opening of the sessions on Tuesday forenoon was marked by an encouraging registration, representing a number of states and chapters, some coming from as far west as California, with others from Illinois, Indiana, Missouri, Ohio and New Jersey, while New York state had the largest forces present. The initial session was called to order by Warden Frank L. Sealy in the ballroom of the Statler and Dean DeWitt C. Garret-

ORGANISTS ATTENDING FIFTH GENERAL CONVENTION OF THE AMERICAN GUILD OF ORGANISTS.



son of the Buffalo chapter, the official host, expressed a hearty welcome to the city, in the absence of the mayor. The warden responded to Mr. Garretson, and emphasized the benefit to be derived from such meetings. He dwelt on the importance of asking what members can put into the Guild, rather than what they can get out of it, although the latter question is most frequently asked. Mr. Sealy then asked various officers of the A. G. O. and members from various cities and from Canada who were present to stand, so that the others might know their faces.

Taxicabs conveyed all present from the hotel to the extensive plant of the Larkin Company, where one of the most interesting things on the entire convention program was offered. The visitors were ushered into the large offices of the company, where they mingled with officers of the concern and employees who dropped their work for an hour and a half to welcome the guests and to listen to a program on the large new organ. Not only the main floor, but the tiers of galleries, were filled. Here the work of the day was abandoned to hear two visiting recitalists give a program and a huge organization devoted to the prosaic pursuits of a mail order business gave attention to the fine instrument and the two players. The Larkin organ was installed recently by M. P. Möller and has been fully described in *The Diapason*. It has a total of ninety independent registers and five percussion stops, in addition to forty-six borrowed or duplexed stops. The total number of pipes is 6,569. The entire instrument is under expression. A self-player is a part of the equipment. Loud speakers in various parts of the plant make it possible for employees to hear it who are not in the main office structure. The organ is used to open and close the working day, as well as during working hours, as occasion arises. It is therefore unique as to the uses to which it is put.

The recitalists were Warren D. Allen of Stanford University, California, and Harold Gleason of the Eastman School of Music at Rochester, N. Y. The two men gave a delightful program. Mr. Allen, who presented the first half, opened with a spirited rendition of a Bourree in D major by Wallace A. Sabin, a San Francisco organist. His own arrangement of an interesting oddity, Borodin's "Sketch of the Steppes of Central Asia," followed. Then came three Bach chorale preludes—"Rejoice Now, Christian Men," "Deck Thyself, My Soul," which brought out beautifully the soft effects of the organ, and "In Thee Is Gladness." Next was a delicate "Serenade peu sérieuse," by Harry Farjeon, a sparkling presentation of Edward Shippen Barnes' Scherzo from his First Symphony, and then the opening movement of a Sonata in C minor, still in manuscript, by Ernest Douglas, the California organist. Mr. Gleason and Mr. Allen co-operated in presenting this work, the former following Mr. Allen by playing the colorful Meditation and the stirring Finale. The sonata commanded interest from the start and has some most worthwhile qualities.

Mr. Gleason continued his program

with the Scherzetto in F sharp minor by Vierne and Jepson's "Papillon Noirs." Then he gave a distinguished performance of Edward S. Barnes' Toccata on a Gregorian Theme, followed by the Schumann Canon in B minor. A very interesting number was Howard Hanson's "Vermeland," a genuinely valuable new work, just published, in which Mr. Gleason's registration brought out lovely effects. The performance closed with the variations from Widor's Fifth Symphony, which were played in a masterly fashion.

It is a noteworthy fact that this well-varied and thoroughly interesting program paid due tribute to the American composer, for three of Mr. Allen's six selections and four of Mr. Gleason's seven were by American writers for the organ who are living today.

Luncheon was served the visitors in the cafeteria of the Larkin plant after the presentation of an interesting "movie" depicting the processes in the manufacture and preparation of the varied products of the concern. At the luncheon a few words of cordial welcome were voiced by John D. Larkin, president of the company.

Tuesday afternoon was devoted to a paper on "The Anthem, Its History and Place in the Service," by Warden Sealy, with illustrations by the chorus choir of the First Presbyterian Church of Aurora, N. Y., under the direction of DeWitt C. Garretson. Mr. Sealy's paper appears in full in another page of this issue. At his request, the chorus sang an anthem written 250 years ago by Humphrey, who died in 1674, and another of a later period by James Mears, who died in 1783, giving examples of the church music of their day. As examples of American anthems of today, Chadwick's "God, to Whom We Look Up Blindly," "Give Ear, O Shepherd of Israel," by Whiting, and a beautiful setting of "Into the Woods My Master Went," by Daniel Protheroe, were sung.

The formal and the religious side of the American Guild of Organists are emphasized at the festival service held in connection with the convention—a service which last year in St. Luke's Church at Evanston made an abiding impression on a congregation of approximately 1,500 people. This year the service was held on Tuesday evening at St. Paul's Cathedral, Shelton Square, the mother church of the Episcopal churches of Buffalo, and a historic and beautiful downtown edifice. Here Mr. Garretson presides over a Hope-Jones organ of majestic qualities which the Wurlitzer Company is rebuilding and greatly enlarging, and for which a new console has been installed. The entry of the A. G. O. members, led by the warden, the founders and the fellows, followed by associates and colleagues, all in robes, was impressive.

Mr. Garretson had made a valuable contribution to the service with inspiring music for both the processional and recessional hymns. The first is named "St. Paul" and the second "Shelton Square," and both of them are splendid additions to our hymnology. Two organists of Buffalo con-

tributed solos. Edward Hardy, A. R. C. O., dean-elect of the Buffalo chapter, gave a scholarly interpretation of Rheinberger's Allegro Maestoso in F sharp major. At the close of the service, William J. Gompf, A. A. G. O., played Guilment's Concert Fugue in D with complete understanding of its content and mastery of the organ. Three anthems were on the service list. The first was Hope L. Baumgartner's "In Him We Live," awarded the A. G. O. prize in 1924 and sung for the first time last year at the Evanston service, at which time it received high praise. The alto and tenor solos of this anthem seem destined to become classics and the entire work is an outstanding example of what the best anthem writers of America are doing today. The second anthem was Philip James' "I Have Considered the Days of Old," a work with brilliant climaxes and beautiful style. Third on the list was Warden Sealy's "O Thou Who Keepest the Stars Afloat," just being published by Ditson. It has melody, dignity and grace, and reveals a fine conception of the beauty of the words. Although perhaps a trifle long, this anthem should prove most useful to many choirs. The singing by the choir of St. Paul's in this selection was probably the best of the evening, so far as interpretation was concerned.

The Rev. Charles A. Jessup, D.D., rector of St. Paul's Cathedral, made the address of the evening and spoke most ingratiatingly. He first gave some reminiscences of his early introduction to the music of the church as a choir boy at St. Paul's in Baltimore, a church which has furnished several noted organists to the world. He dwelt with emphasis on the present-day need for better congregational singing. He also made it clear that he does not believe in the Moody precept that the devil should not have all the good tunes by adapting to the church service music written originally for worldly uses. Dr. Jessup voiced a hearty welcome to the Guild.

After the service, Mr. Garretson and his choir were hosts at the parish-house and refreshments were served to a large company. This was one of the unlisted joys of the convention, which was deeply appreciated by those who went to Buffalo.

Wednesday was a full day, for not only were there two recitals, bringing three players before the convention, but a trip was made to Niagara Falls

and to the factory of the Rudolph Wurlitzer Company at North Tonawanda. Every minute was filled with something of pleasure and interest from morning until late in the evening.

Large busses took the visitors from the Statler Hotel to the beautiful Central Park Methodist Church, where the first event on the program was the paper of Walter Henry Hall, one of the founders of the Guild and a distinguished musician of New York. Mr. Hall had as his announced subject "Music as a Ministry," but made it clear that he would not adhere strictly to the theme given. His paper was interpolated with numerous humorous sallies and held attention throughout. He emphasized the importance of appropriate music which will be a real help to the church service, and took up some of the difficulties in the path of the organist. Understanding of the hymns by both organist and congregation was one of the items on which he laid stress. Mr. Hall's paper appears in another page of this issue.

Following the paper, the recital by Lester W. Groom of Chicago and Harold A. Fix of Buffalo was presented. Mr. Groom is organist of the Church of the Ascension and one of the men in the front rank of performers in his home city. Mr. Fix is in charge at the Central Park Methodist Church, presiding over the large four-manual Skinner organ, a markedly effective instrument. Mr. Groom opened with a program consisting entirely of compositions by Chicagoans. It was an imposing array, though he could well have made it much more inclusive without exhausting the material or the creators of fit material coming within the category he had laid out for himself. He opened with Rosseter Cole's virile Rhapsody, in contrast to which was the Meditation-Elegie from Borowski's First Suite. In the latter the charming solo stops came to the fore. The first movement of Lily Wadhams Moline's "Raven" Sonata was played brilliantly and offered an example of what Chicago women have done as composers for the organ. DeLamar's March from his "Suite in Miniature" made a delightful impression. The last number was Mr. Groom's own Prelude and Fugue in D flat, a decidedly worth-while work and one which won great admiration among the most critical of his auditors. Mr. Groom played his entire program from memory and with a fin-

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Will Be Found on Page 26
of This Issue

GUESTS AT BUFFALO MEETING PHOTOGRAPHED AT FACTORY OF RUDOLPH WURLITZER COMPANY.



ish and style that stamp him as a fine concert player.

Mr. Fix shone as an orchestral performer from the start and gave a big program. He opened in a happy mood with a Festival Prelude in F major by Dethier and then rendered the magnificent Reubke Sonata on "The Ninety-fourth Psalm," in itself an entire recital. Hollins' Spring Song was played with charming style and the Bach Fugue in D major with great facility. Then came Wolstenholme's "Carillon" in B flat, Dethier's "Brook" and Wagner's "Ride of the Valkyries," which has made several concert organists famous. Mr. Fix proved himself a player of force as well as style and received an ovation at the close of his program.

The playday of the convention began immediately after the recital, the four large busses taking the organists first to the Wurlitzer plant and then to Niagara Falls. Farny Wurlitzer and W. Meakin Jones headed the Wurlitzer force which greeted the crowd at the large factory on the outskirts of North Tonawanda and, after a picture had been taken, all were escorted to one of the new wings of the plant, where luncheon was served. It was the unanimous verdict that no finer blend of quality and quantity could have been effected by anything than by this luncheon and the cordiality of the hosts. After luncheon and submitting to the photographer again, the entire party was escorted through the factory, one of the largest in the world devoted to the construction of pipe organs, and every process, from the planing of the wood and the preparation of the metal for the pipes to the erection of the completed instrument, was eagerly studied. This visit and inspection formed one of the most interesting and instructive of all the convention events.

Leaving the Wurlitzer plant, the party was taken over the boulevards which skirt the Niagara river to the falls, viewing the scenic wonder from every point of vantage, both on the American and Canadian sides. Even a brief rainstorm in Canada, which apparently had come out of the sky to illustrate the wetness of the dominion as compared with the United States, did not spoil the pleasure of the afternoon.

Before the return trip to Buffalo, a stop was made at the beautiful home of Mrs. Mary Chappell Fisher, a well-known organist and at one time one of the most talented pupils of Guilman, who received her guests most charmingly and served refreshments which delighted the inner man just as the view from the Fisher home delighted the artistic eye.

The evening was marked by Lynnwood Farnam's recital, another high point in the convention program. Those who have heard Mr. Farnam do not require an extended review to picture the delights which were presented to those privileged to be present. The large new Estey organ in the Consistory, an instrument that ranks with the most famous in the United States today, and which has a luminous stop console, in which the organists were especially interested, made a distinctly favorable impression

with its tonal qualities. Another feature of the setting for the recital was the beautiful lighting effect in the auditorium of the Consistory.

Mr. Farnam had four American compositions on his program, of a total of eleven. His list was well balanced, always interesting and performed in a distinctly excellent manner. Where the music, though new and of interest, was not such as to exalt Mr. Farnam, Mr. Farnam without doubt exalted the music. He made a great dramatic presentation of de Maleingreau's "The Tumult in the Praetorium," a work which deserves the powers of a man such as Farnam. The austere Dorian Prelude on "Dies Irae," by Bruce Simonds, came to a brilliant climax. Wonderful artistry was exhibited in the playing of the un poco allegro movement from Bach's Fourth Trio Sonata. He made Handel's Concerto No. 5 sing and the four short movements were all presented with marvelous expression. The colorful rendition of Karg-Elert's "Nymph of the Lake" made one realize what possibilities had been created for the virtuoso organist by the modern organ.

Mr. Farnam's complete program was as follows: Prelude and Fugue in C minor, Bingham; Intermezzo, Edward Shippen Barnes; "The Tumult in the Praetorium," Paul de Maleingreau; Fugue in C sharp minor, Honegger; Dorian Prelude on "Dies Irae," Simonds; Un poco allegro from Fourth Trio Sonata, Bach; Epithalame (Wedding Song), Vierne; Concerto No. 5 in F major, Handel; "The Nymph of the Lake," Karg-Elert; "Divertissement" (MS), Baumgartner; "Carillon-Sortie" in D, Mulet.

In response to insistent demands, he played a Divertissement by Vierne and closed with Bach's Fugue a la Gigue, which evoked another storm of applause. The audience was large, there being many members of the Consistory present, in addition to visitors from all parts of Buffalo and outside delegations drawn by the reputation of Mr. Farnam.

After a good night's rest following the fullness of enjoyments on Wednesday, the organists came together Thursday morning at 11 o'clock for a Jewish service at Temple Beth-Zion, conducted by Rabbi Joseph L. Fink, with William J. Gomph, A. A. G. O., organist of the synagogue, at the console of the three-manual Wurlitzer organ. Mr. Gomph was assisted by his quartet, and let it be said that this is one of the most effective solo quartets and one of the most pleasing heard in church for many moons. The quartet work and the solos, especially one by the soprano, and a duet by soprano and tenor, were splendid. Mr. Fink, a young and eloquent rabbi, not only conducted a beautiful and impressive service, the music for which was written by James H. Rogers, but the Guild is indebted to him for his address. The subject was "The Synagogue and Music," and he traced music as a handmaid of religion from the days of Jubal, and of David, to the period after the destruction of the temple, and dwelt on what he considered the common origin of all religious music.

"There is no record of the time

when music did not play a vital part in the synagogue service," said Rabbi Fink. "The music was both instrumental and vocal and in the early Temple service was a prominent feature of the ritual. During the period of the second Temple the music was most elaborate. The Psalms, which were written primarily to be sung during the Temple services, were sung by choirs of boys and elders, responsively, to the accompaniment of musical instruments. The Levites and the singers were among the chief members of the Temple personnel.

"After the destruction of the second Temple, in the year 70, when the synagogue completely supplanted the Temple, instrumental music was eliminated from the temple services as a sign of mourning for the destruction of the Temple, but vocal music continued and all the prayers and readings in the service were recited in accordance with melodies that became fixed in the course of the years. The chazan, or cantor, was allowed great freedom in creating melodies for the prayers, with the exception of certain fixed melodies and chants that became identified with the specific holy days and seasons of the Jewish calendar.

"Not until the beginning of the reform movement in Judaism, of the last century, was instrumental music re-introduced in the synagogue, but many of the old traditional melodies are retained in the reform service and in broad outlines there is little difference between the spiritual and general characteristics of the reformed service and the orthodox. The Jew prayed to God with singing, and the phrase 'Sing to the Lord a new song; sing to the Lord all the earth' had a definite prayerful significance.

"There is marked similarity between the synagogue songs and the melodies of the church. It is a mistake to argue that the one borrowed from the other. It is far more probable that they both had a common source in the heart of mankind, rather than believe that the one took from the other. Religion and song have a common parent—emotion—and a common purpose—exaltation of soul. And when the prayers recited in the synagogue became associated with beautiful soul-purifying melodies, the Jew reached the highest expression of religious emotion and prayerfulness."

Mr. Gomph not only gave a short preliminary recital calculated to display the fine qualities of the organ, which was installed about a year ago, but gave excellent accompaniments to the service.

From the synagogue the visitors were conveyed to the Buffalo Consistory, where the time before the afternoon events was taken up with a bountiful luncheon as guests of the local chapter. Early in the afternoon the Rev. Charles H. Stewart, D.D., pastor of the North Presbyterian Church, delivered an address on "Music and Worship," in the Consistory parlors. Dr. Stewart's cordial attitude and charming personality impressed his rather small audience. He interspersed his remarks with several humorous stories of actual choir experiences. He gave an apt definition of worship as

"man's pathetic attempt to get into friendly relations with God."

The afternoon recital, the last of the convention, gave an opportunity to measure some of the talent among woman organists in this country. The performers were Mrs. Kate Elizabeth Fox, F. A. G. O., of Watertown, N. Y., a player of fine training, conscientious in all her work and the possessor of a record for achievement not only as an organist, but as an organizer and conductor of choirs, and Mrs. Virginia Carrington Thomas, young, energetic, possessing excellent technique and the ability to put over a decidedly virile performance. Mrs. Fox played a program that was unreservedly orthodox in a capable manner. Her offerings were as follows: Fantasia and Fugue in G minor, Bach; Air from Suite in D, Bach; Chorale in A minor, Franck; Canon in B minor, Schumann; Allegro, from Sonata in C minor, Reubke. Her Bach numbers were played authoritatively and well. The Bach Air brought out a beautiful solo effect on the organ and the closing Reubke movement was played with force—the best work done by Mrs. Fox.

Mrs. Thomas played: Allegro from Sixth Symphony, Widor; Finale, Symphony Gothique, Widor; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Adagio and Finale from First Symphony, Thomas; Scherzo, Parker; Finale, Sixth Symphony, Widor. She showed magnetic force from the start. The portions of her own symphony, based on negro folk-songs she heard in the South, were of pronounced interest. Mrs. Thomas played entirely from memory.

The appeal to the ear having been finished with this program, there remained the closing event of the convention—the banquet, held Thursday evening in the gorgeous ballroom of the Hotel Statler. DeWitt C. Garretson opened the speech-making in a happy manner and introduced Simon Fleischmann, prominent lawyer, patron of the organ and former organist of Buffalo. Mr. Fleischmann made a speech which sparkled from start to close and touched on many topics of interest to the organist. He called attention to his early days as a church organist, when he managed a large three-manual tracker organ by virtue of brute force, and he compared those days with the present. He made several quips at the expense of the principle of stop unification. The music committees which consist of deaf men, those who know not music and even the one who thought a soprano was some sort of pitch-pipe, came in for attention and the toastmaster put the entire assembly into a frame of mind which made the sessions of 1926 close with laughter.

Mr. Fleischmann introduced the Rev. Charles A. Jessup, rector of St. Paul's Cathedral, and Warden Sealy, who spoke briefly. Then Dr. Howard Hanson of the Eastman School of Music delivered an address on "American Music." He traced conditions from the time of the Pilgrim fathers up to the present day, and added a plea that music schools give young composers a chance to hear their works played.

GIFT OF \$100,000 FOR CHURCH MUSIC SCHOOL

DEAN LUTKIN AT THE HEAD

Northwestern University Receives Grant from Carnegie Foundation—Courses to Be Established in the Coming Fall.

President Walter Dill Scott of Northwestern University announced at the last concert of the north shore music festival a gift of \$100,000 from the Carnegie Corporation for the establishment of a course in church music at the Northwestern University School of Music, under the direction of Dean Peter C. Lutkin, the work to begin next fall.

In view of this splendid gift, Dean Lutkin and Director Carl Beecher united in the following statement:

"The grant of \$100,000 from the Carnegie Foundation to Northwestern University for the purpose of establishing a department of church and choral music in connection with the school of music will put into operation next fall a long-cherished plan of Dean Lutkin's. There is real need for such a department. While a few institutions give a certain amount of attention to these subjects, none of them offers comprehensive courses covering all the angles concerned with the development of trained leaders in either sacred or secular choral music. In fact, the great majority of choral conductors and church musicians pick up their profession in a haphazard manner and the waste of time and effort is deplorable. The result is that the number of efficient musicians of this type is lamentably small.

"Beginning with the fall semester it is proposed to inaugurate the following courses:

"1. Organ study, provided students have not already a well-developed technique.

"2. Study of the history of church music, with stress on the rich musical liturgies of the historic churches from early Christian times to modern times.

"3. A critical study of hymns and hymn-tunes, anthem texts and anthem settings, canticles, services, masses, cantatas and oratorios. The course includes a close examination of Hebrew, Gregorian, polyphonic, Anglican, Lutheran, Russian and Roman Catholic music, with the aim of the establishment of trained and definite standards of both taste and judgment.

"4. Instruction in church service playing and church music supervision. The proper playing and selection of hymn-tunes, anthems and voluntaries. The art of accompaniment, of transposition, of improvisation and registration. Discussion of musical programs, choir management, quartet versus chorus choirs, precentor and congregational singing, a cappella versus accompanied singing, the development of the musical resources and possibilities of a given church, the attitude of church musicians toward religion, to the church where they are employed, to the church authorities. Stress on the seriousness and importance of the work of the church musician.

"5. Composition of church and choral music from the simple hymn-tune to elaborate anthems, cantatas and oratorios.

"6. A study of cantatas (sacred and secular) and oratorios with special reference to effective concert performance.

"7. A study of community music and community singing.

"Practically everyone may be taught to sing and communal singing lies at the very foundation of a nation's musical progress. Only the highly trained and talented players can participate in the performance of a Beethoven symphony, but the average human being can be trained, and in a comparatively short space of time, to sing his part in such a musical masterpiece as Handel's 'Messiah.' It is one of the peculiar qualities of the art of music that the masses not only may listen to it but may also be the active agents in its production, and the joys of production are far in excess of the joys of listening.

"England is honey-combed with singing societies. Choral traditions

WINNER OF ESTEY SCHOLARSHIP AT FONTAINEBLEAU.



Miss Adelaide M. Lee of Detroit, who had highest marks in A. G. O. Examination, seated at Estey Organ; Frank

Wright, chairman of Guild examination committee, at her right. Photograph from Wide World Photos.

running back for two centuries or more have established a train of skilled and enthusiastic singers. A well-developed system of choral contests has steadily increased the efficiency of these numerous choirs, until England ranks far above this or any other country as a singing nation.

"The crying need in this country is trained musical leaders, men who know the literature and have the capacity to train and interest communities in choral development. A great wave of community singing surged over our land during the great war and a marvelous and unprecedented opportunity for the increase and spread of musical understanding and enjoyment was frittered away through lack of trained leadership. There were plenty of musical 'hurrah boys' who could enthuse a crowd with the singing of patriotic and folk songs. But the crowd soon tired of singing the same songs and the enthusiasm of the people came to a dismal end, due to the inability of the leaders to carry the work to higher levels. So the psychological opportunity to make America a real singing nation was lost. Another weak point in the musical education of the United States is the lack of a well-organized school of choral composition. Here again England is years ahead of us in technical mastery and standards of good taste and style. We have talent, but it is mostly misdirected and untrained. Our young composers are not familiar with the best types of church music and are content to imitate inferior models."

Plays Wedding March 1,341 Times.

July 2 was the day William Shakespeare married. He was then in the height of his play writing career, for he was actor-manager of his own playhouse—the Globe Theater, London. While this was many years ago, it means nothing to Maurice Garabrant, famous bachelor organist, who has played Mendelssohn's wedding march 1,341 times. Mr. Garabrant is the thirty-sixth "great artist" in the Grebe series of organ recitals radiated from the Skinner organ studio, New York, by WAHG. Friday night, July 2, from 8 to 9 o'clock, Fay Leone Faurte, who announces and directs this series of recitals, says he has prevailed on Mr. Garabrant to play the Mendelssohn march. The program which Mr. Garabrant will present via WAHG will include selections from many of the great composers. Mr. Garabrant is the associate organist of St. Thomas' Church, New York.

M. P. Möller a Doctor of Music.

At its commencement exercises June 9 Susquehanna University, at Selinsgrove, Pa., conferred the honorary degree of doctor of music on M. P. Möller of Hagerstown, Md., in recognition of his contributions to the art of music through his record as a builder of organs.

TOLEDO ART MUSEUM WILL HAVE A SKINNER

DEDICATION NEXT JANUARY

Four-Manual Instrument with a Self-Player for Building in the Ohio City—Specification Is Presented.

The Toledo Museum of Art, at Toledo, Ohio, has placed an order with the Skinner Organ Company for a four-manual instrument equipped with a self-player, which is to be made a feature of the museum building. The organ is to be ready for dedication next January, it is announced. Following is the scheme of stops:

GREAT.

Bourdon (Pedal extension) (stopped pipes to top), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Tromba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Chimes (from Solo).

SWELL.

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.
Echo Dulcet (Ethereal String), 8 ft., 73 pipes.

CHOIR.

Gamba, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Kleine Erzähler (2 rks.), 8 ft., 146 pipes.
Flute, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Salicional (from Swell), 8 ft.
Voix Celeste (from Swell), 8 ft.
Flute Celeste (from Swell), 8 ft.
Harp, 8 ft., and Celesta, 4 ft. (from Swell).

SOLO.

Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 25 tubes.

PEDAL ORGAN (Augmented).

Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Bourdon (Swell), 16 ft.
Waldhorn (Swell), 16 ft.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft.
Super Octave, 4 ft., 12 pipes.
Still Gedeckt (Swell), 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

Death of Edith Potter Smith.

Miss Edith Potter Smith of Kankakee, Ill., a well-known organist of that city whose work also received most favorable notice in Chicago, died at St. Mary's Hospital in Kankakee June 11. Miss Smith had undergone two operations recently and had been in poor health for two years. Funeral services were held at St. Paul's Episcopal Church, of which she had been the organist for a number of years, June 14. On June 13 the sermon of the rector was based on the unselfish and efficient service of the decedent to that church. Miss Smith was graduated from the Kankakee high school in 1915. Her organ study was with Palmer Christian, Harrison Wild and Wilhelm Middelschulte. She was an honor postgraduate at the American Conservatory in Chicago in 1923. She had been organist of St. Paul's Church at Kankakee for ten years and for the last eight years was a teacher in the Franklin School. She was rated as one of the most promising of the younger organists of this part of the country.

ESTEY PRIZE TO MISS LEE

Detroit Girl Departs for France to Study at Fontainebleau.

For the second time in three years the Estey scholarship at the school of music at Fontainebleau, France, has been won by a woman. As the 1926 winner Miss Adelaide M. Lee of Detroit sailed on the Paris June 12.

The award was made on the basis of the grades in the paper work of the annual examinations of the American Guild of Organists. It entitles Miss Lee to the full course in organ playing, with all transportation, tuition and living expenses paid by the Estey Organ Company.

Miss Lee started preparation for this examination nearly twenty years ago, at the age of 4, when a musical father and mother lifted her up on a piano stool and taught her to play a number of hymns by ear. A little later the lessons were carried on by Belle Parsons Ockenden, who founded the Grey Tower School of Arts of Detroit, where Miss Lee now teaches. She is also assistant organist of St. John's Episcopal Church, Detroit. Miss Lee has been studying theory and harmony with Dr. Edward Manville, F. A. G. O., at the Detroit Institute of Musical Arts. J. L. Edwards, organist of St. John's Episcopal Church, is her organ teacher and the only teacher she has had on this instrument.

President Fry in Tri-Cities.

Henry S. Fry of Philadelphia, president of the National Association of Organists, was the guest of members of the Tri-City Organists' Club June 10 at Rock Island, Ill. He gave an informal talk at Trinity Episcopal Church to the members and interested friends, and led a short session of descant singing. The attendance was somewhat reduced by the rain, but those who heard the organist, and met him, were enthusiastic over the inspiration he brought them for the local club. Mr. Fry played two of his own chorale preludes for organ, and a third selection. He told in detail some of the features planned for the convention of the National Association of Organists.

Plays for One Church 60 Years.

Newspaper dispatches from South Chatham, Mass., are to the effect that Miss L. Eugenie Eldridge has completed sixty years of service as organist of the village church. It was on the last Sunday in April, 1866, that Miss Eldridge began to play at the church. This is a record that cannot be equalled, she believes. Miss Eldridge is enjoying the best of health and may be seen at her post every Sunday.

THE DIAPASON.

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AS a matter of course you have a piano and phonograph, but the Organ so excels them in charm that they pass silently into oblivion when under the same roof. You never tire of it. Nowadays when an Organ of distinction is desired Skinner is first choice—more expensive to be sure, but worth more tonally and in reliability.

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**CHOIR BOYS ARE HEARD
IN NEW YORK PROGRAM**

WORK IN ST. THOMAS' SCHOOL

**Closing Exercises of Institution under
Direction of Dr. T. Tertius
Noble Reveal Excellence
of Their Training.**

By RALPH A. HARRIS.

Closing exercises of St. Thomas' Church Choir School in New York, under the direction of T. Tertius Noble, were held on Saturday evening, June 12. This was in the nature of a concert, to which the intimate friends of the choristers were invited. A program of soprano choruses, vocal solos and piano solos was given, designed, apparently, to show the all-around musical development made possible in the choir school.

The boys' chorus work, quite at its best, was excellent; the tone was pure, even in the lowest of the three-part work, a phase of boy voice training in which St. Thomas' excels. Chorus numbers included "The Brookside" and "The Ballad of St. Hilda," both original compositions by T. Tertius Noble; a unison song, "Won't You Walk a Little Faster," by R. H. MacDonald, sung by the junior boys, and "Deep River," arranged by MacCarthy, this latter being the "hit" of the program, for it was, by virtual demand, sung three times.

Three piano solos by chorister boys were played beautifully and showed really advanced work; we cannot but suggest that surely the influence of choir school atmosphere has added much to their musical appreciation and given them a musicianship they would otherwise lack.

Four solo boys exhibited four different types of boy voice; all good, some excellent. The name of John Brierley, who has delighted worshippers at St. Thomas' for many months, should be mentioned; his beautiful voice has a wide range, as rich in the alto register as in high soprano. He interpreted splendidly "If There Were Dreams to Sell," by John Ireland; "Lullaby," by Shaw, and "From the Tomb of an Unknown Woman," Bantock.

Mr. Noble gave a report of the year's work from a musical standpoint. Left in a bad plight a year ago by the exodus of eleven of his twenty-eight sopranos, the little boys rose to the occasion, and through their loyalty and enthusiasm have put over the best year in the history of the choir.

Mr. Noble, like most of us who have the training of boy voices as our daily task, is a choir school enthusiast. It is an indisputable fact that practically all the great English composers of church music grew up in the English cathedral schools. We are going to do just that here in America, and no one can measure the good that will come and is coming from three schools (may their number increase)! The musical composition done in St. Thomas' is amazing (in more than one way), but it shows creative genius. This school is producing at least some

excellent musicians, who, if they will give their lives to this noble profession, are destined to become great church composers and choirmasters.

"We started eight years ago," said Mr. Noble, "and our history has been one of continual growth, up, up, up! What we have done, we hope may be undertaken and continued in many other parishes in this country, just as it has been done for many decades in England."

Mr. Hannan, the headmaster of the school, made a verbal report of extra-musical activities of the choristers. Prizes were awarded for proficient work and presented by the Rev. Richard M. Doubs, vicar of St. Thomas' chapel, who spoke on the ethical and spiritual value of music. He graciously emphasized the sacredness of the priestly office of the chorister.

"You," he said, "quite as much as the clergy, are, through your musical rendition of the services, preaching those eternal values of the human soul without which we should go on as beasts, day by day. The office of chorister is, indeed, one of the sacred orders of the ministers of God."

The choristers sang their last service on Sunday, June 13, and will not re-assemble until late in September. Mr. Noble and his family will spend the holiday at their summer home in northern Massachusetts.

NEW FOUR-MANUAL BY LOSH

**Harry A. Sykes Gives the Inaugural
Recital at Lebanon, Pa.**

A four-manual organ built by Midmer-Losh, Inc., was opened in St. Mark's Reformed Church at Lebanon, Pa., in June. The inaugural recital was played June 3 by Harry A. Sykes, F. A. G. O. The dedication of the instrument occurred June 13. Mr. Sykes' program was as follows: "Finlandia," Sibelius; Aria, Bach; Arietta, Kinder; "Kammenoi Ostrow," Rubinstein; Funeral March and Hymn of Seraphs, Guilman; "Vision," Sykes; Rustic March, Boex; "The Minister Bells," Wheelodon; "Arpa Notturmo," Yon; "Burlasca e Melodia," Baldwin.

Luncheon of Van Dusen Club.

A luncheon was given to the members of the Van Dusen Organ Club at the High Noon Club of Chicago June 15. Sixty-seven members were present. Miss Michals, president of the club, acted as toastmistress and short talks were given by Mr. Van Dusen, Miss Roberts and Mrs. Baily of the American Conservatory faculty, and Kenneth Cutler, secretary of the club, and Mrs. Louis Webb, vice president of the Society of Theater Organists of Chicago. Miss Maren Grace Johanson gave a group of songs, and the club joined in a group of club songs written by Miss Michals, the president. The club now has a roster of 175 active members.

C. Walter Wallace, the blind organist of Philadelphia, has opened a dozen new organs since last September. On May 17 he appeared for the second time as solo pianist at the opera concert of the Philadelphia Academy of Music.

**MINNEAPOLIS CHURCH
GIVES KIMBALL ORDER**

TO HAVE NEW FOUR-MANUAL

**Westminster Presbyterian, One of the
Most Prominent Churches in the
Northwest, Will Install
Instrument.**

Westminster Presbyterian Church of Minneapolis, Minn., one of the largest and one of the most famous churches in the Northwest, has placed with the W. W. Kimball Company the contract for a four-manual organ to be installed in the late fall. The specifications were drawn up by Harry O. Iverson of Minneapolis, an organ expert of high repute in the twin cities and the surrounding territory. The console, which will be detached, will be of the stop-knob type. The entire instrument will be enclosed.

Following are the specifications:

GREAT ORGAN.

- Diapason (wood bases), 16 ft., 61 pipes.
- Diapason (38 scale), 8 ft., 61 pipes.
- Diapason (42 scale), 8 ft., 61 pipes.
- Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- *Ophicleide, 16 ft., 61 pipes.
- *Tromba, 8 ft., 61 pipes.
- *Clarion, 4 ft., 61 pipes.
- Chimes (from Solo).
- Tuba Sonora (from Solo), 8 ft., 61 notes.

*High pressure.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason (40), 8 ft., 73 pipes.
- Clabella, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Spitz Flöte Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste (2 rks.), 8 ft., 134 pipes.
- Violoncello, 8 ft., 73 pipes.
- Muted Voix Celeste (2 rks.), 8 ft., 134 pipes.
- Octave Triangulaire, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Mixture (string), 5 rks., 281 pipes.
- Mixture (Diapason), 4 rks., 244 pipes.
- Wald Horn, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Harp, 8 ft., and Celesta, 4 ft., 61 bars.
- Tremolo.

CHOIR ORGAN.

- Gamba (mild), 16 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Voix d'Amour Celeste (2 rks.), 8 ft., 134 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp (from Swell), 8 ft.
- Celesta (from Swell), 4 ft.
- Tremolo.

SOLO ORGAN.

- Major Flute (leathered), 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Tuba Sonora, 8 ft., 73 pipes.
- Chimes, 20 tubes.
- Tremolo.

PEDAL ORGAN (Augmented).

- Diapason (lower 12 resultant), 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.

- Violone (metal with wood bases) (from Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Bourdon (Swell), 16 ft., 32 notes.
- Gamba (Choir), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Cello, 8 ft., 12 notes.
- Wald Horn (Swell), 16 ft., 32 notes.
- Tuba Sonora (Tuba extension) (wood), 16 ft., 12 pipes.
- Chimes, 20 tubes.

There will be twenty-four pistons affecting the manuals and six toe pistons for the pedal, besides six universal pistons affecting the entire organ.

AEOLIAN IS OPENED IN HOME

**Kemp at Console in Phillips Residence,
Bartlesville, Okla.**

An outstanding event in musical circles at Bartlesville, Okla., was a private musical given by Mr. and Mrs. L. E. Phillips at their home, June 10, for about 200 of their friends. The concert served to introduce to Bartlesville music lovers the Aeolian organ installed in the Phillips home. Artists for the occasion were George B. Kemp, Jr., of Chicago, who designed this organ for the Phillips home; Mrs. Helen Cahoon of Chicago, coloratura soprano; Mrs. Robert Garver of Kansas City, formerly of Bartlesville, accompanist, and Miss Berenice Brazeale, Bartlesville, violinist. The program included one ensemble number, "I Will Extol Thee, O Lord" from the oratorio "Eli," by Costa. In this number the organ, piano and violin accompanied the singer.

Mr. Kemp's selections included: Gavotte from "Mignon," Thomas; Largo from "New World Symphony," Dvorak; Spring Song, Mendelssohn; Humoreske, Dvorak; "Angelus," Massenet; "From the Land of the Sky-Blue Water," Cadman; "Mighty Lak' a Rose," Nevin; Intermezzo from "Cavalleria Rusticana," Mascagni; "A Cloister Scene," Mason; "In a Garden," Kettelbey; "On the Beautiful Blue Danube," Strauss; "Nola," Arndt.

Mr. Phillips is vice president and general manager of the Phillips Petroleum Company. He had the organ placed in the basement and under a stairway, the tone entering the hallway through a grille forming the wall of the stair well.

Stanley Seder in the West.

E. Stanley Seder, organist and director at the First Congregational Church of Oak Park, Ill., writes from California that he has been enjoying a pleasant vacation. He left Chicago on June 5. He will take a rest at Los Angeles and at Grand Canyon before returning. Mr. Seder gave the dedicatory recital on the Skinner organ at the University of South Dakota June 7.

Memphis Contract to Kilgen.

Calvary Episcopal Church at Memphis, Tenn., of which Adolph Steuterman, F. A. G. O., is the organist, has awarded to George Kilgen & Son the contract for the reconstruction and enlargement of its organ. The instrument, on which Mr. Steuterman has given many recitals, will be completely modernized.

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AEOLIAN PIPE ORGAN NOTES

A Monthly Publication for Organists, with Special Reference to Residence Organs—RICHARD LEONARD, Editor

THE AEOLIAN COMPANY, PIPE ORGAN DEPARTMENT, FRANK TAFT, General Manager AEOLIAN HALL, NEW YORK

WIDOR WRITES STORY OF OLD FRENCH ORGAN

NOW IN CHURCH IN PARIS

Famous Organist-Composer Traces History of Instrument Built Nearly 200 Years Ago for Dauphin of France

By CHARLES-MARIE WIDOR

The Organ, called the "Dauphin's" Organ or the "Marie Antoinette" Organ, was ordered from Nicolas Somer, an organ builder living at Rue Saint-Jacques in Paris, for the Palace of Versailles upon the occasion of the marriage of the Dauphin, son of Louis XV and of Marie Leczinska, with Marie-Josephe of Saxony, in 1745. It comprises: 2 Manuals—8 Stops—1 Pedal of an octave, so small that one can play it only with the point of the foot.

The distribution of the Stops is as follows:

Récit: Bourdon 8, Flute 4, Haut-bois 8.

Great Organ: Bourdon 8, Montre 8, Prestant 4, Doublette 2, Cromorne 8.

The keyboard of the Récit begins only at the third C and runs as high as F (30 notes). The keyboard of the Great Organ begins at the first C and runs as high as F (54 notes). The Pedal has no special pipes and is simply an octave derived from the first keyboard of the Great Organ. The two keyboards are coupled by drawing the second on the first. The whole organ is enclosed in one expression box.

This instrument was placed in the private apartments of Queen Marie Leczinska. The Queen was a great lover of music and gave a concert, sometimes two, each week in her salon. The Organ was played by Ciarembeaux, a celebrated clavecinist, orchestra director, and the favorite musician of these concerts. Gluck also played on it quite frequently. The audience was very restricted, comprising in addition to Queen Leczinska, the Dauphin, his wife and their three sons. There was usually one guest; never more than two.

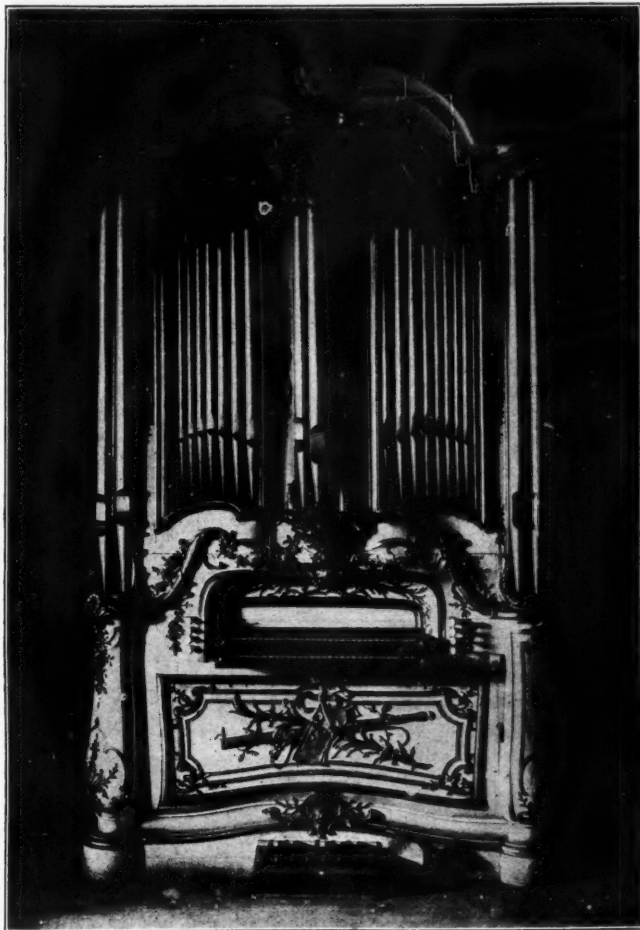
The further history of this Organ is indeed curious.

The Dauphin, father of Louis XVI, died while yet a young man and his wife followed him to the tomb after the interval of one year. When the new Dauphine, Marie Antoinette, came to France, she asked to have the Organ of her mother-in-law placed in the Trianon where she had taken residence. During the Revolution of 1793 the Organ was sold with all the furniture of the Trianon, and was purchased by a second-hand dealer in the Rue du Bac. This is one of the rare objects which were included among the furnishings of the Trianon, and which were not shipped to England. The Organ's size probably saved it from exile.

In this connection it is interesting to remember the following detail of this little history: The two revolutionary commissaries who presided at this sale and who issued for each object sold and destined to leave France the necessary "release" in order that same might pass freely through the Imperial ranks which surrounded Paris, were Père d'Alfred de Musset and Père d'Eugène Delacroix. The documents signed by the hand of these personages are on view at the Musée Carnavalet.

The Organ remained in the shop of the second-hand dealer in the Rue du Bac until 1804. It was during this year that Pope Pius VII came to Paris for the coronation of Napoleon. He went twice to the Church Saint-Sulpice, once during the week before Christmas and once the week after.

THE "MARIE ANTOINETTE" ORGAN AS IT APPEARS TO-DAY



This historic "Dauphin's" Organ, also known as the "Marie Antoinette" Organ, rests in the Church of Saint-Sulpice in Paris, where the eminent French composer, Charles-Marie Widor, is organist. To M. Widor are owed the valuable details of its curious history. Through his interest and wide knowledge he has been able to trace the most impor-

tant details in its life of almost two hundred years. The Organ is one of the finest examples extant of organ building during the eighteenth century.

The account which appears on this page was written by M. Widor especially for the Pipe Organ Department of The Aeolian Company.

As the Revolutionists had suppressed the use of organs in the churches, it was necessary to secure elsewhere an organ for the accompaniments required when celebrating the ceremonies of worship in this Church in the presence of the Pope. It was then decided to purchase the Organ which since the year 1793 had been in the ware-rooms of the second-hand dealer in the Rue du Bac.

At the present time, the Organ is located in a crypt in one of the towers of Saint-Sulpice. It will soon be installed in one of the lateral chapels where one may be able to admire its harmonious proportions and the grace of its style.

Music Convention in New York

Several hundred music dealers attended the National Music Convention in New York during the early part of June. The most important music concerns in America were represented at this annual gathering.

Aeolian Hall became a meeting place for most of the visitors. Each day many of them came to the Pipe Organ Department to hear the Aeolian Organ. Special recitals were arranged, the Duo-Art Records playing the instrument.

DUO-ART SYSTEM IN AEOLIAN PIPE ORGANS

REPRODUCES ORGANISTS' ART

Aeolian Invention Acclaimed by Musicians as One of the Greatest Modern Developments in the Organ

The Aeolian Company's application and adaptation to the Aeolian Pipe Organ of its Duo-Art principle is of vital importance to organists and composers. No organ or piano invention during recent years has received the recognition accorded the Duo-Art by musicians and the public in general.

The Duo-Art system, as applied to the organ, not only automatically records and reproduces all the notes of the music, but it also, in addition, records and reproduces the individual use of the stops, couplers, expression pedals, etc.; thus making Duo-Art Records faithful personal reproductions of everything that enters into the artist's interpretation of the music.

The Duo-Art Records, which are made by famous organists on a representative Aeolian Pipe Organ at Aeolian Hall, New York, are unique, in that the notes, tempo, expression, registration, and every other nuance of organ playing are recorded by the organist himself. Every interpretation an organist may introduce when playing this resourceful organ is accurately reproduced with Duo-Art Records on any Aeolian Pipe Organ containing the Duo-Art.

Thus the Duo-Art Record of an organist's playing is in reality a perpetuation of his art. The performances of the many great organists who record for the Duo-Art do not die with them. Their finest interpretations are preserved with perfect accuracy so long as their Duo-Art Records endure.

The Duo-Art system is also rich in possibilities for composers. It enables them to demand in their music effects that are beyond the powers of a single performer.

Composers have always welcomed the improvement of instruments for which they have written, and the advent of new instruments endowed with powers better calculated to do justice to their works. Mozart, Beethoven, and Wagner are noteworthy examples of composers who enriched the art of music through their use of new instruments.

Following in the footsteps of these illustrious musicians, a number of famous present-day composers have sought new inspiration in the Aeolian Pipe Organ. Camille Saint-Saens, Moritz Moszkowski, Engelbert Humperdinck, Victor Herbert and Edwin H. Lemare have all composed works especially for this Organ, availing themselves of its extraordinary powers and mechanical resources as commanded by Duo-Art Music Rolls. They have disregarded the limitations of the human performer, and have, accordingly, produced works, the rendition of which is possible only on the Aeolian Pipe Organ.

Visitors at Aeolian Hall

Charles M. Courboin, the noted Belgian organist, brought an eager and interested group of organists to Aeolian Hall recently. They were the members of his master class in organ playing from Scranton, Pa. They came to hear the Duo-Art Records of Mr. Courboin's playing. Mr. Courboin has made a large number of these Records for the Aeolian Pipe Organ, including well-known works by Schumann, Massenet, Caesar Franck and other composers. His students listened to them with great interest and delight.

PIPE ORGANS IN FLORIDA

Aeolian Company Makes Many Installations in Tropical Localities

Eight new Aeolian Pipe Organs are now in the course of building for residences in Florida. There are already a large number of these instruments in Florida's finest homes, but the recent building activity has brought a corresponding increase in Aeolian Organ orders.

Florida residents have found that Aeolian Pipe Organs are particularly well adapted to installation in that part of the country. In such semi-tropical sections, organs are subjected to very rigorous demands of climate.

Aeolian Organ builders are expert in handling such situations. Many of them have lived for considerable periods in the tropics in order to learn at first hand the conditions that must be combated. As a result their knowledge is wide and reliable.

Aeolian Pipe Organs, built in America, have been installed in homes in the tropical climates of Cuba, Brazil, the Hawaiian Islands, France, Monte Carlo, Spain and other places. Among the Florida localities are Palm Beach, Miami, Coral Gables, Miami Beach, Clearwater and Mountain Lake.

COMMUNITY IN TRIBUTE TO DR. H. J. STEWART

HIS BIRTHDAY IS OBSERVED

Great Throng Attends Program of His Works at San Diego Outdoor Organ Pavilion—Gifts from City and Others.

Friends of Dr. Humphrey J. Stewart, men and women from all walks of life who have learned to know and to love the city organist of San Diego, Cal., in his daily organ concerts in Balboa Park, gathered before the Spreckels organ Sunday afternoon, May 23, listened to a program of Dr. Stewart's compositions, performed largely by local organizations and artists, and joined with representatives of civic and musical organizations to pay tribute to him in celebration of his seventy-second birthday. The organ pavilion was packed with people, and they stood and cheered, waving hats and handkerchiefs, when Dr. Stewart appeared to play his number on the day's program.

Royal A. Brown, representing the American Guild of Organists, played the opening group on the organ, followed by the Cadman Club, under the leadership of Wallace Moody. The club sang the "Song of the Camp," and a song written for and dedicated to the club by Dr. Stewart, "Waken Lords and Ladies Gay."

Mrs. Leona Dustin Wolmer, representing the Professional Musicians' Guild, sang as a solo "Wild White Violets," a number from Dr. Stewart's tuneful "Legends of the Yosemite." She was followed by the San Diego Oratorio Society, which, under the baton of Nino Marcelli, gave a performance, singing three of the choruses from Dr. Stewart's latest oratorio, "The Hound of Heaven."

It was not until after this number that Dr. Stewart appeared to play the last movement from his "Chambered Nautilus." He was greeted with applause and enthusiasm that amounted to an ovation. After he had finished playing the number he accompanied Mrs. L. L. Rowan, representing the San Diego Music Teachers' Association, who sang "Sweetheart."

Dr. Stewart then became the recipient of beautiful flowers, eloquent words of tribute and affection and gifts commemorative of the occasion. Mayor John L. Bacon spoke for the



DR. STEWART AT SAN DIEGO ORGAN.

city, declaring that the gathering was one of friends who have watched Dr. Stewart and listened to his music as he labored to help develop a civic soul for San Diego. He declared that no estimate can ever be put on the work done.

President Lane D. Webber of the chamber of commerce spoke for the business interests of the city, and with appropriate tribute presented a beau-

CLARENCE EDDY, 75 YEARS YOUNG.



tiful gold clock in a folding leather case, bearing an engraved gold plate. Dr. Stewart, he said, is especially fortunate among men, for he will leave the material monument to which all men aspire, the music which he has written for a lasting inspiration to mankind. If all of his friends were to attempt to gather in one place to do honor and to show their love to Dr. Stewart, said Mr. Webber in closing his remarks, Balboa Park would not contain them all.

Dr. Stewart's contributions to the spiritual life of the community through his creation of devotional music for church worship were emphasized by Dr. Roy Campbell, who spoke for the churches.

Frank Frye, speaking for the Rotary Club, of which Dr. Stewart is a member, expressed the feeling of his brother Rotarians that they are honored to count Dr. Stewart a member. He expressed his assurance that Stewart exemplifies in the highest way the ideals of Rotary in placing "service above self." In behalf of the club he presented a leather-bound scroll with the signatures of all the members of the club and an inscription wrought by hand by Helen Brower Wilson. Dr. Willis E. Johnson, author of the tribute to Dr. Stewart as "composer, artist, citizen and friend of man," read the inscription and presented the scroll to the organist.

The climax of the presentations came from the local chapter of the American Guild of Organists, when the Rev. Charles T. Murphy, organist, as well as a clergyman, and chaplain of the chapter, presented a portrait of Dr. Stewart as the organists' tribute. "When you look at this painting," he said, "you will see the picture that we all carry in our hearts."

Dr. Stewart responded with words which he declared were too feeble to express his appreciation of the friendship manifest throughout the program,

the words of the speakers, the gifts and the presence of the thousands who had come out to join in the tribute.

"To achieve fame," he said, "is good. But to achieve the love and respect of one's fellow men, that is better. So I count it of greater importance to have been able to number as many friends as have come out this afternoon than any musical fame I may have achieved."

As a fitting climax to the afternoon, the audience rose and joined in singing "Auld Lang Syne," while Royal A. Brown sounded out the famous old song of friendship on the organ, the gift to San Diego of John D. and A. B. Spreckels.

LATEST ORGANS BY ODELL

List of Recent Contracts and Installations by New York Firm.

J. H. & C. S. Odell & Co. of New York City, whose factory in the metropolis moves in the even tenor of its way from year to year—we might say from century to century—building high-grade instruments without blare of trumpets or efforts at quantity production, has been awarded contracts recently or has installed organs in the following places:

First Presbyterian Church of Olney, Philadelphia.

Edgewood Lutheran Church, Wheeling, W. Va.

University Heights Presbyterian Church, New York City.

St. Matthias' Catholic Church, Brooklyn.

St. Mark's Episcopal Church, Palatka, Fla.

First Presbyterian Church, Tazewell, Va.

St. Peter Claver's Catholic Church, Brooklyn.

Methodist Episcopal Church, Milford, Pa.

First Church of Christ, Scientist, Wheeling, W. Va.

TOAST CLARENCE EDDY ON HIS 75TH BIRTHDAY

TOUCHING TRIBUTE IS PAID

Praise Voiced in Poetry and Prose at Dinner and Musical Program in Home of Mr. and Mrs. Charles M. Hayes.

Clarence Eddy's seventy-fifth birthday anniversary was the occasion for a delightful tribute paid to him by a large company of his closest friends on the afternoon and evening of Sunday, June 27. The celebration took the form of a reception and dinner at the beautiful residence of Mr. and Mrs. Charles M. Hayes on Sheridan road, Winnetka, Ill. Here the guests found pleasure not only in the palatial home of the hosts, but in the spacious grounds on the bluff overlooking Lake Michigan, one of the most charming sites in America. Approximately fifty persons gathered to do honor to the distinguished organist, whose age hangs lightly on his shoulders.

In addition to the refreshments there were two distinct sections of the program which followed. The first was a series of tributes to Mr. Eddy, from old friends, both men and women, voiced in poem and prose. Then there was a musical program, the climax of which was a group of pieces by Mr. Eddy himself on the Aeolian organ in the Hayes residence.

Dr. Arthur M. Corwin read a series of "Verses to Clarence Eddy" which took the company by storm and copies of which were distributed as souvenirs among the guests. Other tributes were by Elizabeth Guion Hess, Mrs. J. E. Lukey, Mrs. Eddy, Mr. Hayes and a number of others. An interesting tribute was by William Chapman, whose mother had taken him in her arms to hear Mr. Eddy play at the Philadelphia Centennial exposition in 1876 and who hopes to hear Mr. Eddy again at the Sesquicentennial in the same city this year.

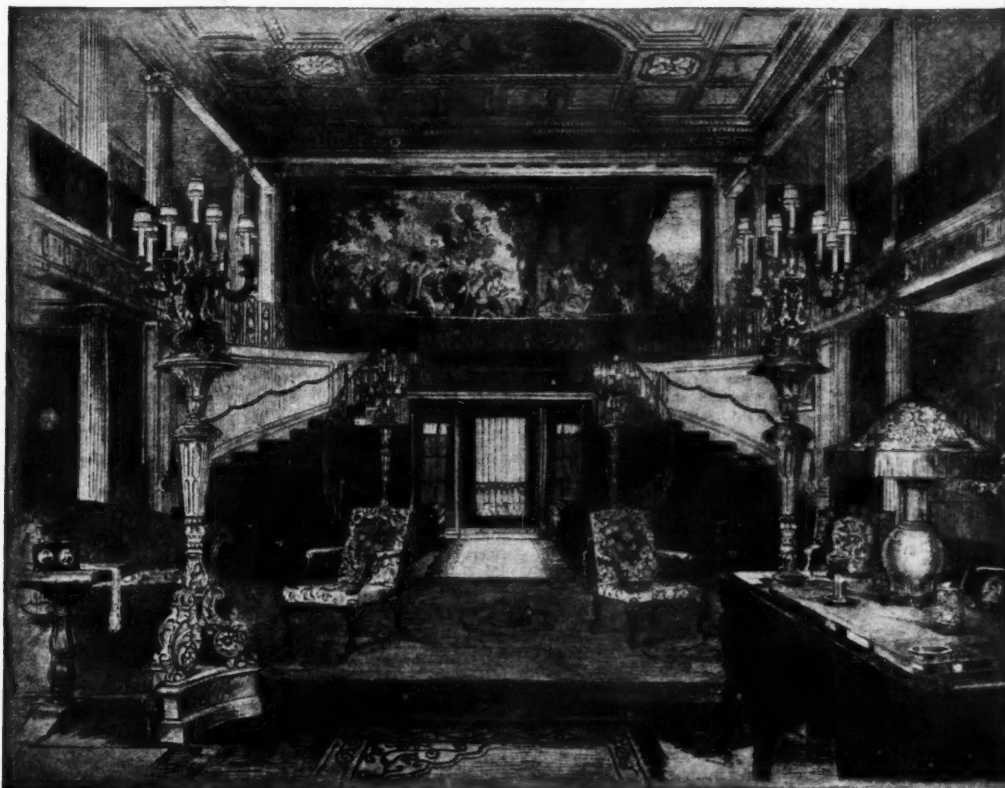
From Vice President Charles G. Dawes came a telegram, sent from Washington in which he said:

"I am very glad to know of the steps which have been taken to honor Mr. Clarence Eddy on the seventy-fifth anniversary of his birth and I would appreciate it if you would kindly convey to him my hearty congratulations and best wishes."

In the musical program Mrs. Eddy made a deep impression with her singing, her rich contralto voice never having been heard to better advantage and her style being excellent. Mr. Eddy gave sympathetic accompaniments on the piano. Mark Oster sang a group of German songs, accompanied by Ruth Palmer Singletary; Miss Ebba Sundstrom played violin solos, accompanied by Beulah Taylor Porter. Mrs. William T. Olson gave a delightful reading and two readings by Walton Pyre were gems. Elizabeth Guion Hess was a third interesting reader. The program closed with the playing of "Dreams" from Guilman's Seventh Sonata and Dawes' Melody by Mr. Eddy on the organ, followed by a piano and organ number by Guilman, played by Mrs. Irene Belden Zaring and Mr. Eddy.

Recitals by Stephen Palmer.

Stephen Palmer, who presides over a four-manual organ built by Emmons Howard at the Presbyterian Church of Rome, N. Y., has attracted large audiences to his organ recitals. On May 7 he gave the following program: Grand Chorus in E flat major, Guilman; "From the Land of the Sky-blue Water," Cadman; "Cortege Orientale," J. P. Dunn; Toccata and Fugue in D minor, Bach; Allegretto, Wolstenholme; "An Indian Serenade," Vibbard; "Finlandia," Sibelius; "Chansonnette," Cyril Scott; "March of the Gnomes," Stoughton; Toccata in C minor, Boellmann. In addition to his church work Mr. Palmer is head of the music and art departments of the Goodyear-Burlingame private school at Syracuse. He studied with Harris S. Shaw of Boston, Professor John P. Marshall of Boston University and Harry L. Vibbard of Syracuse University.



THE enlarged Welte Philharmonic Organ (four manuals and echo) in Martin Hall, the residence of Dr. and Mrs. Preston Pope Satterwhite, Great Neck, Long Island, was formally opened by Dr. T. Tertius Noble following a dinner party on May 22, Mme. Frances Alda singing several groups of songs to organ and piano accompaniment.

The next day Dr. Satterwhite gave a luncheon to 150 friends, after which Maurice Garabrant rendered a program of organ music, Miss Anna Case being the soloist of the day.

The organ, always a notably fine one, has been completely rebuilt and installed in new sound-proof chambers over the Great Hall, the Echo division in a concrete chamber below. Under Dr. Noble's direction a pedal diaphone, bassoon, a diapason phonon, large tuba, three strings, two flutes, two mixtures, a new harp and other features have been added, together with the latest adjustable combination system, new relays, silver contacts throughout, and, of course, a blowing plant of doubled capacity.

The present Satterwhite organ is one of the largest and most complete residence organs ever built, and its tonal supremacy is acknowledged by those who have heard it.

WELTE-MIGNON CORPORATION

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East 133rd St. at Lincoln Avenue
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665 Fifth Ave. at 53rd Street
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National Association of Organists Section

WILLARD IRVING NEVJNS, EDITOR

NATIONAL ASSOCIATION OF ORGANISTS.

President—Henry S. Fry, St. Clement's Church, Philadelphia.

Chairman of the Executive Committee—Reginald L. McAll, 2268 Sedgwick avenue, New York City.

Secretary—Willard I. Nevjns, 459 East Twenty-second street, Brooklyn, N. Y.

Treasurer—Robert M. Treadwell, Wanamaker Auditorium, New York City.

Headquarters—Concert Bureau, John Wanamaker, New York City.

National Convention Program

August 31, Sept. 1, 2 and 3, Philadelphia, Pa.

TUESDAY, AUG. 31.

Morning—Business meeting. Paper on Church Music by Rowland W. Dunham.

Afternoon—Organ recital by Miss Carolyn M. Cramp and George William Volkel.

Evening—Organ recital. Recitalists to be announced later.

WEDNESDAY.

Morning—Tentative plans call for a visit to the Sesqui-centennial Exposition.

Afternoon—Philadelphia. Playing of prize winning organ composition. Reading of prize-winning papers. Session with organ builders.

Evening—Organ and orchestral concert at Wanamaker's, repeating program given by the Illinois council in Chicago. Organists, Courboin, Maitland and Eigenschenk.

THURSDAY.

All day outing at Atlantic City. Luncheon at Elks' Club (guests of Senator Emerson L. Richards). Afternoon recital at high school.

FRIDAY.

Morning—Business meeting.

Afternoon—Outing at Pierre S. du Pont's home, "Longwood." Organ recital by Firmin Swinnen.

Evening—Banquet.

National convention, Philadelphia, Aug. 31, Sept. 1, 2 and 3.

Hotel headquarters, the Robert Morris Hotel, Seventeenth and Arch streets and the Parkway. Make your reservations now.

This ought to be the one year when every member can attend the national convention. With the Sesqui-centennial exposition then in full swing, you will be favored with excursion rates on the railroads, and we are getting hotel rates which are very fair. The Y. M. C. A. and the Y. W. C. A. will be available, and the exposition accommodations committee will co-operate with us. Various hotels have submitted rates. All of this information will soon reach you through the president's letter.

Senator Richards has had a proposal from the Elks' Hotel, Broad street and Vine street, Philadelphia, offering our members special rates of \$4 and \$5 a day for single rooms, with double rooms at \$7 and \$8 per day. Any reservations there should be addressed to William S. McAllister, managing director.

The program will reach a high-water mark for excellence. This year there will also be ample time for recreation, the two outings to Atlantic City and Longwood, Del., being a part of the official program. You owe it to yourself to attend this convention.

There has been an unusually fine response to bills for dues for this year, and at the present time few remain on the delinquent list. The executive committee will be able to proceed, unhampered, with many plans of interest to our members.

The season of 1925-26 has witnessed the formation of a new state council and many new chapters, proving that there are many localities where the N. A. O. can be of service to the organist's profession. If there is no organization in your city or state, we will be glad to co-operate with you in forming a new council. May we suggest that you write to the state president

nearest your home and arrange for a visit from him? The "Aims and Objects" booklet, which gives complete organization information, may be had by writing to headquarters. This is the proper time to plan for next season.

We extend our congratulations to our former president, T. Tertius Noble, who has been honored with the degree of doctor of music by Trinity College, Hartford, Conn.

Rhode Island Chapter.

The June meeting of the Rhode Island chapter was held in St. Martin's Church, Providence, of which Miss Blanche N. Davis is organist, on the evening of June 8. There were three groups of organ solos, as follows: Allegro con brio from Sonata, E minor, Rogers; Elevation, Rousseau, and Scherzo in G minor (Mrs. Florence Ames Austin); "In Paradisum," Dubois; Larghetto from Sonata in D major, Guilman; Prelude, Clerambault, and Aria, Handel (Miss Blanche N. Davis); "Tres Versillos de Festo Tonspara Sanctus," Francesco Liisa; "Berceuse sur des Paroles Classiques," Vierne; Chorale, Honegger; Fugue in A flat minor, Brahms, and Toccata, "Jerusalem, du hochgebante Stadt," Karg-Elert (Walter Williams).

Following the recital refreshments were served and the whole evening was one of the most delightful of the season.

MYRON C. BALLOU,
President.

Kansas City Chapter.

Kansas City chapter was organized on April 22 with a splendid gathering at the home of Hans C. Feil. Enthusiasm was shown by all and it was a pleasure to the state president to meet so fine a representation of the organists of Kansas City.

The charter list includes: Mrs. Madalena H. Akers, Mrs. Fred Bishop, Mrs. Susie Goff Bush, Mrs. Phranita Boyle, Mrs. Eileen Bowman, Theodore Comstock, Dr. Harry E. Cooper, Mrs. Aubrey Cook, Mrs. Fanny Dawson, Mrs. James Elliott, Hans C. Feil, Mrs. George Forsee, Mrs. Mamie Guy, Mrs. Spencer Gard, Mrs. E. W. Henry, Miss Bertha Hornaday, George R. Howerton, Mrs. Franklin Johnson, Mrs. Robert O. McLin, Albert Orear, Miss Helen O. Palmer, Clarence Sears, Mrs. E. C. Steele, Mrs. Edna Schubert, Powell Weaver, Mrs. Pearl Weidman, Miss Edith Willis, Miss Amy E. Winning and two contributing members—S. E. Beatty and F. P. Brauner.

Mr. Feil was chosen chairman and Mrs. Akers secretary-treasurer. Both of these officers are keenly alive to the advantages of the N. A. O., and under their leadership the chapter is bound to prosper.

Most hearty felicitations are extended to the baby chapter on the Kaw. Regular meetings will be held on the first Monday evening of each month in Miss Winning's studio.

President's Visit to Kansas City.

June 8 was a busy day for the organists of Kansas City, who received President Fry and heard a recital by the national president. The critics of the Kansas City papers voiced great enthusiasm over Mr. Fry's playing and went so far as to say that he made them forget the heat. His program was as follows: Concert Overture, Maitland; Andante Cantabile from Fourth Symphony, Widor; "Wedding Chimes," Faulkes; Chorale in A minor, Franck; Minuet, Bach; Gavotte, Padre Martini; "Variations de Concert," Bonnet; Siciliano, Fry; Two Chorale Preludes, Fry; Scherzo Symphonique, Debat-Ponsan. The recital was given at the Linwood Presbyterian Church.

At noon the organists gathered for a luncheon at the Athletic Club and heard talks by Mr. Fry and by Dr. Percy B. Eversden, the state president.

Delaware Chapter.

The Delaware chapter held its June meeting in the form of a picnic and basket dinner on the lawn of Greenhill Presbyterian Church, in the suburbs of Wilmington. It was a very enjoyable occasion and a fitting close for the successful season.

No meetings will be held during July and August. In the fall a banquet and get-together meeting is being planned.

One new member was added: Miss Annabel Groves, supervisor of music in the Wilmington public schools.

Three of our members will play at the Sesqui-centennial exposition in Philadelphia. Firmin Swinnen will play three recitals and T. Leslie Carpenter and Eugene Devereaux each one.

Hudson Chapter, Jersey City.

The monthly meeting was held at the Brooklyn home of the president on June 7. The following members were present: Mrs. Bula Blauvelt, Mrs. G. E. Youmans, Misses Gertrude Sequin, Amanda G. Van Tassel, William H. Schmidt, R. K. Williams, William N. Miller, Howard S. Lasslett and Harold Rowland. The guests were Mrs. William H. Schmidt and Miss Jane Whittemore, New Jersey state president. Reports from officers and committees were read. One new member, Miss Teresa Maloney, was received. Mrs. Blauvelt gave an enthusiastic report of an enjoyable trip to the New Jersey state rally at Camden. Miss Whittemore, taking time from a busy life to visit our chapter, which is the youngest in the state, brought news from the recent Guild convention.

Plans are under way for an adequate celebration of national music week by the co-operating musical forces of Jersey City and vicinity.

If not already members, organists in Hudson and Bergen are invited to affiliate with the Hudson chapter through the National Association. Information may be obtained from William H. Schmidt, corresponding secretary, 144 Claremont avenue, Jersey City. He has also the file of members who will substitute or accept permanent work.

ROBERT MORRIS TREADWELL,
President.

Central Chapter, New Jersey.

Sixteen members of the Central chapter attended the annual rally of the New Jersey council at Camden, May 24. They desire to thank the state officers and Camden chapter for an enjoyable and profitable day.

The concluding business meeting of the season was held at Hopewell, Saturday afternoon, June 5, in the parish-house of the Hopewell Presbyterian Church, of which Miss Clara Fetter is organist. At this meeting one active member and eleven associate members were elected. The active member is Howard Roe Wood of the Lawrenceville Preparatory School and the associate members are Mrs. John B. Rutherford, Miss Orpha M. Stevens and Samuel Haverstick, surrogate of Mercer County; S. E. Kaufman, William A. Cooley, Robert D. Schanck, Edward W. Dunham, Daniel Ross, Thomas T. Woodhouse, Joseph H. Wright and William P. Marshall.

After the meeting Edward A. Mueller, organist of the State Street Methodist Church, played a splendid recital on the Möller organ which the Hopewell Church recently installed. His program was as follows: Chorale in A minor, Franck; Arioso, Bach; Menuet, Boccherini; "Am Meer," Schubert; "Marche Slav," Tschaiakowsky. Following the recital supper was served by a committee of which Miss Caroline Burgner was chairman. The evening was taken up with discussion of matters pertaining to the general welfare of the chapter.

Among the achievements of the season which we consider noteworthy are the following: (1) Publication of a quarterly journal, which we named the Keynote; (2) appointment of a chapter historian; (3) establishment of a substitute bureau; (4) a recital in November by S. Wesley Sears; (5) insertion in the Trenton Sunday Times-Advertiser of a letter specifying the vast expenditure of time, energy and money necessary to prepare for a church position and in order to keep one's technique in condition after one has secured a position, and setting against all this the lack of proper remuneration so prevalent (this letter drew from the Times-Advertiser an editorial pleading our cause.); (6) the candle-light carol service shortly after Christmas by eight combined quartet choirs; (7) the annual banquet, at which President Henry S. Fry was the guest of honor; (8) the lecture on "Church School Music" by Reginald L. McAll; (9) the third annual members' recital; (10) recital in April by Firmin Swinnen; (11) the festival service during music week by seven combined quartet choirs; (12) the daily noon-day recitals and the children's recitals during music week. This record has drawn flattering references regarding our work from the press, which has been very generous with us. The music page of the Trenton Evening Times often assumes the proportions of an organists' page.

The executive committee is busy planning the activities for next fall and winter. Two important projects are already under way: Co-operation with the authorities of the Trenton Public Library in enlarging the department of books having to do with the organ and with choir work, and directing public attention thereto; acceptance of the invitation of the Trenton School of Religious Education to direct the department of church and Sunday-school music in that school hereafter. Several other matters are under consideration, which I am not at liberty to divulge, but I can promise an active and profitable season for 1926-1927.

GEORGE I. TILTON, President.

Camden Chapter.

The following officers were unanimously re-elected at the annual meeting of the Camden chapter in May:

President—Howard S. Tussey.
First Vice President—Mrs. F. Marie Wesbroom Dager.

Second Vice President—Miss Ruth C. Bowen.

Secretary—Mrs. Marjory Riggins Seybold.

Treasurer—Raymond B. Heston.

Editor of Cipher—Howard C. Eagin.

From the experience gained in carrying out this year's responsibility together, we hope that under these same officers the influence of organized effort will be felt the more and will result in even a more comprehensive program than this closing season has provided.

The musical program of the annual meeting was given by one of our new members, Miss Helen M. Boland, who exhibited assurance and ease both at the organ and at the piano. She was assisted by Thomas Shay, baritone.

Our membership continues to increase. This month has welcomed as active members: Miss E. R. Liedike, Mrs. Jennie Todd, Miss Edna Grifenberg and Walter L. Flexon, and as associate member, Miss Marion I. Gross.

HOWARD S. TUSSEY, President.

Illinois Council.

The Illinois council met at a luncheon in the High Noon Club on Michigan boulevard June 11 to greet Henry S. Fry of Philadelphia, the national president, who was in Chicago for the day in the midst of his travels, in which he visited councils in the central West. Mr. Fry was introduced by State President Van Dusen and made a happy talk in which he not only outlined the benefits and activities of the N.

A. O., but dwelt on the attractions of the approaching Philadelphia convention.

Executive Committee.

The June meeting was held at headquarters Monday, June 21, with the following present: President Fry, Chairman McAll, Miss Carpenter and Messrs. Richards, Stanley, Ambrose, Treadwell, Sammond, Weston and Nevins. Mr. Stanley having resigned as treasurer pro tem., Robert M. Treadwell was appointed to succeed him.

The report from the prize competition committee showed that an unusually large number of compositions had been submitted for the Austin prize and the N. A. O. gold medal.

President Fry gave a report upon his recent trip to the western chapters, and spoke of the enthusiasm shown by all.

Following several state reports the general plans for the national convention were taken under consideration and a tentative program was prepared.

Special Notice.

Owing to the large number of compositions submitted for the Austin prize and the N. A. O. gold medal, it will be impossible to announce, as planned, the winner of that contest on July 1. The report will appear in the August Diapason.

Lancaster Chapter.

A public service was held on Sunday afternoon, May 2, under the auspices of Lancaster chapter in Zion's Evangelical Lutheran Church. The choir, under the direction of George Benkert, organist and choirmaster, sang a classical program.

Stanley T. Reiff of Lansdowne, Pa., has been appointed to teach musical theory in this year's summer school at the University of Pennsylvania. He takes the place of Morrison C. Boyd, the acting head of the music department, who is in Europe.

RETIRES AFTER 32 YEARS

Francis S. Moore Relinquishes Chicago Post as Result of Merger.

With the closing of the First Presbyterian Church of Chicago the noteworthy career of the organist in this historic Chicago church also comes to a close. Francis S. Moore retired as organist and choir director of the First Church on Sunday, June 27, when the last service was held in the edifice at Grand boulevard and Forty-first street. Mr. Moore has been organist of this church for thirty-two years.

Another retirement of equal interest is that of Philo A. Otis as chairman of the music committee. Mr. Otis has been head of the music of this church for upwards of half a century and for many years was director of the chorus, which was famous among Chicago church choirs. Mr. Otis' career in connection with the music at the First Presbyterian forms an important chapter in the history of church music in the city.

The changes are due to the merger of the First Church with the Woodlawn Presbyterian, which takes over the property and membership of the First Church and will erect a new edifice on its site farther down on the south side. Mrs. Harold B. Maryott is organist and director at the Woodlawn Church.

Mr. Moore became organist of the old First Church when it was at Indiana avenue and Twenty-first street and was one of the strongest churches in the city. He succeeded Clarence Eddy, whose assistant he had been. Some years ago the church united with the Forty-first Street Presbyterian and moved to the edifice of the latter church. Three years ago a new Skinner four-manual organ was installed.

C. L. Schnitker celebrated his fortieth anniversary as organist of St. Lucas' Lutheran Church at Toledo, Ohio, on the evening of May 23 with a special program in which he was assisted by his chorus choir.

Kinetic Blowers

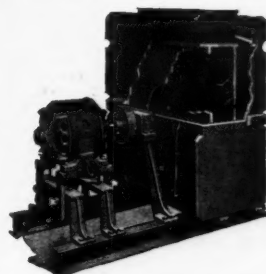
Many of the notable organs are being equipped with Kinetics.

For example:

Washington Auditorium, Washington, D. C.

The Larkin Company, Buffalo, N. Y.

City Auditorium, San Antonio, Texas.



Unexcelled Performance

Unsurpassed Efficiency

Unequaled for Quiet Operation

Over 25,000 in Use

Kinetic Engineering Company

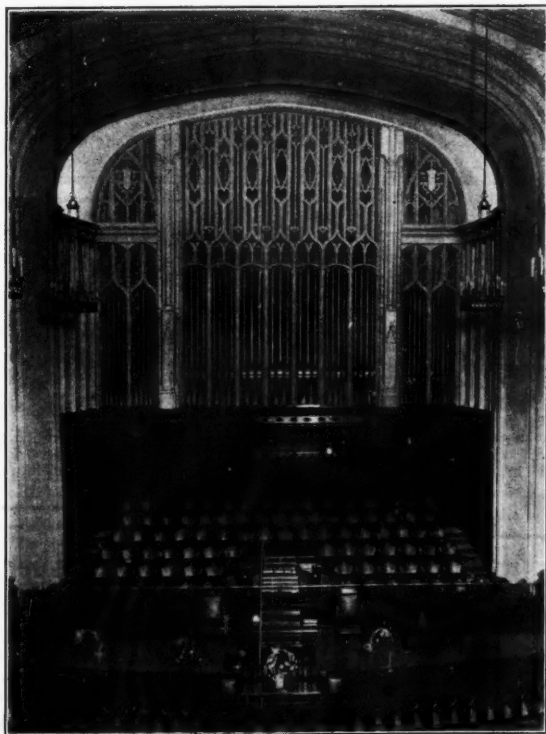
Union and Stewart Avenues

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41 Park Row, New York City

15 Exchange Street, Boston, Mass.

Another Pilcher in Texas



Four Manual with Echo Division
First M. E. Church, South, Dallas, Texas

Dallas, Tex.

Henry Pilcher's Sons,

Louisville, Ky.

Gentlemen:-

We have been using our Pilcher organ since February, and it has given perfect satisfaction, in every particular.

For tonal quality and sweetness, we believe it to be unexcelled, and we are more than delighted with the choice of a Pilcher, for our great church.

Very truly yours,

Carl C. Gregory,

Pastor, First Methodist Church

**HISTORIC HAWAII FANE
TO HAVE FOUR-MANUAL
LARGE ORGAN FOR ISLANDS**

**Hillgreen, Lane & Co., to Build
Instrument for Kawaiahao Church,
Which, Now 100 Years Old,
Is Being Rebuilt.**

Interesting as an example of how the foreign possessions of the United States are beginning to acquire organs is the news of the signing of a contract for a four-manual for the Kawaiahao Church, a historic edifice in the Hawaiian Islands. The organ is to be built by Hillgreen, Lane & Co. at Alliance, Ohio, and is to be installed in November. C. A. Lane, who recently returned from a tour around the world, stopped at Honolulu long enough to arrange the details with the Honolulu Music Company, representatives of his company in Honolulu. The first performance on the instrument is to take place Christmas. The instrument will have sixty-six stops, with thirty-four complete sets of pipes.

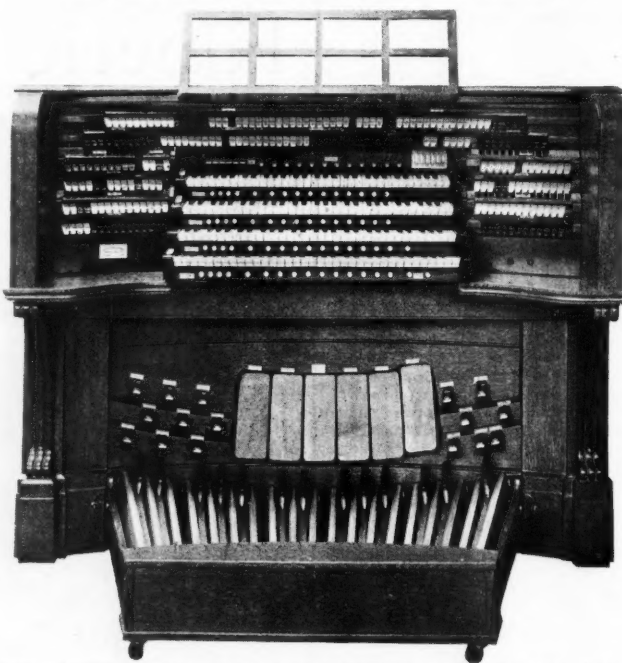
Kawaiahao Church was erected more than 100 years ago by the Hawaiians for worship by the Christian converts, and is one of the oldest buildings on Aohu Island. The methods of construction employed in this building followed the traditional customs of the island people. The coral stones were brought up from the sea by hand, no other method of conveyance being permitted in the construction of sacred edifices. An army of people in a line, perhaps three miles long, extending from the sea to the church grounds, conveyed these stones, passing them from hand to hand to their destination. The great rafters and other woodwork were placed by means of crude but effective appliances, for modern machinery had not then reached these primitive parts of the world. Nevertheless the structure endured until a few years ago, when it was pronounced unsafe. Not only had the coral rock disintegrated to a dangerous degree, but the insidious attack of the native pest, the wood borer, had subjected the building to the danger of collapse. Reconstruction was undertaken and modern devices applied to fill the enlarged interstices of the coral rocks with Portland cement. This was applied under great pressure and the coral was covered with the new substance. The woodwork was largely replaced with concrete.

It was in this church that all the members of the families of the reigning dynasties received their final death honors. These quaint funeral services retained many of the traditional features of the ancient peoples, slight change having been wrought by the Christian religion. On the occasion of the funeral of a member of the royal family it was regarded as a great privilege by natives and visitors to be present. Not only are the ritual ceremonies of interest, but the music that accompanies the service is of reverent and beautiful character. Perhaps no music in all the world is more melodious in its devotional, though melancholy, character than is the music of the Hawaiians, Mr. Lane reports.

It is anticipated that when the new organ is installed in the re-constructed church with its more than 2,000 seating capacity, the Kawaiahao choir will furnish such musical entertainment as would justify a trip to the island.

Owing to the danger from the attacks of borers, the wood used in the construction of the new organ will be almost wholly mahogany and redwood. Plate glass also will be utilized to an unusual extent. Mahogany and redwood are found to be more immune from the work of the borers than are other woods. These insects manifest an uncanny intelligence in that their work is confined wholly to the interior of the lumber, the surface never showing any signs of the pulverizing process taking place in the interior. Boards that are apparently solid and intact crumble into powder under slight pressure. All the chambers that are to contain the new organ are

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to be of concrete. Following are the specifications of the organ:

GREAT ORGAN.

1. Open Diapason, 16 ft., 85 pipes.
2. First Diapason, 8 ft., 61 pipes.
3. Second Diapason, 8 ft., 61 notes.
4. Gamba, 8 ft., 61 pipes.
5. Tibia Clausa, 8 ft., 61 pipes.
6. Doppel Flöte, 8 ft., 61 pipes.
7. Dulciana, 8 ft., 97 pipes.
8. Octave, 4 ft., 61 notes.
9. Flute d'Amour, 4 ft., 61 pipes.
10. Mixture, 3 ranks, 183 notes.
11. Twelfth, 2 2/3 ft., 61 notes.
12. Fifteenth, 2 ft., 61 notes.
13. Trombone, 16 ft., 85 pipes.
14. Tuba, 8 ft., 61 notes.
15. Clarion, 4 ft., 61 notes.
16. Harp, 49 tones.

SWELL ORGAN.

17. Bourdon, 16 ft., 97 pipes.
18. Diapason, 8 ft., 73 pipes.
19. Viol d'Orchestre, 8 ft., 73 pipes.
20. Sallcional, 8 ft., 73 pipes.
21. Vox Celestis (Tenor C), 8 ft., 61 pipes.
22. Quintadena, 8 ft., 73 pipes.
23. Gedeckt, 8 ft., 73 notes.
24. Flute Harmonique, 4 ft., 73 notes.
25. Piccolo, 2 ft., 61 notes.
26. Cornopean, 8 ft., 73 pipes.
27. Oboe, 8 ft., 73 pipes.
28. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

29. Violin Diapason, 8 ft., 73 pipes.
30. Keraulophon, 8 ft., 73 pipes.
31. Dulciana, 8 ft., 73 pipes.
32. Unda Maris (Tenor C), 8 ft., 73 pipes.
33. Concert Flute, 8 ft., 73 pipes.
34. Flute Celeste (Tenor C), 8 ft., 61 pipes.
35. Wald Flöte, 4 ft., 73 pipes.
36. Clarinet, 8 ft., 73 pipes.

ECHO ORGAN.

37. Leathered Diapason, 8 ft., 73 pipes.
38. Muted Viol, 8 ft., 73 pipes.
39. Vox Angelica, 8 ft., 61 pipes.
40. Fern Flöte, 8 ft., 73 pipes.
41. Vox Humana, 8 ft., 73 pipes.
42. Cathedral Chimes, 4 ft., 20 tones.

PEDAL ORGAN.

43. Resultant, 32 ft., 32 notes.
44. Diapason, 16 ft., 73 pipes.
45. Double Diapason Major, 16 ft., 32 pipes.
46. Double Diapason Minor, 16 ft., 32 notes.
47. Bourdon, 16 ft., 44 pipes.
48. Lieblich Gedeckt, 16 ft., 32 notes.
49. Flute, 8 ft., 32 notes.
50. Dolce, 8 ft., 32 notes.
51. Cello, 8 ft., 32 notes.
52. Trombone, 16 ft., 32 notes.
53. Tuba, 8 ft., 32 notes.

There will be seventeen adjustable pistons affecting the various manuals and five general pistons affecting the entire organ. The generals will be duplicated by pedal studs.

Organist, First Church of Christ, Scientist
WALTER P. ZIMMERMAN
4405 Eriekeley Avenue
CHICAGO

Southern California News

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

Los Angeles, Cal., June 20.—The last A. G. O. meeting of the season was held in the splendid new Elks' club house on June 7. About 200 members of the A. G. O., the Musicians' Club and the Federated Church Musicians sat down to dinner, which was served in the large dining room. After dinner a recital was given in the lodge-room on the large Robert-Morton organ, of which the Elks are so proud. The recitalists were Otto T. Hirschler, Paul G. Hanft and Sibley G. Pease, resident organists of the Elks.

Sibley G. Pease is substituting for Arthur Blakeley at the First Methodist Church during the latter's trip abroad. What with his work at the Elks' Club, which includes a regular Sunday afternoon recital, and his work as manager of the organ department of Barker Brothers, Mr. Pease is kept fairly busy.

The master class at U. S. C., under the direction of Charles M. Courboin, has been a wonderful success, not so much in numbers as in the work accomplished. It would be difficult to find a concert organist who is better equipped for this sort of class than Mr. Courboin, and his modesty and delightful personality endeared him to all who came in contact with him.

COURBOIN SCRANTON CLASS

Work Begins in July—Applications for Next Year Received.

Charles M. Courboin will return East early in July to conduct his third summer master class at Scranton, Pa., after a three-weeks' master class at the University of Southern California, Los Angeles.

Scranton has become the center for an established master class each summer, and with the splendid organs at the disposal of the class, its proximity to New York and Philadelphia, its pleasant situation in the mountains and other attractive features, it makes an admirable place for such study and work as is demanded by a master class. Each year the standards of performance are made higher and the artistic attainments of the class greater. It is to be expected that the influence of such an artist as Courboin will be perceptible in the work of this devoted, persistent group of musicians, who year after year seek the opportunity to study under his guidance.

The master class in Scranton was filled by early summer, as the number is limited. Applications for next season are received now, for the number of organists desiring this opportunity is expected to grow rapidly, as it has in the past two seasons. Ellen M. Filton is the secretary of the class.

Death of William F. Kohnhorst.

William F. Kohnhorst, formerly a prominent organist and teacher in Louisville, Ky., died May 22 at his son's home in St. Louis. Mr. Kohnhorst, who was 79 years old, was born in Cincinnati, but moved to Louisville as a child. He was graduated from the Leipzig Conservatory. Besides playing in various prominent Louisville churches, he acted for fifty years as organist in the First Presbyterian Church. He is survived by his widow, five sons and two daughters.

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REUTER TO MANHATTAN, KAN.

First Methodist Church Buys Three-Manual of 38 Stops.

The Reuter Organ Company of Lawrence, Kan., has under construction a three-manual organ for the First Methodist Church of Manhattan, Kan. The organ, which will be one of thirty-eight stops, will be installed in September. Following is the specification of stops:

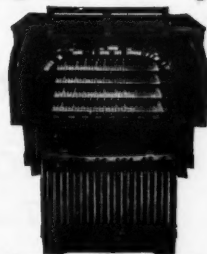
- GREAT.**
1. First Diapason, 8 ft., 73 pipes.
 2. Second Diapason, 8 ft., 73 pipes.
 3. Doppel F18te, 8 ft., 73 pipes.
 4. Viol d'Gamba, 8 ft., 73 pipes.
 5. Melodia, 8 ft., 73 pipes.
 6. Dulciana, 8 ft., 73 notes.
 7. Octave, 4 ft., 61 notes.
 8. Flute, 4 ft., 61 notes.
 9. Clarinet, 8 ft., 73 notes.
 10. Chimes, 20 tubes.
- SWELL.**
11. Bourdon, 16 ft., 97 pipes.
 12. Open Diapason, 8 ft., 73 pipes.
 13. Stopped Diapason, 8 ft., 73 notes.
 14. Salicional, 8 ft., 73 pipes.
 15. Voix Celeste, 8 ft., 61 pipes.
 16. Aeoline, 8 ft., 73 pipes.
 17. Flute d'Amour, 4 ft., 73 notes.
 18. Nasard, 2 1/2 ft., 61 notes.
 19. Flautino, 2 ft., 61 notes.
 20. Cornopean, 8 ft., 73 pipes.
 21. Oboe, 8 ft., 73 pipes.
 22. Vox Humana, 8 ft., 73 pipes.
- Tremolo.**
- CHOIR.**
23. Dulciana, 16 ft., 61 notes.
 24. Diapason, 8 ft., 73 notes.
 25. Melodia, 8 ft., 73 notes.
 26. Dulciana, 8 ft., 73 pipes.
 27. Unda Maris, 8 ft., 61 pipes.
 28. Gambette, 4 ft., 61 notes.
 29. Traverse Flute, 4 ft., 61 notes.
 30. Clarinet, 8 ft., 73 pipes.
 31. Harp (preparation in console only).
- Tremolo.**
- PEDAL.**
32. Acoustic Bass, 32 ft., 32 notes.
 33. Double Diapason, 16 ft., 32 notes.
 34. Bourdon, 16 ft., 32 pipes.
 35. Lieblich Gedeckt, 16 ft., 32 notes.
 36. Diapason, 8 ft., 32 notes.
 37. Dolce Flute, 8 ft., 32 notes.
 38. Cello, 8 ft., 32 notes.
 39. Tromba, 8 ft., 32 notes.

In addition to the contract for this organ, the Reuter Company has recently received the following contracts:

- Lutheran Bethel Church, Holdrege, Neb., three-manual.
- Varsity Theater, Lawrence, Kan., three-manual unit.
- Holy Trinity Catholic Church, Kansas City, Mo., two-manual.
- First Christian Church, Olathe, Kan., two-manual.
- First Congregational Church, Topeka, Kan., two-manual.
- Trinity M. E. Church, Hutchinson, Kan., two-manual.
- Salem's Reformed Church, Alleman, Iowa, two-manual.
- St. Paul's Lutheran Church, Wichita Falls, Tex., two-manual.
- St. Clement's Episcopal Church, Seattle, Wash., two-manual.
- Mount Gilead Baptist Church, Fort Worth, Tex., two-manual.
- New Orndorff Hotel, El Paso, Tex., two-manual.

Professor Lucius Lescale, who for the past ten years has been feature organist in some of the principal picture-shows in the country, has retired from that work and is devoting his entire time to teaching the organ, having recently opened an organ school at Yazoo City, Miss.

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WHAT THE CRITICS SAY:

THE RECORDER, GREENFIELD (MASS.), FEB. 10, 1926—Clarence Eddy, world-renowned organist, honored his native town with a visit last evening and thrilled and charmed a capacity audience at the Second Congregational Church with the powers and beauties of his musicianship, which seem to grow instead of diminish as he advances into the autumn of life. Mr. Eddy's music seems to be gifted with eternal youth, so rich is its quality and so perfect its technique.....

SPRINGFIELD (MASS.) UNION, FEB. 12, 1926—He played a most interesting and exacting program in a thoroughly interesting manner. His pedal technique is prodigious and his range of registration is large. He belongs to the school of organists who revel in lovely effects and in smooth flowing tone similar to the old art of bel canto which seems to be rapidly fading away. It is said that few, if any, organists have so large a repertoire as Mr. Eddy.....

SPRINGFIELD (MASS.) REPUBLICAN, FEB. 12, 1926—Clarence Eddy, the most distinguished of American organists, appeared at the Auditorium last evening.....In opening new organs he must hold all the world records.....This youthful energy of half a century of recital giving has not abated—Robust and physically vigorous.....It is a delight to hear on the organ such clean and luminous playing with no finger stopping a hair's breadth of time too long on a key.....

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**THREE RECITALS OPEN
SCRANTON CITY ORGAN****COURBOIN AT BIG KIMBALL**

**Gift of Colonel L. A. Watres to
Chamber of Commerce Is to
Bring Beauties of Music to
Large Number of People.**

By ELLEN M. FULTON.

The week of May 24 marked the dedication of the new Chamber of Commerce Building at Scranton, Pa., with the four-manual Kimball organ in the auditorium playing an important part in the ceremonies. Charles M. Courboin, who designed the organ, played a series of recitals, which demonstrated the possibilities of the organ as a concert instrument. As this is the first concert organ to be built for Scranton, it holds an important place in the musical life of the city. The donor of the organ, Colonel L. A. Watres, president of the Chamber of Commerce, intends the instrument to serve as a municipal organ, bringing the beauties of music to the greatest possible number of people in the city. The specification of this organ appeared in the February, 1925, issue of The Diapason.

So intense was the interest in the new organ and so large is the membership of the Chamber of Commerce that it was necessary to plan three recitals for the opening, to meet the demands for tickets. These recitals took place Monday evening, May 24, and Tuesday afternoon and evening, May 25. At the last recital Mr. Courboin was assisted by the Junger Männerchor, a male chorus of 100 voices, doing conspicuous work in choral singing. This provided an opportunity to hear the organ supporting a large chorus. The "Pilgrims' Chorus" from "Tannhäuser" made such an inspiring climax to the program that it had to be repeated, and the organ, giving the orchestral color in an amazingly faithful reproduction, supplied a large part of the thrilling

effects. In fact, the program for the third recital was planned to demonstrate the possibilities of the organ for orchestral transcriptions, a feature which Mr. Courboin has developed by his own transcriptions.

The other two recitals provided programs of a type not often heard in organ recitals, but which, with the increasing interest in the organ as a concert instrument, bring greater variety to music to be played on it. Bach, with his superb majesty and great sweeping phrases; Widor, with his intimate and masterly conception of the organ's tonal possibilities; Wagner, with his mighty and dramatic appeals; lesser composers who nevertheless have caught and reproduced in their music the tenderness, the whimsicalities and the daintiness of life—all these moods and emotions, these tone pictures of fragments of the moments that make life worth while, were incorporated in the music that made up the programs.

William H. Barnes of Chicago will play a recital on this organ in July.

Memorial to Captain Halpin.

In memory of Captain Arthur Frederick Halpin, for nearly twenty years organist of the Chapel of St. Cornelius, the Centurion (Trinity Parish), on Governors Island, New York, a tablet was dedicated June 6, and an address was delivered by the Rev. Dr. Caleb R. Stetson, rector of Trinity Parish. Captain Halpin died last November. He was an officer in the Thirty-fifth United States Infantry, and was the son of the chaplain general of London. His father was also chaplain to the Duke of Cumberland. In observance of the occasion, many of the old choir boys of the chapel, who served under Captain Halpin, returned to Governors Island to participate in the music that day.

An interesting list containing the titles of all the anthems sung at the House of Hope Presbyterian Church in St. Paul, Minn., during the season just closed has been received from R. Buchanan Morton, the organist and choir director.

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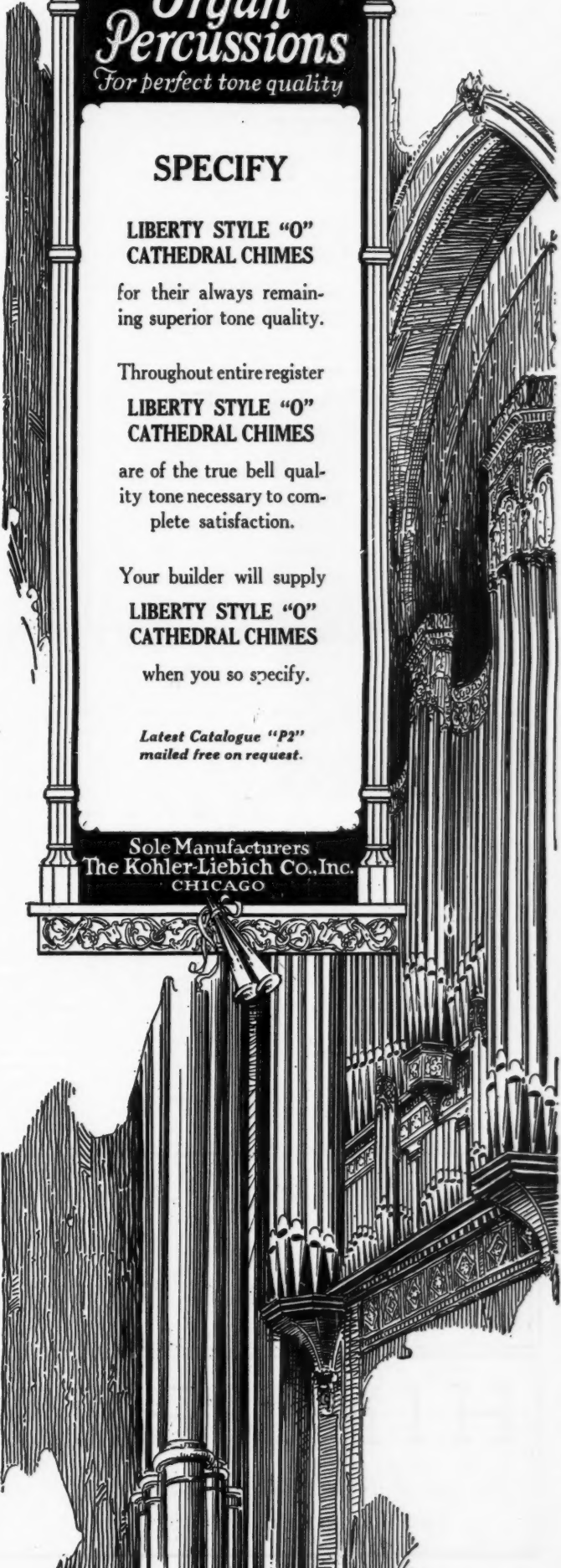
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How One Church Saves Evening Service by Judicious Use of Organ

By HENRY OVERLEY

St. Luke's, Kalamazoo, Mich., is the only Episcopal church in a progressive city of 60,000 population. It is an average well-to-do parish, with perhaps 500 active members.

Music for the morning services is provided by a choir of sixty voices, including a boy soprano section of thirty-five voices. A special choir of forty-five boys sings at the evening services. A three-manual Möller organ, recently installed, supplies the instrumental background.

The attendance at the evening services has always been a problem at St. Luke's. Church members as a rule seem content with attendance at morning worship, and there is little appeal in a liturgical service to the person outside. Non-Episcopalians are, moreover, generally uncomfortable and embarrassed at a ritualistic service.

To meet these particular conditions, the church introduced during the past



HENRY OVERLEY.

season a series of community musical services, which seem to have effectually solved the problem. The attendance has increased from an average of thirty or forty people at the evening prayer service to a capacity congregation at these musical services. These services are one hour in length, the first thirty minutes a devotional service, including a sermonette by the rector; the last half hour given to a recital by the church organist, assisted by a local artist. No ritual is used, and the comfort of the stranger within the gates is constantly borne in mind.

The following order of service has proved popular at St. Luke's: Prelude, hymn-tunes on the tower chimes;

prayers, with the congregation standing; Scripture lesson; a well-known congregational hymn; ten-minute sermon; offertory anthem, a two-part number by the boys' chorus; interlude, chimes. Thirty minutes are allowed for this part of the service. The church lights are then dimmed and all lights in the chancel turned off, leaving only the altar candles burning. This provides an atmosphere of unusual charm and beauty for the recital following.

The organ numbers used in these recitals are largely of the more popular type, with a sprinkling of the "high-brow" sandwiched in. It is essential that all numbers should have adequate preparation, so that the organist may always be at his best in them. Smoothness and ease of performance are instantly recognized by any audience. The organist who lacks poise and authoritative style—one who works at his instrument rather than plays it—will never win the heart of the listener.

A local artist, selected from the best talent available, assists in the program with one or more selections placed between the two groups of organ numbers. This serves to intensify the interest. Violinists, cellists, harpists, pianists and vocalists have been among those assisting. A reproducing piano was used at one service, playing the accompaniment of the Bach-Gounod "Ave Maria," while the organ played the melody on solo stops over very soft sustained chords. It made a decided "hit." Piano and organ ensemble numbers, such as Demarest's "Rhapsody," have proved very popular.

Short annotations on each number as printed on the program leaflet serve to increase the general interest. By mentioning any phase of human interest connected with the piece, we add to its enjoyment. Calling attention to the names of any stops that figure conspicuously in the registration keeps the audience listening for these features.

Every fifth program is a request program. At each service opportunity is given to those attending to indicate the number they would like to hear repeated, by marking a cross before that number on the program. Upon leaving the church, the marked programs may be left in baskets, set in convenient places for this purpose. The selection receiving the highest number of requests is included on the next special request program.

During the last eight services given, 461 requests were registered, proving this to be a popular feature. These requests were largely for the Lemare Andantino type of composition; but some of the more serious works, including Bach numbers, received a surprisingly large percentage of votes.

The daily papers gave helpful support to these services by announcing the programs in their Saturday issues, and featuring these as news items on their weekly religious page.

Financially, the services were very much worth while. The collections paid all the expenses, including the assisting artist's fee, and program printing, and left a creditable sum toward the music fund of the church.

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**With the Moving
Picture Organist**

By WESLEY RAY BURROUGHS

Screening and Cue Making.

One of the duties of the theater organist and one which is very enjoyable is the screening of the feature, usually at night after the evening show is over. There are, of course, cue sheets galore, but as each maker of a cue sheet has his own ideas as to the right way of fitting pictures, they are useless, unless a suggestion here and there is given which is sane and sensible.

One well-known maker has the obsession that every change of action, no matter how short, should be fitted with a change of music. His cue sheets show the time of one-half minute, three-fourths of a minute, thirty seconds, etc., and he also uses four or five numbers, including the theme, five or six times each throughout the feature. We have never seen a film which required such a mutilated treatment of good music. If there is a short mysterious, the musician can reduce the volume of tone on his organ to pianissimo, continuing the piece in mysterious style, say on the eight-foot flute, and return to the tempo and registration formerly used when the scene is over without disturbing the smoothness, which would be done if an abrupt change of selection were made. The same rule applies to a short dramatic scene interpolated possibly in the midst of a bright, joyous section. In a word, while correct fitting of the picture requires changes of music, a good rule to observe is that of making as few changes as possible in sections of the film that contain these short, fleeting glimpses of a variety of scenes.

We could not help noticing that cue sheet makers often "strain at a gnat and swallow a camel." On a recent Paramount film there were three direct cues in succession, the music appearing on the screen; yet on the cue sheet these were ignored and two dainty little two-four numbers were substituted. The maker of this sheet certainly must have been afflicted with screen blindness in viewing this picture for the first time.

As the screening begins we note the locale of the story, the atmosphere and the period (historically) in which the story begins, and mark these on our cue sheet. Thus a recent picture opened in London in 1917 and had to do with the war. English, 1917, modern and British music and appropriate war pieces were required.

When a decided change in action occurs—and this in the majority of cases is preceded by a title—we note the first four or five words of the title and mark the action on the margin of

the page. In battle scenes we use an asterisk to indicate the explosions of big guns, and when playing the film later use the thunder pedal on these sections. Where there is a sudden and tremendous rush of dramatic action, which cannot be accompanied by an agitator for the reason that the scene is too short, we use a short crescendo mark on the edge of the cue sheet to denote this action, and bring the organ up to fortissimo, choosing a piece of dramatic musical possibilities that permits of great flexibility in playing.

We continue this method throughout the screening, and in setting up the music constantly refer to our notes, carefully choosing suitable music for the setting and arranging it in order in our cover. The feature is then ready to be played and screening is over for another week.

New Photoplay Music.

A new series of loose-leaf music written especially for picture playing by Albert Ketelby, writer of "In a Chinese Temple Garden," etc., has been issued. Each cover contains six numbers. The first series: (1) "Dramatic Agitato." A vigorous, virile piece. (2) "Amaryllis." A light, graceful bit in D. (3) "Arabian Nights." An excellent oriental piece in E minor which we used for the third theme of Dorothy Mackaill's "The Dancer of Paris." (4) "Processional March." Bold and triumphant, for pageants and ceremonies. (5) "True Love." A sentimental andante useful on neutral scenes or as a love theme. (6) "Mysterious." A truly "spooky" bit, calculated to give the audience the "creeps."

Second series: (7) "Comedy." A lively allegro appropriate for motor racing and other hilarious occasions. (8) "The Wanderer's Return." Opens with a theme, announced first in the left hand with tremolo chord accompaniment. "Home, Sweet Home" has effective passages on the glockenspiel. Four measures of chimes and the original theme returns in a chorus of rejoicing. (9) "Storm Music." The organist must be a clever executant to do this justice. Each hand assists the other to obtain realistic effects. (10) "Love's Awakening." A broad, sustained composition in two sections. Neutral and love theme. (11) "Rhapsody Appassionato" is for tense situations, and has a passionate minor theme. Used on "Devil's Circus" (Norma Shearer) for Yvonne, the jealous rival. (12) "Agitato Furioso." A riotous movement for agitated scenes, storms, etc.

Third series: (13) "Fate." As in Beethoven's famous Fifth Symphony the opening measures portray Fate knocking at the door. This idea is developed to make a fine work for heavy, tragic scenes. (14) "The Tempest." A musical illustration of a terrific hurricane (in E minor). (15) "Lament." Solemn and dolorous andante in B minor. (Why is B minor more effective to picture real sadness than C or D minor? For instance, Schubert's "Unfinished Symphony.") (16) "Danse Diabolique." A truly fitting name for this piece. It is certainly diabolic both in texture and execution. Splendid for savage scenes and native war dances. (17) "Adagio Cantabile." Sub-title "in the style of an old master." One could almost imagine this was an adagio from a Merkel Sonata, as it is in a serious and reflective vein. (18) "Bacchanale de Montmartre." A rapid movement correctly illustrating continental orgies with special application to the noted Montmartre section of Paris.

These series are issued by Bosworth & Co., of London.

Musical Setting for "The Devil's Circus"; Norma Shearer.

Open with Rubinstein's Ballet Music from "The Demon." Title, An old world prison, "Cantilena," by Goltermann, Title, Back in the city, waltz. Descriptive: Boy starts player piano, popular number. Descriptive, Girl playing with dog, "Sweet Child," by Whiting. D., Girl goes to room, "Enchanted Hour," by R. Hahn (276 Schirmer's Galaxy) used as theme. T., "Morning." "Playfulness," by Tschaiowsky. T., The Circus Bomperino, "Heart of Harlequin," by

Drigo. T., Yonna, "Rhapsody Appassionato," by Ketelby (Jealousy theme). T., Days passed, "Merry-Go-Round," by Powell. T., If you care, repeat jealous theme. D., Change to circus, Oriental dance. D., Girls raise trumpets, March and Procession from "Bacchus," by Delibes. D., Horsemen enter ring, galop. D., Curtain drawn, "Slimy Viper," by Borch. T., I'll make you famous, Dramatic Tension, by Reissiger. T., Shadows that prowled, Heavy Mysterioso No. 1, by Levy. D., Fade to dining-room, "Adagio Elegiaque," by Wieniawski. T., There is no use, love theme. D., Hand knocks on door, Dramatic Tension No. 1, by Reissiger. T., Months went by, "True Love," by Ketelby. D., Villain (lion tamer) comes in, repeat "Slimy Viper." T., In the prison, "Silent Sorrows," by Borch. T., the Circus Bomperino, "Bella Mazurka," by Waldteufel. T., You are always after, repeat jealous theme. D., Circus cage, galop. D., Band begins to play, short pause just preceding this and as leader raises his baton play "Electra March," by Kern, or any good six-eight march. D., Lions come out, "Around the Ring," by Zilcher. D., Girls in trapezes, waltz. D., As girl falls, Hurry 22, by Lake. T., The devil pulled (war), Battle Agitato, by Minot. D., Closeup of crook, theme. T., At the end of four years, "A Little Dance," by Beaumont. D., Change of scene to room, "Twilight Musings," by Langley. T., We are going to have, theme. T., And now we can, "Mood Pensive," by Applefield. T., The silent and implacable, "Desolation," by Gretchaninoff. D., Christmas Tree, "Holy Night." D., Lovers approach each other, theme to the end.

New York Recital by Mrs. Thomas.

Virginia Carrington Thomas gave her only New York recital for this season at the Church of the Saviour, one Hundred and Eleventh street and Lexington avenue, on the evening of Friday, June 4. She was assisted by Fred W. Schneider, violinist. The organ at this church is a small two-manual, not at all suited to a proper display of the technical capabilities of Mrs. Carrington Thomas; anything like a wide variety of registration was out of the question. The various numbers of the program were, however, very carefully chosen, of different types, and reasonably well adapted to the limitations of the instrument. The following organ selections were played: Final movements from the Fifth, Sixth and Ninth Symphonies of Widor, the latter of which particularly showed the brilliant technique of the artist; "The Angelus," Massenet, of the chorale type, really needing a larger instrument for proper interpretation; the first movement from the First Symphony, by Mrs. Thomas, a beautiful composition; "Lied des Chrysanthenes," Bonnet, a quiet and delightful tone picture; Chorale Prelude, "Oh Man, Bemoan Thy Fearful Sin," Bach; Melody in A, Dawes, an original transcription, and the Scherzo from the Sonata in D flat, Parker. The audience, though not large, was enthusiastic and hearty applause followed all the numbers, especially the Bonnet and Bach selections. Mrs. Carrington Thomas was formerly the organist and director of music at this church.

Norden Directs Gala Concert.

N. Lindsay Norden conducted a gala concert at the Sesqui-centennial exposition auditorium in Philadelphia, June 17, and a chorus of 500 voices under his direction, consisting of the Mendelssohn Club, the Strawbridge & Delsohn chorus and the Reading Choral Society, was supplemented by the Philadelphia Orchestra and prominent soloists. Mendelssohn's "Hymn of Praise" was sung. Orchestral selections also were on the program.

Reports from the East are to the effect that the finishing touches are being put on a four-manual built for Grace Episcopal Church at Orange, N. J. There is a total of 119 stops and nearly 10,000 pipes. The organ was dedicated in 1921, but additions have been made from time to time since that date. A. E. Fazakas has done the work. The donor of the organ is anonymous.

BIG ESTEY FOR COLUMBUS

First Baptist Church at Ohio Capital to Have Four-Manual.

The First Baptist Church of Columbus, Ohio, has placed with the Estey Company the order for a four-manual organ of fifty-two stops. The deal was negotiated through Ernest L. Mehaffey of the Estey staff. The instrument is to be installed late in the fall. Following are the specifications:

- GREAT ORGAN.**
1. Bourdon Major, 16 ft., 73 pipes.
 2. Major Open Diapason, 8 ft., 73 pipes.
 3. Second Open Diapason, 8 ft., 73 pipes.
 4. Viol d'Gamba, 8 ft., 73 pipes.
 5. Erzähler, 8 ft., 73 pipes.
 6. Gross Flöte, 8 ft., 73 pipes.
 7. Flute Harmonic, 4 ft., 73 pipes.
 8. Octave, 4 ft., 73 pipes.
 9. Tuba, 8 ft., 73 pipes.
 10. Chimes (from Echo Organ), 20 notes.
- SWELL ORGAN.**
11. Lieblich Gedeckt, 16 ft., 73 pipes.
 12. Open Diapason, 8 ft., 73 pipes.
 13. Aeoline, 8 ft., 73 pipes.
 14. Salicional, 8 ft., 73 pipes.
 15. Voix Celeste, 8 ft., 61 pipes.
 16. Stopped Flute, 8 ft., 73 pipes.
 17. Flauto Traverso, 8 ft., 73 pipes.
 18. Solo Mixture, 3 rks., 183 pipes.
 19. Oboe (Estey Labial), 8 ft., 73 pipes.
 20. Horn, 8 ft., 73 pipes.
 21. Harp (Playable from Great), 49 notes.
- CHOIR ORGAN.**
22. Contra Viol, 16 ft., 97 pipes.
 23. Geigen Principal, 8 ft., 73 pipes.
 24. Viol d'Amour, 8 ft., 73 pipes.
 25. Dulciana (from No. 22), 8 ft., 73 notes.
 26. Clarabella, 8 ft., 73 pipes.
 27. Unda Maris, 8 ft., 61 pipes.
 28. Dulcet (from No. 22), 4 ft., 73 notes.
 29. Wald Flöte, 4 ft., 73 pipes.
 30. Nazard (from No. 22), 2 1/2 ft., 73 notes.
 31. Flageolet (from No. 22), 2 ft., 73 notes.
 32. Clarinet (Estey Labial), 8 ft., 73 pipes.
 33. French Horn, 8 ft., 73 pipes.
- SOLO ORGAN.**
34. Stentorphone, 8 ft., 73 pipes.
 35. Major Gamba, 8 ft., 73 pipes.
 36. Gamba Celeste, 8 ft., 61 pipes.
 37. Major Flute, 8 ft., 73 pipes.
 38. Tuba Mirabilis, 8 ft., 73 pipes.

- ECHO ORGAN.**
39. Muted Viol, 8 ft., 73 pipes.
 40. Muted Celeste, 8 ft., 61 pipes.
 41. Echo Flute, 8 ft., 73 pipes.
 42. Vox Humana, 8 ft., 73 pipes.
 43. Chimes, 20 notes.
- PEDAL ORGAN.**
44. Resultant (from Nos. 45 and 46), 32 ft., 32 notes.
 45. Open Diapason, 16 ft., 32 pipes.
 46. Bourdon, 16 ft., 32 pipes.
 47. Still Gedeckt (from No. 11), 16 ft., 32 notes.
 48. Violone (from No. 22), 16 ft., 32 notes.
 49. Bass Flute (from No. 45), 8 ft., 12 pipes.
 50. Flauto Dolce (from No. 46), 8 ft., 12 pipes.
 51. Violoncello (from No. 4), 8 ft., 32 notes.
 52. Trombone (Extension No. 9), 16 ft., 12 pipes.

Columbia University has conferred the honorary degree of doctor of music on Miles Farrow, organist and master of the choristers of the Cathedral of St. John the Divine in New York. Only twice within the past twelve years has Columbia University bestowed this honor—upon Walter Damosch and Ignace Padewski. In 1916 Dr. Farrow was similarly honored by the University of Pittsburgh.

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Who's Who Among American Organists

Peter Christian Lutkin.

Dr. Peter C. Lutkin occupies a position of honor among the organists of the United States which is based on achievements in various fields. Of interest to organists principally is the fact that he was for many years one of the leading organists of Chicago, holding some of the best posts, such as that at St. James' Episcopal Church, Chicago, and at the First Methodist Church, Evanston. As a teacher of the organ he was in the front rank and a number of men whose names are nationally known received their training from him. As the head of the Northwestern University School of Music Dr. Lutkin has built himself a great monument. As the conductor of the Evanston music festival he has achieved further distinction. At the same time he is one of the foremost hymnologists of the day and his compositions in the field of music are generally used. No organist in Chicago has the respect of his fellows in greater measure than Dr. Lutkin.

Peter Christian Lutkin was born at Thompsonville, Wis., in 1858. He was educated in the Chicago public schools and received his musical training largely in this city, studying piano with Regina Watson, organ with Clarence Eddy and theory with Frederic Grant Gleason. In Berlin he studied piano with Oscar Raif, organ with August Haupt and composition with Waldemar Bargiel. In Paris he studied piano and composition with Moritz Moszkowski. He received the honorary degree of doctor of music from Syracuse University in 1901. In 1910 he was made an honorary member of the Phi Beta Kappa fraternity.

Dr. Lutkin began his church work as a choir boy. For ten years, beginning in 1871, he was organist of the old Cathedral of St. Peter and Paul. From 1884 to 1891 he was at St. Clement's Church. Then he was appointed organist of St. James' Episcopal Church, remaining there six years. He was director of the theory department of the American Conservatory of Music in Chicago from 1888 to 1895.

Since 1891 Dr. Lutkin has been at Northwestern University, first as professor of music and since 1897 as dean of the school of music. In 1909 he became director of the Chicago north shore festival, when it was organized, and has held that post since that time. Before that he was musical director of the Evanston Musical Club from 1894 to 1914 and of the Ravenswood Musical Club from 1896 to 1901.

Dr. Lutkin is one of the founders of the American Guild of Organists. He has twice been president of the Music Teachers' National Association. He is the composer of choral music both sacred and secular and has been the musical editor of hymnbooks, including the Methodist Hymnal. He has also contributed from time to time to various musical magazines.

Roland Diggle.

The name of Roland Diggle is a household word wherever present-day American organ compositions are noticed, for he is perhaps the most prolific composer of this generation. But Mr. Diggle is a man of three distinct lines of activity. His compositions have made him best known, but he is also an active organist in a large church and he has written many magazine articles, not the least of which are his regular contributions to *The Diapason*. He is a man of cordial mien, of attractive personality and held in the highest esteem by his closest associates.

Mr. Diggle was born in England in 1885. He came to the United States in 1904 to be organist and choir-master of St. John's Church at Wichita, Kan. Later he was organist and choir-master at St. John's Cathedral, Quincy, Ill., and for the last twelve years he has been in the same position at St. John's Episcopal Church in Los Angeles. Here the new church, which cost half a million dollars, is one of the most beautiful in America and contains

a large Skinner organ. Mr. Diggle has a mixed choir of sixty voices. For the last ten years he has given a cantata once a month, using such works as Spohr's "The Last Judgment," Macfarlane's "Message of the Cross," Matthews' "The City of God" and Dvorak's "Requiem."

Mr. Diggle was dean of the Southern California chapter of the A. G. O.



ROLAND DIGGLE.

for two terms. He has written a great deal and has given hundreds of recitals in the last two decades. One of his novel contributions to organ literature is a series of articles on American organ music that have appeared in *Musical Opinion*, published in London, which serve to bring to the attention of English organists the merits of contemporary American compositions.

A list of Mr. Diggle's pieces for the organ contains no fewer than ninety-seven titles, in addition to which, at last accounts, he had to his credit four arrangements for the organ, fourteen piano compositions, sixteen anthems and a number of manuscript works for orchestra.

Harris S. Shaw.

Harris S. Shaw, A. A. G. O., is one of the organists of Boston who has established himself in his profession to an extent which makes his name known throughout New England, not only as a performer on the organ, but as a pianist and teacher.

Mr. Shaw was born at Thomaston, Maine, in December, 1883. He was educated in the local schools and be-



HARRIS S. SHAW.

gan playing at the age of 12 years. He was the accompanist and organist for the Maine Festival Chorus in his boyhood. In 1903 he moved to Boston, unknown then, to make a career, studying music and supporting himself at the same time. He soon was in demand as an accompanist for the best teachers and choral societies. For a number of years he accompanied

Max Heinrich, Julie Wyman, Stephen Townsend, Willard Flint, Charles White and several of the Boston Symphony Orchestra soloists.

Mr. Shaw studied with Carl Baermann and Edward Bowman on the piano, with Everett E. Truette and Wallace Goodrich in organ and conducting and with H. Redman, Louis Elson and B. Cutter in theory and composition. He also studied one season in London and Paris with Widor, Hollins and others.

Mr. Shaw at present is active as a teacher and a coach in the interpretation of music for singers and ensemble groups. He is organist and choir-master of Grace Episcopal Church, Salem, Mass., where he has a volunteer chorus of forty-five voices. Oratorios are given during the season, with special soloists from Boston. Mr. Shaw is also a member of the faculty at the Felix Pianoforte School, where he teaches theory. He maintains a private studio at Trinity Court, in addition to his other responsibilities.

Mr. Shaw is president of the Music Manuscript Club of Boston and vice-president of the Pianoforte Teachers' Society of Boston. Mr. Shaw was director of the music at the Harvard Summer School in 1914 and 1915. He was organist and choir-master of the Second Universalist Church from 1912 to 1917 and in 1917 and 1918 was director of music at Middlebury College, in Vermont.

Clokey Goes to Pomona College.

Joseph W. Clokey, the organist and composer, has been appointed head of the organ department of Pomona College, Claremont, Cal., and will begin

his work there in the fall. He will succeed Walter E. Hartley, who, as noted in *The Diapason*, goes to Occidental College. Mr. Clokey's place at Miami University, Oxford, Ohio, as head of the theory department, will be taken by Roy Williams.

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Allow me to congratulate you on the superb organ recently placed in the Concert Auditorium in Washington, D. C. It was a genuine pleasure to play the program and observe the ease with which the instrument responded to my every wish. I was particularly impressed with the wonderful Diapason tone, giving, as it does, a basic groundwork of unusual solidity. The voicing and tonal equipment throughout is of superior quality, and the action and mechanism responsive in the highest degree.

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Very sincerely,
William C. Carl

Many similar letters from other famous artists have been recently received.

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Organ Recitals

Paper Read at the Second Convention of Pacific Coast Organists, Pasadena, June 22, 1926
By HUMPHREY J. STEWART
Official Organist, Balboa Park, San Diego, Cal.

In response to an invitation to prepare an address for this convention on some topic of general interest to organists, I decided, after careful consideration, to speak on the subject of organ recitals. Several reasons led me to this conclusion. In the first place, nearly every organist is occasionally called upon for a recital, either on his own or some other instrument; and although few of us rely entirely upon recital work as a professional occupation, the number of concert performers is increasing with every passing year, and it seems as though the organ were at last assuming its rightful place in the musical world as a solo instrument. At the present time, however, conditions are somewhat unsettled, and there is much discussion, and considerable difference of opinion, as to the proper attitude of the recitalist toward his audience. Should he seek to educate the people for whom he has to play by performing a purely academic program of standard organ music, or should he gradually lead them to an appreciation of these great works by interspersing the more classic selections with pieces calculated to arouse the interest of a general audience?

These and many other questions call for careful consideration, and while I do not expect that my own views will meet with universal approval, yet I hope they will at least serve as a basis for discussion, which may prove to be of benefit to all concerned.

The first thought which strikes me is that organ recitals are not popular with a large number who are usually classed as musical. It is true that distinguished organists on tour often attract a large audience, but I believe this is due, in a great measure, to the fame of the performer rather than to any love for the instrument, or for the music performed. The same thing is noticeable in other branches of musical work. A considerable number of people will attend a recital by Paderewski, for example, merely out of curiosity to see and hear a celebrated man, and not from any special interest in the musical program. The problem for the solo organist is therefore a difficult one, for with very few exceptions the names of really distinguished performers on the organ are quite unknown to the average concert goer. We are, in fact, trying to sell the public something it does not wish to buy; and this, as everyone must admit, is a difficult undertaking.

Here in California the matter is further complicated by the fact that we have few large instruments installed in public buildings of a secular character. You are all aware that under the state law the churches cannot be used for concerts or entertainments at which a fee is charged for admission without nullifying the exemption from taxation granted to church property used solely for ecclesiastical purposes. I find myself unable to agree with some of my professional brethren who consider this an unjust law. Tax exemption is granted under certain conditions, and if these conditions are not complied with there is no reason for the exemption, as I view the matter.

Returning to the question immediately before us, it seems to me that the discussion naturally falls under two heads—(1) the recital program and (2) the manner of its performance. Let us consider, therefore, in the first place the program itself. As I stated at the outset, there is much difference of opinion as to the kind of pieces which should be used. Owing to widely different conditions which confront us on various occasions it is impossible to lay down hard and fast

rules. For example, the recital organist at a university or other seat of learning is justified in presenting a purely academic program, because his audience will be made up, for the most part, of students connected with the institution, and it becomes his duty to try to educate them in the highest forms of musical art. On the other hand, if the recital is given in an ordinary concert hall, unconnected with any educational institution, it would seem that some concession to popular taste is necessary if we are to arouse and maintain the interest of the general public.

Again, if the recital has to be given in a church, the program should be appropriate to the sacred character of the building, for I confess that I am old-fashioned enough to deplore the growing tendency toward the use of purely secular music in the sanctuary. It always gives me an unpleasant feeling to listen to music suitable only to a secular recital, or perhaps even to a moving-picture show, within the walls of a building dedicated to purposes of worship. Assuming, however, that the recital is to be given in a secular concert hall, and to a general audience, I would plead for considerable latitude in the choice of a program.

At the risk of incurring the criticism, or even the censure, of many organists whose opinions are certainly entitled to respect, I venture to advocate the use of arrangements and transcriptions, provided, of course, that they are in keeping with the character of the instrument. We must remember that the most distinguished performers on other instruments constantly make use of transcriptions. Why, therefore, should the organist be strictly limited to music composed for the organ?

Speaking of transcriptions, a word of caution may not be out of place as to the danger of attempting to deal with the organ on purely orchestral lines. The organ is not an orchestra, nor can it ever properly reproduce orchestral tone. Modern orchestras consist of several distinct groups, such as strings, woodwind, brass and percussion. Of these groups some cannot be reproduced at all on the organ, and others only approximately. String tone, which is the very backbone of the orchestra, is absolutely lacking on the organ, in spite of assertions to the contrary by organ builders and some organists, who talk glibly of "string tone," by which they mean certain stops of the gamba type. The voice celeste or unda maris is frequently used in an attempt to reproduce string tone, but this does not really solve the question, even if we are willing to admit that the violins of a large orchestra always play slightly out of tune, a state of things which no orchestral conductor would tolerate for one moment.

The woodwind group can be reproduced to some extent on the organ, but a clarinet stop, for example, bears only a mild resemblance to the real thing. Not long ago I played on an organ of modern construction containing a stop marked "saxophone." It was not a bad stop, either, but to my mind its chief merit lay in the fact that the tone bore not the slightest resemblance to the instrument after which it was named. In the brass group we have nothing to replace the noble tone of the horn, and even high pressure reeds bear no comparison of quality to trombones and trumpets. As to the percussion group, we must of necessity leave it to the moving-picture organist, with his ample array of traps and ding-dongs.

From these statements, which I venture to think cannot seriously be questioned, you will gather that I am not entirely in sympathy with those who claim for the organ the power of accurately reproducing orchestral effects. The thing simply cannot be done, although in a transcription from an orchestral score the organist is certainly justified in attempting it as far as possible.

In the selection of his program, therefore, the organist will be guided (1) by considerations governing the occasion and the character of the building in which the recital is given, and (2) by the necessity of providing

something for the enjoyment of all classes of listeners. For example, in a secular concert hall I can see nothing inconsistent in commencing with a prelude and fugue by Bach, or a sonata by Mendelssohn, and concluding with the overture to "William Tell." Above all, play only such selections as appeal to you, and do not adopt the prevailing fashion of following blindly in the lead of others. Inevitably we all have our likes and our dislikes, but if you play pieces in which you feel no particular interest, merely because they are used by other performers, you will never succeed in reaching the audience, or conveying any vital message.

In selecting a program it is necessary to consider the size and capacity of the instrument, and this often presents difficulties because of the modern tendency toward unification or the duplex system. It is no uncommon thing in these days to find an organ with an imposing array of stops and only a few miserable ranks of pipes inside the case. I do not hesitate to express my conviction that certain tendencies of modern organ building in this direction constitute a serious menace to the integrity of the instrument, and also to organ music generally, for it is impossible to give an adequate performance of any standard composition on an instrument of this type. Many organ builders call this system "borrowing," but I prefer to call it "stealing." There is nothing dishonest about borrowing, so long as the borrower has the intention of repaying the debt, but the loan of a set of pipes can never be repaid in the usual sense of the term. An organ built on this vicious principle is a self-confessed fraud and a sham, and all the sophistical arguments of the organ builder can never make it anything else. The thought in my mind is well expressed by one of our leading American poets in a little quatrain which I venture to quote:

In vain we call old notions "fudge,"
And stretch our conscience to our dealing;
The Ten Commandments will not judge,
And stealing will continue stealing.

Having devoted considerable time to the program, I will now say a few words on the manner of its performance. No doubt we have all listened to recitals in which the selected numbers were rendered quite correctly, but at the same time we may have noted an almost total absence of inspiration. Many years ago I attended an organ recital by a fine solo organist, who opened his program with Bach's Toccata and Fugue in F. Technically the performance was almost faultless, yet there was a lack of inspiration which reduced the piece to the level of the Apostolic description "sound and fury, signifying nothing." Sitting next me was a friend who, although a skilled musician, was not an organist, and knew little or nothing of Bach and his works. At the conclusion of the piece he remarked: "Well, I suppose he did that merely to blow the dust out of the pipes. Now perhaps we shall get some real music."

This little anecdote may serve to illustrate the fact that, after all, technique is not everything. To reinforce this point I will relate another experience of the same kind.

In 1901, during my residence in Boston, I attended a violin recital by a really great master of the instrument, whose name has become famous throughout the world. At that time, however, he relied almost entirely upon a perfectly dazzling technique, and played mostly pieces by Paganini, none of them of much musical value. Walking home from the concert in company with one of the most eminent musicians in Boston, I asked him what he thought of it. In reply he said very decidedly: "Two hours' fiddling and not a note of music."

On the other hand, a really inspired performance will often excuse many technical inaccuracies. I am old enough to remember the playing of Rubinstein, and I attended some recitals which he gave in London not long before he passed away. Rubinstein was then quite an old man, and his once flawless technique was no longer at his command; yet even with this serious drawback his performance

of some of the great classics of the pianoforte was never to be forgotten, and left one almost breathless with wonder and excitement. Now, of course, no one would argue that there is any merit in inaccuracy, or that a perfect technique is in any way undesirable. My point is that technique alone will never make organ playing interesting. There must be something more than this to hold the attention of the audience; otherwise we might just as well run paper rolls through a mechanical attachment and call it organ playing.

We must, therefore, carefully consider how we can make the most of every piece we play, and we must also be constantly on the watch for possible improvements in registration, touch, phrasing and, in fact, every device by which we may express the meaning and purpose of the composition.

In the works of Bach, for example, there is ample opportunity for development on the lines I have indicated. Most of us have played Bach constantly since our student days; yet the truly progressive organist does not play Bach now as he did twenty or even ten years ago. Mature judgment and constant study must have enabled him to develop his interpretation of these great works to the best advantage, so that as the years roll on he finds himself better able to discern the grandeur and beauty of the music, and better able to bring its true meaning and purpose home to the audience.

I have exhausted the time allotted to me, and yet I feel that many points remain untouched, and also that some have been very imperfectly developed. Perhaps in the course of the discussion which I hope will follow the reading of this paper we may learn something of the opinions of those who have had experience in recital work. Personally I expect to gain much from a frank expression of opinion on the points touched upon in my paper, especially from those who may entertain different views.

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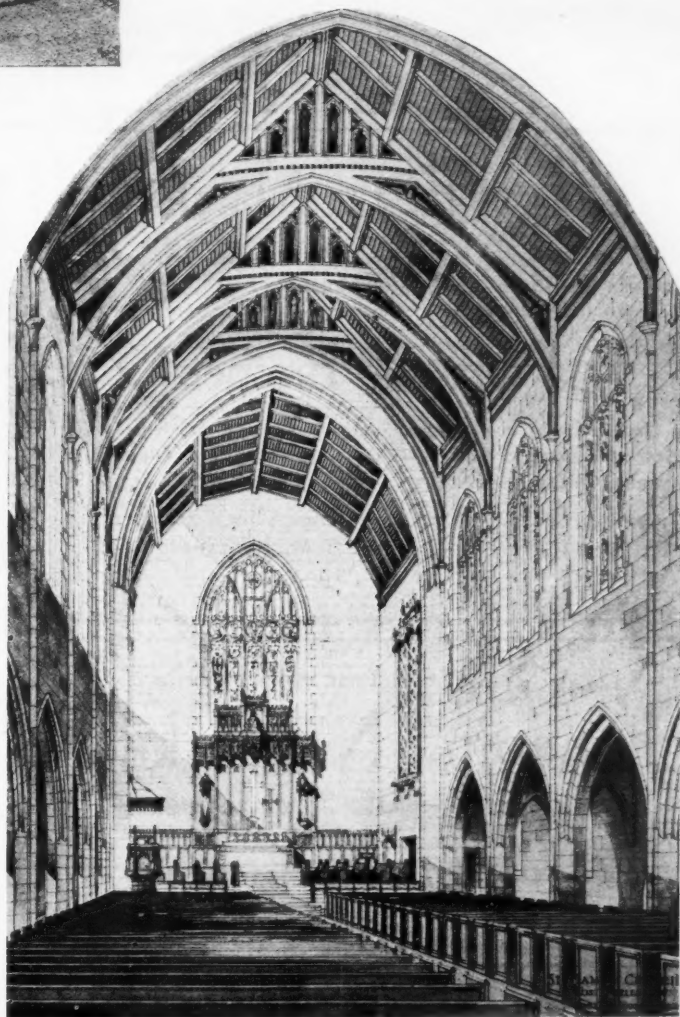
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A. O. P. C. IN ANNUAL MEETING

Edwin Arthur Kraft Guest of the Philadelphia Club.

The thirty-sixth annual meeting of the American Organ Players' Club June 1 brought together the largest attendance for many years. It was held

in the new and handsome Church of St. Mark (Lutheran), where the new Hall organ of sixty-five speaking stops, designed by John McE. Ward, the organist, has just been completed. The guest of the evening was Edwin Arthur Kraft, organist of Trinity Cathedral, Cleveland, Ohio, who played a program which was a rare treat indeed, both in its make-up and rendition. Mr. and Mrs. Kraft were the guests of Dr. Ward, at dinner, a rather informal affair because of a severe storm.

The business of the day was the reading of the several standing committee reports and the election of officers for the ensuing year. The result of the ballot was: President, Dr. J. McE. Ward; vice-president, Henry S. Fry; treasurer, Herbert S. Drew; secretary, Bertram P. Ulmer; librarian, Jennie M. Carroll; board of directors, Rollo F. Maitland, Benjamin L. Kneeder, William T. Timmings and Forrest Newmeyer.

The prize medal, consisting of a solid gold disc with the club's emblem in enamel and gold, was presented to Gustav Mehner of Grove City, Pa., for the best original work for the organ. This prize also carried with it a check for \$50 donated by the H. W. Gray Company, which will publish the composition.

W. Lawrence Cook
A. A. G. O.

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Music as a Ministration

By WALTER HENRY HALL

Paper Read by Member of Faculty of Columbia University and Past Warden of Guild at Convention of A. G. O. in Buffalo, N. Y.

I have a friend, known for many years and valued increasingly as time passes. She came into my life when I was too young fully to appreciate her, but not too young to be wholly indifferent to her. She is a servant, which means that her life is devoted to service. She is one of a large family which has a remarkable ancestry. In spare moments I have endeavored to trace the family tree, to see what its roots were, to find what processes of evolution contributed to its development, and what causes produced in my friend beauty and loveliness, and in some of her relatives ugliness and degradation. And I have concluded that she is beautiful and lovely just because she lives to serve and not merely to amuse and entertain. Furthermore, I am led to believe that those ugly and degraded ones would have difficulty in proving their legitimate relationship to my friend.

When she first began her ministrations she was awkward and gawky. She moved clumsily and sometimes hindered more than she helped. In her young days, too, she was very plain, her speech was slow and her vocabulary limited. She grew very slowly, there were times when she seemed to stop growing altogether, but as she eventually matured unexpected qualities possessed her, undreamed of influences radiated from her.

Even so she has not always been appreciated; many times she has been frowned upon; often she has suffered reproach; she has been unjustly accused; sometimes she has even been dismissed. But none of these things have moved her. Patiently she waited her hour, the hour when grateful friends thankfully restored her to her high office of service, knowing full well that without the benediction of her presence life for many would lose one of its greatest inspirations.

My little allegory is doubtless clear to you all. The family name of my friend is "Music," her given name is "Church," although some prefer to call her "Sacred." She answers readily to both.

Like all other arts, music was fostered by the church, which, sometimes arbitrarily, not always wisely, took this art under its protection. The story is a fascinating one and shows how the church made itself responsible for the task of training this handmaiden, and how it was repaid for its supervision by a service the full measure of which cannot be estimated.

But the church cannot take all the credit to itself. Under its influence the handmaiden remained cold, somewhat heartless, and moved about like an automaton; she also developed an extraordinary and horrifying ability in making ingenious puzzles. Our handmaiden needed to see more of the world; she also needed emancipation from church restrictions. Somewhere about the fifteenth century a new force, a fresh stimulus, came into her life. The time arrived when the church could no longer mark one narrow line of service and be obeyed without question. Now from earliest times a relative of our handmaiden had been working for another master. Her given name was "Folk Song" and she was a worthy and useful member of her distinguished family. She served the mother singing her child to sleep; she attended the lover as he made songs for his lady, she put cheer into the hearts of countless workers in the fields and sailors on the ocean. And there came a time when these two relations, at first shyly and with reserve, but afterward in the true bond of family fellowship, alternated each with the other in their service to the church and to mankind, and ministered beneficently to both these branches of life. And now these two sisters have so developed that it is often difficult to distinguish one from the other,

And this presents a complex problem, for while it is perfectly proper for our secular sister to serve mankind in any way so long as she does not bring shame to her inheritance, some of the dresses she wears so flauntingly, and perhaps becomingly, are too many-colored and gaudy for the use of her more serious-minded sister, on whom passionate reds and screaming yellows are inappropriate. One may entertain and amuse dressed in gorgeous costumes; one doesn't minister to a devout congregation in a ballet dress or in cap and bells.

And this brings us to the crux of the church musician's problem. How far may he avail himself of the services of the secular handmaiden in enriching the ministrations of her sacred sister? On this point the best musicians find it difficult to meet on common ground. There are two extremes, one end of which says that as human nature is in church as elsewhere, anything that is artistic or beautiful is inherently sacred and therefore appropriate for church use; the other end admits no form which suggests secular art, and would limit the music of the church to plainsong and kindred types. Between these two extremes most men meet, but the present trend, in America at least, indicates that the secularists are winning out. Surely some test could be devised to form an approximate guide. It would seem that much would be gained if the question, "What is the object of church music?" could have for its accepted answer "Worship and Ministration." Musicians would then select from secular music only such characteristics as might be expected to contribute to one or both of these factors, rigidly excluding features which belong essentially to mere entertainment.

At this point a new difficulty appears, for the average congregation wishes to be entertained with its music. It craves change and novelty which the busy modern life supplies, and naturally looks for the same in church. To this craving too many organists and ministers pander, thus forsaking ideals for the possibility of cheap success.

Here we strike a knotty problem, which demands earnest consideration. What is the organist to do when the minister has a false standard on the subject of church music, and is satisfied only with the sentimental, vapid strains from which American church music suffered so long, and from which it is now so valiantly recovering? I do not mean to infer that clergymen consciously uphold inferior music. The trouble is that few of them have had training in what constitutes religious musical art. This is not surprising. Their training is in other lines, and they, quite properly, are absorbed in parochial and other questions which seem to them of greater importance. It is quite true that some of them, a negligible minority, let us hope, are so anxious to attract and please the congregation that they will hold out any bait to catch members, even to dancing before the altar. But a varied and valued friendship with many clergymen has convinced me that their attitude toward church music is dependent on their earlier associations and training, and that, with few exceptions, they are willing to listen and learn, provided they are approached in a tactful manner. When their poor taste is allied to obstinacy the only remedy for the self-respecting organist is to seek fresh pastures. In the meantime let us look forward to the time when our theological schools of all churches will afford greater opportunities for their students to hear as well as learn the best examples of sacred music, so that they may be more competent to differentiate between the good and the bad.

But we are naturally more concerned with the standard held by the men and women of our own profession.

The American Guild of Organists has exerted a valuable and constantly increasing influence on organ playing, on theoretical knowledge, on the mental equipment of its members and even in the noble realm of artistic quality. At these achievements we rejoice.

But there is a still higher point to which all church musicians should aspire, an atmosphere charged with the spirit of worship. A well-trained musician will of necessity strive to make his music artistic, but even that does not cover the whole ground. To reach the highest plane in church music, art must be a medium to intensify the spiritual content of words, thereby exalting the music of a service into a message no less significant than that of the sermon. And this means that interpretation must take on a new dignity.

Apparently the rarest gift possessed by the average organist is the faculty of fully realizing the content of choral music. It is possible to adhere strictly to every mark of expression, and yet fail to grasp the inner meaning of certain anthems. It is necessary to let ourselves absorb, so to speak, all that we are capable of containing. This may seem fanciful, and would be if we allowed our emotions to run riot. We must control those emotions by the exercise of our judgment. With this preparation, who will deny the added power of interpretation which is given to those who with heart and mind and soul reverently enter into the atmosphere of inspired words and inspired music? There will come revealings of which we never dreamed. The musician who in this way controls his feelings by the judicious use of his reason, and yet who will not allow his reason to check the legitimate flow of his emotions has made good progress in the interpretative art.

The first result of such a conception would be a higher standard in the selection of worship music. No intelligent organist, bent on ministration, would be content to use certain inane and vapid outpourings which pass as church music. Those ear-tickling puerilities would speedily be relegated to their normal destiny, the church furnace; only care should be exercised lest good, honest coal refuse to work with such companionship, and so the congregations freeze.

That, by the way, brings us to the people, without whom both the minister and the organist would be handicapped. The attitude of the congregation toward the music has never received adequate consideration. We lament that congregations desire music which entertains rather than that which inspires, that they gloat over hymns and tunes which reek with mushy sentiment, and remain cold over a noble chorale; that they squirm with delight over an emotional solo, and sit with pious resignation through a churchly anthem.

Interpretation, as just suggested, will do something toward securing appreciation of better forms, but we must look farther for a more permanent solution of the difficulty. What, if anything, is being done to form a taste for good church music in our children? Lamentation over the musical attitude of the congregation may well be transferred to the inadequacy of Sunday-school music. There, again, are notable and inspiring exceptions, but in the majority of cases great opportunities for service are lost. Can we say that Sunday-school music tends to worship or ministration? Does it not generally give children a wrong conception of what church music should be, and a taste for what it should not be? By judicious selection and training in the Sunday-schools, church music would secure to herself a strong, healthy, musical child, properly trained in a natural nursery.

The excuse for the frivolous style which obtains in Sunday-schools is that it accords with the tender years of the children. What is forgotten is that the minds of children are wonderfully plastic to musical as well as to other impressions. They, unlike their elders, have no prejudices to overcome; their musical instincts are much higher than we imagine; their musical taste can be easily directed, and their capacity for the development of a worthy musical standard is almost unlimited. In proof of this, think of the supreme achievements of the boys of certain cathedral and collegiate choirs, as well as of many parochial choirs here and in Europe!

There is a great opportunity open to church musicians in directions which

so far have largely eluded us. We concentrate our thoughts on organ playing and on choir training, and this is well so far as it goes. Are we doing anything to awaken in our congregations a sense of their responsibility? In some churches the singing of the people is a mighty force in religious uplift; in many others the people sing vicariously through the choirs, content to listen with a semi-critical attention, but with no personal participation. Here is a field for ministration. It has been found that a fifteen-minute congregational rehearsal of hymns after some of the services has evoked inspirational and hearty singing. This requires a leadership interesting and magnetic. Much may be accomplished at these rehearsals; verses for women alone, for men alone, for choir, in unison, in parts, and with homeopathic doses of descant introduced by soprano voices to emphasize certain verses.

Above all we must insist on a searching analysis of the words, and show the nonsense which wrong phrasing makes of some of the lines. The people as well as the choirs must be taught to sing with the understanding as well as with the spirit. The resourceful leader will constantly find fresh avenues of attack in his onslaught on perfunctory hymn singing, and will be rewarded with the knowledge that he has taken his part in lifting his profession above that of a mere bread-winning occupation.

In conclusion, let me say that church music, as the handmaid of religion, having served her great mistress for centuries, should be treated with respect, and not be forced to perform duties unbecoming to her dignity and quality. Otherwise she is in danger of losing her inspiring influence; she may be dragged down from her high estate and be to her mistress no longer a handmaiden, but a specious time-server, in which case she would lose her birthright, as well as her opportunity for service.

My faith in my friend, however, is firm and constant. She has always been ready at the call. It behooves all of us, clergy, musicians and congregations alike, to put protecting arms around her and to support her in her pure, unselfish service to the church and to the world.

Two Recitals at Cleveland Home.

Albert Riemenschneider of Cleveland gave two recitals recently on his residence organ before two unusual gatherings. The well-known Three Arts Club of Lakewood, of which Mrs. Riemenschneider is a member, requested the use of the house and organ for one of its soirees. One hundred and sixty members of the club listened while Mr. Riemenschneider presented a program with the assistance of Mrs. O. L. Doty, contralto, on the afternoon of April 30. On Tuesday, June 8, 165 were present when Mr. Riemenschneider, assisted by Ruth Davis Fuller, soprano, gave a recital arranged at his residence by the Foreign Missionary Society of the Lakewood M. E. Church. Many were the comments at both of these recitals about the beautiful tonal qualities of the new Austin. Mr. Riemenschneider opened the three-manual Austin organ at Bethlehem M. E. Church, Cincinnati, May 31.

Miranda Opens Bennett Organ.

An organ built by the Bennett Company of Rock Island, Ill., for St. Patrick's Catholic Church at Dixon, Ill., was dedicated with a program by Max G. Miranda, A. A. G. O., of Beloit College, on the evening of May 30. Mr. Miranda's offerings included: "Hymn of Glory," Yon; Meditation, Sturges; Scherzo (Fifth Sonata), Guilman; "The Nightingale and the Rose," Saint-Saens; Allegro con fuoco, Guilman; "Dawn," Jenkins; Fountain Revery, Fletcher; Evenson, Martin; Midsummer Caprice, Johnston; Intermezzo from "Cavalleria Rusticana," Mascagni; "Will o' the Wisp," Nevin; Berceuse, Dickinson; Sketches of the City, Nevin; Song of the Boatmen on the Volga, arranged by Eddy; "Echoes of Spring," Friml; Largo ("New World" Symphony), Dvorak; "In Summer," Stebbins; "Pomp and Circumstance" March, Elgar.

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Readers of The Diapason passing through Chicago in the summer months are cordially invited to avail themselves of the facilities offered by The Diapason. Our headquarters are in the heart of the musical and business district of the city, on the fifteenth floor of the Kimball building. Mail addressed to you in care of this office will be held for your arrival or forwarded on your instructions. Make the office of The Diapason your headquarters in Chicago.

SAN DIEGO AND DR. STEWART

It is inspiring to the heart of the organist to read how an entire city paid tribute to an organist who has won its love. Therefore we direct attention to the news story in this issue recording the celebration of the seventy-second birthday of Dr. Humphrey J. Stewart.

Since the large outdoor organ built by Austin was installed in Balboa Park at San Diego, Cal. approximately a decade ago, Dr. Stewart has been the organist, and it is his artistry as well as his judgment in preparing the program which has made the Spreckels gift to the municipality a lasting joy and a means of musical education to San Diego, as well as a strong advertisement for the city. Most of us can cite instances in which men have labored with devotion and with success and have not received much public recognition. Sometimes they have received limited recognition from the circles in which their services were understood and correspondingly valued. But here is a tribute from the city through its officials, from the Rotary Club, from the organists of San Diego, from the musicians through their various organizations, and from the press, which devotes columns of news space to the event in which thousands participated and supplements this with a warm editorial appreciation of Dr. Stewart.

Dr. Stewart is to be congratulated on the fact that his lines have fallen in pleasant places and that his work has won well-earned honors now that he has passed well beyond the three-score and ten mark. San Diego is to be congratulated on possessing Dr. Stewart, on possessing a famous organ, and—above all—on having the intelligence and the musical appreciation, denied to many older cities, which enable it to value its advantages.

LOOKING BACK TO 1844

The one-thousandth number of the Musical Times of London, a staid and authoritative English publication which devotes itself largely to the organ, was issued June 1. The editors of the Times are to be congratulated on the splendid record it has made since the first issue appeared on June 1, 1844, and on its most valuable contribution to the cause of the organ and

organ music during its long and honorable career. The Musical Times is the oldest musical publication in Great Britain and one of the two or three oldest in the world.

The editor of the Times quite correctly states that "when any monthly journal—above all one devoted to music—reaches its thousandth number there is reasonable cause for jubilation." Farther along he throws an interesting—perhaps depressing—light on the comparative mortality of musical magazines, which seem, in England, as elsewhere, to be subject to illness, accident and violence almost as much as human beings, although we have not heard of life insurance or accident policies being written on them. The papers seem to be something like the men who make them and frequently are like the chaff which the wind bloweth away. Our contemporary says:

It is of course easy to attach too much importance to mere age for its own sake. There are, however, some matters in which it becomes the best of credentials. Thus it is conceivable that an excellent musical magazine may be cut off untimely—the article on "Musical Periodicals" in Grove mentions several instances—but it is hardly possible that a poor one may live long. Even at the present time the public that cares enough about music to read its periodical literature is comparatively small, and a musical journal that does not speedily make itself more or less indispensable to a large proportion of that small public must go under. If this is so today, how much more was it the case in the early days of the Musical Times!

As a supplement to the latest issue the Musical Times gives a reproduction of its first issue. This contains some interesting items. For instance, it is reported from Rome that a monument to Palestrina is about to be erected there. We find a number of references to performances of "The Messiah"—an example of a work that has lived. Then we find notices of performances of "a new oratorio," "The Deliverance of Israel from Babylon," by an Englishman, William Jackson. The Sacred Harmonic Society performed "The Death of Abel," by Mr. Perry, leader of the society. Referring to the success of the presentation of this setting of the first murder story to music, it is stated that "the work was well received, but the room was far from full." The York Choral Society, says the earliest number of the Times, gave a concert to a very numerous audience. The first part was Handel's "Acis and Galatea"; it passed off well and gave great satisfaction. The second part was a miscellaneous collection, which was not all performed, from the following circumstance: the second song was Handel's "Sweet Bird," which elicited such immense applause that the performers could not proceed with the next piece, and it being a standing rule with the committee to allow no encores, the concert broke up.

Another absorbing item in a department headed "Brief Chronicle of the Last Month" is as follows:

The Royal Society of Female Musicians gave their annual concert at the Hanover Square rooms on the 3rd. The first part consisted of selections from the "Creation" and Beethoven's Mass in C, with an effective chorus of one hundred voices. The object of this institution is to make a fund for the relief of its indigent members. Several first-rate professors lent their aid, most of the female portion of whom are members of this excellent society.

And here is a clipping from the Musical World which commands attention:

The greatest event of this almost unprecedentedly brilliant season is, undoubtedly, the arrival of Dr. Mendelssohn. At the last Philharmonic concert the effect of his presence manifested itself in two ways. The densely crowded state of the room, and the admirable manner in which the orchestra performed its important part in the concert, were alike attributable to Dr. Mendelssohn. If the directors for 1844 had effected nothing else than the engagement of that great musician, they would still be entitled to the gratitude of the subscribers, for having done the wisest thing that has ever been done since the society came into existence.

The world has not changed so much from 1844. We are still recording new works which no doubt will live and others whose titles will be forgotten half a century hence. Mendelssohn and Handel have survived; some

of the others have not. The Musical Times has lived and other papers have gone. We have improved in one respect in that we no longer need to raise funds for "indigent female musicians."

CLARENCE EDDY'S BIRTHDAY

Few men in the history of the organ have had the privilege of enjoying so eminent and at the same time so long a career as has Clarence Eddy. His name has been a household word—synonymous with "organist"—in many places, for at least four decades. And it has been known equally well on two continents. Although he has been a resident of New York, of San Francisco and of Paris, Mr. Eddy is claimed justly by Chicago, for he has spent the largest part of his active career in this city. Here he trained a large number of organists, some of whom now are veterans themselves. Here he gave recitals which form the most interesting chapters of the early organ history of the city. Here in the days just before the world's fair of 1893 he designed and dedicated the great Auditorium organ of 104 stops, for many years one of the world wonders among organs. During all the years since that time Mr. Eddy has continued his work, and if any living organist has played recitals in more cities or opened as many organs as Mr. Eddy, we have not heard of the fact.

The points mentioned make Mr. Eddy a remarkable man. There is another thing that is more personal. Mr. Eddy has been the friend of more young organists and has encouraged more budding composers than perhaps any other man throughout his long career. He has never been self-centered. Greatness with him has been of that genuine kind which leads him to boost his fellows.

We therefore congratulate Clarence Eddy on his seventy-fifth birthday and voice an opinion held by thousands, we are sure, that he has been an ornament to his profession. We hope his useful and illustrious career may go on for many additional years.

This issue devotes a large amount of space to an account of the convention of the American Guild of Organists, including the papers read at the convention, etc. We have no apologies to offer, for this. In the first place, the convention account is interesting to every organist. And it is valuable to a large number who were not able to be at Buffalo. Whereas the registration there was a trifle over 100, we present the picture of the events of the three days there to more than 5,500. This we deem a real service to our clientele, for while they did not have the privileges of personal contact with their fellow organists and were not able to hear the recitals, we offer them the convention in "canned" form.

Unselfishness is so rare a virtue that when it is found in unalloyed form it deserves printed notice—for it is news, being more or less unusual, and it should be recognized as a matter of fairness. The writer has no connection officially with the American Guild of Organists, but he desires nevertheless to say that the officers of that organization owe a great debt to the Buffalo chapter and its officers for the fine spirit of hospitality which marked the convention in June. Nothing was left undone that could contribute to the comfort and the entertainment of the visitors. It was all done unselfishly, for there was no glory attached to the job, and it required much hard work and considerable money. It was just a splendid exhibition of a spirit which makes life pleasanter for all of us.

Isn't it remarkable how that bamboo organ in the Philippine Islands manages to survive in the public prints! We remember distinctly publishing a description of it in one of the earliest issues of The Diapason, over sixteen years ago, and then it was nothing new. The instrument is over a century old and promises to make news items for the press periodically for at least another hundred years. The latest article going the rounds quotes a communication received in

Washington which sets forth that "tuneful melodies of sweet, well-rounded tone still flow from the pipes of a bamboo organ built into the church at Las Pinas, Philippine Islands, more than 110 years ago by the Augustinian fathers. This ancient instrument is constructed wholly of bamboo cut from a nearby jungle. The bamboo was treated to make it impervious to the elements. The pipes were buried in sand for six months for seasoning and hardening as a protection against both atmosphere and white ants, which attack nearly all wood articles in that climate. In 1863 and again in 1882 the organ was damaged, the first time by an earthquake and the second time by a typhoon which demolished the church."

In the recent death of John D. Spreckels the cause of the organ loses one of its strongest advocates and supporters among the great business men of wealth in the United States. Mr. Spreckels was one of the men who carried out huge enterprises for the upbuilding of California. He and his brother gave the famous outdoor organ to San Diego and he personally paid the salary of the organist, Dr. Stewart, for the last eleven years.

One of our readers, D. A. Pressley, organist of the Washington Street Methodist Church at Columbia, S. C., who has been interested in the recent discussion concerning the place of the organ prelude inside, rather than outside, the service, sends some interesting news concerning a novel treatment of the organ selection in his church. May 2 the Andante Cantabile from Tschaiikowsky's String Quartet was played after the opening hymn and prayer at the evening service and attention was called on the folder to a note on the opposite page in which Mr. Pressley told an interesting story concerning the origin of the composition. This special selection was in addition to a preliminary organ recital preceding the service.

Dispatches from Winchester, England, report that on the occasion of the recent fiftieth anniversary of the death of Samuel Sebastian Wesley the bishop of Winchester placed a tablet on the house in which Wesley lived when he was organist of Winchester Cathedral and College, from 1849 to 1864. In eulogizing the late musician, the bishop said that Wesley was a real reformer of church music, which was in his day at a low ebb. He would be remembered, the bishop said, as a musician and a composer, for the music he had given to the church is one of its most valued possessions and will be cherished for centuries to come.

Albert Cotsworth, the "Elderly Person," who is such only in years, and not in spirit, will devote a part of the summer to his customary sport of walking. He dropped all of his work temporarily on June 21 and started for the East to hike through the mountains. Before Aug. 1, when he will return to Chicago, he expects to cover several hundred miles on foot, a feat which he has achieved several times in the past. Our readers will note from this that Mr. Cotsworth's pedal work is not surpassed by that of any of his fellow organists. By way of explanation to those who do not know him it may be said that he adopts this form of a restful vacation, without exertion, because he has passed well beyond three-score-and-ten and naturally must not go through severe strains.

Moral: Don't Molest Organist.

An item from Colorado Springs, Colo., reports that for "cutting up" in the Strand Theater and trying to hit the organist with a bean shooter, Charles Craddock was fined \$10 and costs by Judge Charles W. Haines in the municipal court on a charge of disorderly conduct. He was arrested on complaint of Charles Loveland, proprietor of the theater. Mr. Loveland testified that he had caught Craddock in the act of sniping the organist some time ago. The testimony submitted was to the effect that Craddock had shot a staple from a slingshot at the organist. The slug barely missed striking the organist and lodged in the music rack.

The Free Lance

By HAMILTON C. MACDOUGALL

"Let the galled jade wince!" The New Music Review has printed the precise text of Dean Robbins' address of welcome at a meeting of the Guild in New York City. I do not wonder that the address gave rise to a good deal of comment; if I may judge from my impressions a large part of the comment must have been unfavorable. Throughout the address the voice of the cocksure parson is heard; standards in church music are laid down, the music of heaven is described, and that of the saints in glory is standardized. Har! Har!

But lest I find myself getting too much excited over the matter, let me remind myself that these things are very much matters of personal point of view. Let the other man think as he does think. Why not?

Still, many of us do not like to hear wholesale criticism of, say, the good old Victorians, Stainer, Barnby, Smart, Hopkins, Dykes, Sterndale-Bennett and others of that day. I believe that their music is usually dismissed as either uninspired or sentimental, or both. So far as I can make out that word "sentimental" is applied to music that one does not like if it has what we ordinarily call "feeling." Is it not thoughtless to decry feeling or emotion in music? For my part I have little use for music that is not inspired by emotion, performed with emotion, and heard with emotion.

Organists and choirmasters may often lack tact in their conduct of services and choice of music. How many funny stories, for example, have you not heard about the introduction of "It Is Enough" from "Elijah." But in my long experience as a church musician, enjoying and suffering many sorts and conditions of ministers, I have seldom found one who habitually unifies the music with the prayers and address. In two points in particular is this true—(1) the minister displays a certain amount of impatience or lack of interest in the music of the choir and (2) he seldom refers to the words of the anthem or makes any reference to the musical part of the service, unless it be to pray for the choir and organist!

At Wellesley College, when the Rev. Winchester Donald took morning prayer—he was at the time rector of Trinity Church—he always stood during the anthem and turned toward the choir, apparently listening with attention to the singing. Another clergyman—this time a Baptist—always re-

mains seated for perhaps a full minute after any part of the musical service before rising to take up again his part; this pause is psychologically sound, since it not only concentrates attention on what has just transpired, but also excites interest in what is going to happen. A minister who steps to the pulpit as soon as the voices have finished and does not wait for the organ to cease, is guilty of a discourtesy to the player. Another clergyman—a Presbyterian—somewhere in prayers or address felicitously quotes the words, or a portion of the words, of the anthem. On the whole, however, ministers bear with or resign themselves to the music of the service rather than seek to take it tactfully into the service.

In your experience as an organist or choirmaster how many times has the minister come up to you after service and complimented you upon the music, either to single out the selection, its appropriateness, its beauty of rendition, or some other praiseworthy aspect of it? And when he did this, were you not helped and cheered on your way?

And how many times in your experience have you shown your appreciation of your minister's sermon by stopping after service long enough to tell him so, or to discuss with him a point growing out of his thought? Would he be surprised if you did so? But would he not take more interest in you as a thinking and appreciative man?

Blower Loses Job; Wins Praise.

The installation of a new organ with electric power is a source of gratification to the Baptist Church at Hyannis, Mass., but the passing of the old order means a change in the routine of William Watson Holmes. He had blown the old organ bellows for twenty years and at the last service at which it was used the Rev. Frank M. Holt spoke gratefully of Mr. Holmes' services.

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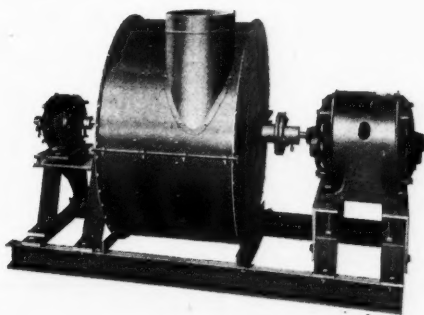
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MUSIC WANTED—EXPERIENCED organist wishes to buy organ music from professionals who wish to dispose of their old repertoire. Would prefer sheet music to collections. Do not answer unless willing to send on approval and to pay express charges one way. Address G-8, The Diapason.

WANTED—TWO OR THREE-MAN-ual organ, tubular or electric action. Must be in good condition; give specification and price. Address John Peragallo, 306 Buffalo avenue, Paterson, N. J.

POSITIONS WANTED.

POSITION WANTED—MUSICAL DI-rector large university desires position as organist and choir director with church requiring best in musical ministry, having large organ. Address G2, The Diapason.

POSITION WANTED—Organist with Episcopalian experience desires substitute work in Greater Chicago. Address G. 9, The Diapason.

FOR SALE.

FOR SALE—ONE CLOUGH & WAR-ren pipe top church organ, twenty-one stops, Scribner's qualifying tubes, used but little, \$300. One large Estey chapel organ, slightly used, \$300. One Mason & Hamlin two-manual and pedal bass, rebuilt and in perfect condition, \$300. One pipe top Cornish orchestral organ, eight-teen stops, guaranteed same as new, \$250. A. L. White Manufacturing Company, 215 Englewood avenue, Chicago.

FOR SALE—ESTEY PIPE ORGAN, two-manual, ten stops, pneumatic action, ½ H.P., 110-volt A.C. Kinetic blower, good tone, A-1 condition, \$1,750.00 f.o.b. Fine for small church or studio. W. R. Dorr, 4345 West Third street, Los Angeles, Calif. [tf]

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FOR SALE—WIRSCHING TWO-MAN-ual organ. Church being wrecked and instrument has been stored in good condition. Price, \$1,000. Address George L. Losh, minister, First Methodist Episcopal Church, Urbana, Ill.

FOR SALE—AEOLIAN ORGAN, TWO-manual, fifteen real stops and harp; only 7 years old and in fine condition. Owner giving up home. Has Aeolian 116-note two-manual player. The price is right. Address E5, The Diapason. [tf]

FOR SALE—VOTEY ONE-MANUAL, automatic pipe organ; case 7' 9" long, 5' 9" deep, 9' 11" high; 353 speaking pipes; ½ H.P. Kinetic blower; library of about 350 rolls. Address Estey Organ Company, 443 Park Square building, Boston, Mass. [7]

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FOR SALE—USED BLOWERS, 1½ and 2 H.P. Zephyr; one two-phase Orgbollo, capacity 500 ft. at 15 inches. Address D15, The Diapason.

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POSITION WANTED—EX-perienced church organist, choir director and teacher of basic principles of voice production is available to accept a position. Strong references from each position held. Address G-6, The Diapason.

POSITION WANTED—THEATER OR-ganist desires church, school or college affiliation near Pacific coast, with good organ and field for recitals and teaching. Successful in prominent Episcopal churches. Notable references; excellent credentials. Address E-14, The Diapason.

POSITION WANTED—ORGANIST—DI-rector desires church, school or college affiliation near Pacific coast, with good organ and field for recitals and teaching. Successful in prominent Episcopal churches. Notable references; excellent credentials. Address E-14, The Diapason.

POSITION WANTED—COMPOSER OF repute and organist of high ideals and ample technique desires to co-operate with a progressive minister. Modern three-manual organ a necessity. Address G 7, The Diapason. [tf]

WANTED—ORGANIST-DIRECTOR desires position in a church where a real musical ministry would be appreciated, and to assume entire charge of all church music. Also recitalist and teacher. Fifteen years' experience in three churches drawing largest audiences in the city. Address F4; The Diapason.

SUMMER SUBSTITUTION—ORGAN-ist, choirmaster, established in Florida, wishes temporary engagements in the North during July, August and September. W. James Barron, Coconut Grove, Fla., P. O. Box 546.

Bethlehem Bach Festival.

Carlisle, Pa., May 31.—Editor of The Diapason. Dear sir: I have just read with much disgust the paragraphs in the Free Lance column, written by one who had attended the Bach festival for the first time and had "no desire to go again." Ye gods! Why must we have critics? Or is that article a criticism? To me it seems the explosion of feelings of a person who had arrived late, eaten a hurried meal and developed a headache and a bad taste in his mouth. It seems so ridiculous to criticize those two wonderful days at Bethlehem. First of all, the glorious May weather, the cordial, unspoken look of greeting on the faces of the townfolk, the quiet beauty of the Lehigh campus, the very air filled with expectancy of the glorious music soon to pour forth.

Did the writer not go of his own free will? Did anyone solicit him with tickets that the Bach Choir might have a good audience? The choir does not urge people to come to hear them sing, nor do they ask their hearers what they thought of them, nor what they would like to hear next year. Their music is the music of Bach; they sing it under the matchless guidance of that disciple of Bach, and the music lovers from all over the country just naturally come, that's all, and consider themselves most fortunate that they were able to gain admission. Bethlehem loves Dr. Wollé; he belongs to them, and they to him. The Bach festival is to them a deeply religious festival, and they do not exploit themselves or their music.

I was about to suggest that since the writer feels that he has "no desire to go again," he better stay away, since there are 1,500 others who would like to attend. Instead, let me suggest that he go again next year, but that he plan to arrive in the little city nestled among the Pennsylvania hills in time to imbibe some of its atmosphere of hospitality; spend a quiet morning among the historic Moravian settlement buildings where Dr. Wollé was born and grew up; learn of their customs, their culture and their ideals; wander over the campus and mingle with the others till he gets the "feel" and the spirit of the days into his heart. Then he will know why those people love their Bach, and he will enter into the spirit of the festival with a true feeling of reverence and devotion, and will finally leave Bethlehem with the feeling that it was good to have been there. I have lived in the very thrill of its memory for two weeks.

Very truly yours,
KATHLEEN RILEY.

Culprit in His Own Defense.

New York, June 16, 1926.—Editor of The Diapason: Guilty. But, you'd be surprised! "Everybody's doing it." It is true that these Welte organ dance rolls were orchestrated not only by "some of the best men in the profession—shame on them," but several by the man who is admitted without any dissenting voice I ever heard to be the greatest of them all. Others, to insure variety in style, were done by three other men, all "headliners." Perhaps the editorial shock would have been less if the second supplementary list of music in lighter vein had gone out first, inasmuch as half of its twenty-two rolls are of semi-classical or popular nature, the rest dance rolls.

Take courage, dear editor; the music is not as bad as the titles. Many a beautiful melody of classic parentage masquerades under a name calculated to bring the quarters into the music dealers' cash registers. I have no doubt that the "composers" (save the name) in these days often give more thought to the cover than to the contents. This is an age, you know, that backs the theater man's opinion that "Male and Female" is a more profitable title for a "movie" than "The Admirable Crichton," and that the "Valiant Gentleman" is worth more at the box office if the title is changed to "Made for Love."

After all, is it better to caper to a Caprice than to dance to a ditty? Come in and hear one of these rolls, Brother Gruenstein. A pleasant and rhythmical flow of sound will reward

you. Furthermore, you have to get used to it, because, while we may have shown more courage than other reproducing organ builders by being the first to print a list of organ dance rolls, many such rolls are being made. We are not the only ones who have been hearing from wealthy and high-toned customers. The socially correct young people and their dignified elders dance at the Colony Club and the Ritz-Carlton to the same music which serves the Broadway cabarets and dance halls, and they insist upon it in their own homes, whether provided by orchestra, by reproducing piano, by phonograph or by radio, and at last they have learned that the modern organ ranks next to the orchestra for the provision of dance music—and it is always ready.

And, the classical library is not being neglected.
Yours, still "brave,"
R. P. ELLIOT.

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Will Build Three-Manual for Church at West Somerville, Mass.

The contract for a three-manual and echo organ for the West Somerville Congregational Church of Somerville, Mass., has been placed with the Tellers-Kent Organ Company through its Boston representative, B. B. Terrill.

The specification is as follows:

GREAT ORGAN.

Major Open Diapason, 8 ft., 73 pipes.
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Viola da Gamba, 5 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Sallecional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 73 notes.
Flute d'Amour, 4 ft., 73 notes.
Piccolo, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Horn Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.

ECHO ORGAN.

Spitz Flöte Celeste, 8 ft., 134 pipes.
Vox Angelica Celeste, 8 ft., 134 pipes.
Chimney Flute, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes (Class A Deagan), 25 tubes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute Dolce, 8 ft., 32 notes.
Tuba, 16 ft. (12 pipes), 32 notes.

Program by Stamm's Class.

At an organ recital by Miss Mildred Begole, Mrs. Ira T. Parker, Mrs. Corinne Tschappler, Miss Georgette Graham and Charles Elbreder, pupils of E. Prang Stamm, at the Second Presbyterian Church, St. Louis, June 11, the program included: "Hymne Religieuse," Lefebvre, and "Marche Romaine," Gounod (Mrs. Tschappler); Andantino, Lemare, and Evensong, Johnston (Miss Graham); Arabesque, Wrangell, and Romance, Shelley (Mr. Elbreder); "Grand Choeur" in D minor, Hollins; Meditation, Sturges, and Toccata, Demarest (Miss Begole); Prelude and Fugue in E minor, Bach; Chromatic Fantasia, Thiele, and "Grande Offertoire de St. Cecile," Batiste (Mrs. Parker).

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**IMPRESSIVE MUSIC
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MASSES BEAUTIFULLY SUNG

Eucharistic Congress Marked by Inspiring Choral Work—Singenberger Directs—Browne and Sieben at Organ.

BY ARTHUR C. BECKER.

The thousands of devout Catholics from every part of the world who came to Chicago in June for the International Eucharistic Congress not only witnessed a spectacle which will go down in church history as one of the grandest on record, but they heard music of the church which was truly inspiring and in keeping with the importance of the event. Both on the lake front in Grant Park, Chicago, and on the beautiful grounds at Mundelein voice and organ lent their splendor to the masses.

It is best to begin with the inspiring service of the official opening of the congress Sunday, June 20, at Holy Name Cathedral. The large choir composed of men and boys and directed by Otto Singenberger was ably assisted by members of the Chicago Symphony Orchestra, twenty or twenty-five in number. During the procession of the clergy from Quigley Seminary to the cathedral, which took over an hour, the orchestra alternated with a band stationed outside the church in providing effective music. The amplifiers installed over the cathedral door broadcast the orchestral numbers most satisfactorily.

But it was within the cathedral during the mass that the music was really appreciated. Mr. Singenberger had his choir under complete control and as the mass was Pietro Yon's lyrical "Missa Solemnis" the boys especially showed to advantage. The proper of the mass was sung by the male quartet and at the offertory Palestrina's "Lauda Sion" was sung by the chorus. Albert Sieben, organist of the cathedral, officiated at the organ.

Early Sunday morning—5 o'clock, to be exact—St. Vincent's Church also had a noteworthy service. Cardinal Dubois celebrated the mass, and Arthur Becker, organist and director, had his choir of forty-five voices in excellent form, assisted by a good-sized orchestra. They sang Gounod's "Mass of the Sacred Heart" and at offertory Franck's "Panis Angelicus." The program was unique in its entire French construction.

Sunday night each church had customary holy hour programs.

Monday at the stadium will always be remembered. In the midst of that tremendous crowd it was almost impossible to see or hear anything, but the 62,000 children must be given credit for doing well. Mr. Singenberger and J. Lewis Browne worked hard and the six trumpeters were indeed a help. In the Gregorian "Mass of the Angels" the children showed industrious training, a fact which enabled them to cooperate extremely well. At offertory they sang, "Panis Angelicus," by Dr. Browne. The Kilgen organ was not large, but because of the amplifiers located in different parts of the stadium it was heard distinctly.

The most impressive moment of any of the services was just before the elevation of the Eucharist, when the trumpeters blew their melodic signal for attention. It was worked out to a fine point.

Tuesday, woman's day at the stadium, was much the same. The gigantic choir of nuns and lay women sang the "Rosa Mystica" and chorally it was the outstanding performance of the congress. The women were always at correct pitch and Mr. Singenberger brought out many of the beauties of this mass.

At night the men had their service, and with moving sonority opened the meeting with the "Star-Spangled Banner." During the benediction they sang "O Salutaris" and "Tantum Ergo" and closed the service powerfully with the "Te Deum."

Wednesday the higher educational day brought the last of the stadium affairs. The boys and girls did acceptably with the "Mass of St. Fran-



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MAURICE
GARABRANT

cis," written by J. Singenberger, father of the director, but special mention must be given to the seminarians from Quigley and St. Mary's-of-the-Lake. They sang the proper of the mass each day and on Tuesday and Wednesday a Gregorian offertory. It is regretted that it was impossible to hear them to better advantage, as they were carefully trained.

The various sectional meetings at the Coliseum and elsewhere had their own quota of music, supplied usually by a boys' choir.

But the expected climax of the event was the closing of the congress at Mundelein on Thursday. The beauty of the scene was most impressive. For miles around the thousands of people who attended appeared as a colorful mosaic. The choir of male voices sang "Missa Choralis" by Raffi, who came here from Rome for the occasion. The seminarians officiated as usual during the proper of the mass. However, the procession was the most gorgeous spectacle. Groups of many nationalities sang their own native songs as they walked along. St. Mary's band played and the choir sang. At the end the entire mass of nearly 500,000 spectators raised their voices and sang the "O Salutaris" and "Tantum Ergo" while Cardinal Bonzano bestowed the final papal benediction.

As the last notes of the "Te Deum" died in the distance, one was bound to acknowledge that ample proof of unceasing devotion was given in this wondrously impressive celebration of the Eucharistic congress.

FOR BETTER CHURCH MUSIC

Chautauqua and Lake Geneva Conferences Led by Augustine Smith.

A number of organists are expected to attend a national convention on better church music to be held at Chautauqua, N. Y., July 22 to 25. H. Augustine Smith of the Boston University School of Religious Education and Social Service will be in charge and is arranging a worth-while program. Professor Smith has devoted his life to the improvement of church music and has emphatic ideas on the subject, which have been carried out successfully.

A similar conference, to be attended by organists, choir directors and ministers, is to be held at Lake Geneva, Wis., under Professor Smith's direction. The dates are Aug. 6, 7 and 8. A conference was held at Lake Geneva last year and aroused enthusiasm.

Besides the ten hours of intensive conferences, there are to be five more hours of actual programming of the arts. On Friday night will be featured a congregational song and choir festival, while a symphony of pictures and dramatic ritual will occupy Saturday night.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., June 22.—At the head of this column there must stand an apology and correction. Inadvertently, in the last issue of The Diapason, it was stated in connection with a remarkable service held in the First Baptist Church, Newton Center, under the direction of D. Ralph Maclean, that in the shuffle of changing positions Mr. Maclean would become organist and choirmaster at the First Baptist Church. This statement was incorrect and caused embarrassment. Mr. Maclean will continue in his present position at the Congregational Church, Newton Center. To this might be added the gratifying fact that in all likelihood the orchestra conducted during many years by Mr. Maclean at Newton Center will not be disbanded, as was feared, but will be reorganized and become an all-Newton orchestra.

On May 28, in the chamber music auditorium of the Library of Congress, Washington, Miss Edith Lang, well-known organist of Boston, gave a successful recital. The Evening Star was rapturous in praise of her and of the program. A few words have been received from Carl Engel, chief of the division of music, relative to the performance. He says: "We had a capacity audience which seemed to enjoy her playing, especially of two numbers which she was obliged to repeat. This has never happened at any of the other organ recitals which we have had at the library."

Miss Lang played her own composition, "Elevation," and the Evening Star says of it that "it was a pretty pastel type of composition. One found oneself seeing mental pictures of mountain lakes in the 'movie' scenics as one listened to it."

It is a far jump to the Pacific coast, but as Samuel J. Riegel, formerly supervisor in the public schools in Philadelphia and organist and choirmaster at the Church of the Advocate in the same city, is quite well-known to Boston musicians, it may be interesting to speak of his program at Balboa Park, San Diego, at the invitation of Dr. Humphrey, J. Stewart. His new composition, "Grand Choeur" (MS.) the press called "a masterful and aggressive composition which called forth the full power of the organ, clearly the work of one who knows and understands the resources of an organ and is gifted as a composer." The program also contained Mr. Riegel's "Chanson Matin"; Vorspiel to "Parsifal," Wagner; Andante con moto, Symphony 3, Beethoven; "Echo," Tombelle; Melody in C, West; "Au Couvent," Borodin; "Ave Maria," Bossi, and "Angelus," Renaud. Mr. Riegel is located at Carlsbad, Cal., twenty miles from the nearest organ. Since Easter morning, when he fell and broke his knee, Mr. Riegel has been confined to his bed. The home looks out over the Pacific Ocean and is wonderfully situated.

As the July number of The Diapason comes from the press, the summer school for church music at Wellesley College will be in session. The dean of the church music school is Thompson Stone, organist and choirmaster at the Church of the Advent, Boston, who conducts a class in boy choir training. Plainsong and hymn study classes will be led by the Rev. Winfred Douglas, Mus.D., and ritual music of the church is in the hands of Wallace Goodrich. Anthem study and organ repertoire classes are conducted by Frederick Johnson, AB., F.A.G.O. Richard G. Appel, A.M., founder of this section of the conference, gives organ recitals on the Christian year, and Mr. Johnson gives eight recitals after even-song with programs that are comprehensive.

At his final recital for the season at the First Methodist Church, Medford, Francis E. Hagar played as his pro-

gram: Solemn Prelude, Noble; "An Indian Serenade," Vibbard; Intermezzo, "Cavalleria Rusticana," Mascagni; "Sunshine and Shadow," Gale; Serenade, Schubert, and Chorale in A minor, Franck. In a series of eight programs Mr. Hagar has presented forty-four selections.

It is a pity that the glorious old organ at the Church of the Immaculate Conception, Harrison avenue, is rapidly passing outside the recollection of Boston organists. Although originally built under the direction of Dr. John H. Willcox, who died in 1875, and a man of extraordinary ability in extemporaneous performance, it is today an instrument that for sheer beauty of tone as well as brilliancy and volume is seldom equalled. The great organists who have played this instrument have included beside Dr. Willcox, Henshaw Dana, Edward J. MacGoldrick and George E. Whiting, all of whom are deceased. Fifteen or sixteen years ago Mr. Whiting gave the last public recital on the rebuilt and enlarged organ.

On the afternoon of Sunday, May 30, assisted by Miss Hildegarde Berthold, violoncellist, E. Rupert Sircom played a recital in the First Unitarian Church, West Newton, with a program that featured the following selections: "Agnus Dei," Bach; Allegro Vivace, Symphony 5, Widor; "Song of the Chrysanthemum," Bonnet; Bourree, Handel; "Apres un Reve," Faure; "Noel sur les Flutes," d'Aquin; Andante Cantabile, Symphony 5, Tchaikowsky; Aria, Rehfeld; "Du bist die Ruh," Schubert; "Love Death" from "Tristan and Isolde," Wagner; "Soeur Monique," Couperin; London-derry Air; "Cortege et Litany," Dupre; "Evening Prayer," Humperdinck.

The advanced and professional pupils of Everett E. Truette appeared in recital at Jordan Hall, June 10, in a program of notable value. The performers were Richard B. Wingate, organist and choirmaster, Christ Church, Cambridge; Miss Ruth H. Smith, organist, Medford Hillside M. E. Church; Miss Lillian Kivlan, St. Monica's Church, South Boston; Leroy E. Fuller, Congregational Church, Belmont; Miss Mabel J. Vaughan, Congregational Church, Swampscott; Cuthbert Vivian, Miss Helen C. Stockholm, Montvale Congregational Church; Raymond Floyd, Congregational Church, Natick, and Miss Mildred M. Partridge, Beth Eden Baptist Church, Waltham.

Before a congregation filling the large church, the mixed choir of forty voices from the Wellesley Congregational Church sang in the Church of the Advent, Boston, on the evening of June 6, occupying the Lady Chapel. From all accounts the musical work of this volunteer choir was beyond any reproach or criticism. While the service proper was sung by the regular choir boys and men, the visiting choir sang the anthems, "Lead Me, Lord," Wesley; "Bless the Lord," Ivanoff; "Panis Angelicus," Palestrina, and "Sanctus," Gretchaninoff.

Organ Veteran Visits Chicago.

Richard J. Brooks, a veteran of the organ trade who is known throughout the country, was one of the visitors at the Eucharistic Congress in Chicago in June. He was accompanied by Mrs. Brooks. Mr. Brooks has been a reed voicer for the Dennison Organ Pipe Company for the last nineteen years and has been in the organ business for fifty-four years, having been connected with the Hook & Hastings Company and the Hutchings Organ Company in the past. Mr. Brooks has been a reader of The Diapason almost since its inception and sends his greetings to old friends through the columns of this paper. Mr. Brooks' address is in care of the Dennison Company, Reading, Mass.

J. Warren Andrews, organist and choirmaster of the Church of the Divine Paternity in New York City, will pass the summer at Camp Minneapolis, West Gloucester, Mass., and will teach at Lynn, Mass., in July, August and September.

ORGAN PUPILS GRADUATED

Diplomas and Medals at American Conservatory Commencement.

Commencement exercises of the American Conservatory of Music were held at Orchestra Hall, Chicago, on the evening of June 11. The organ department included as graduates:

Post-Graduate Class, Bachelor of Music Degree—Whitmer Byrne, Chicago; Nelson Kennedy, Chicago; Anna Moline, Waterloo, Iowa; Paula Postel, Albuquerque, N. Mex.; L. Sterling Todd, Chicago, and Helen Searles Westbrook, Chicago.

Collegiate Department, Diploma—Paul Esterly, Reading, Pa.; Ruth Kline McNeil, Maywood, Ill.; Edward Nelson, Chicago; Florence O'Britis, Edwardsville, Pa., and Kathleen Stoutimore, Winfield, Kan.

Associate Teacher's Department, Certificate—Jessica Clement, Chicago; Kenneth Cutler, Chicago; Ethel Dahlstrom, Jamestown, N. D., and Milton Herth, Racine, Wis.

Contests for medals were held in Kimball Hall May 28. Judges for the post-graduate class were Mason Slade, George H. Clark and Walter P. Zimmerman. The medal winners for this class were Helen Searles Westbrook, pupil of Frank Van Dusen, and Anna Moline, pupil of Wilhelm Middelschulte, each receiving a gold medal. The judges for the collegiate department were William H. Barnes, William D. Belknap and Mrs. Irene Zaring. The gold medal was awarded to Paul Esterly, pupil of Frank Van Dusen. Miss Ruth McNeil, pupil of Emily Roberts, was given honorable mention. Dr. Waller Keller was adjudicator for the teacher's department. Ethel Dahlstrom, pupil of Wilhelm Middelschulte, was awarded first place, receiving a gold medal, and Kenneth Cutler, pupil of Edward Eigenschen, received honorable mention.

Romance of Fontainebleau.

The marriage of Miss Florence Newcomb of Lake Forest, Ill., to George Leland Nichols of Delaware, Ohio, took place on the afternoon of June 23 at the home of the bride's parents, Mr. and Mrs. George Eddy Newcomb. It was a pretty home wedding and a number of intimate friends of the bridal couple were present. After the ceremony and a wedding reception at the Newcomb home and on the beautiful lawn surrounding it, the young couple departed for a trip to Europe. They will return in September, when Mr. Nichols will resume his work as a member of the musical faculty of Ohio Wesleyan University at Delaware. Mr. Nichols is a Chicago man and a member of an old family of LaGrange. He was organist of several Chicago churches and is a member of the American Guild of Organists. Two years ago he accepted a post at Ohio Wesleyan, where his principal work is in the piano department. Mrs. Nichols comes of a musical family, her mother being an accomplished pianist. She herself has received extensive training in public school music and has taught in schools at Winnetka, Lake Forest and other places on the north shore. She met Mr. Nichols at Fontainebleau, where both were students last summer, and their engagement was announced in the winter.

Flemington Choir Graduation.

The class of 1926 of the Flemington Children's Choir School was graduated at Flemington, N. J., on May 21, in the Presbyterian Church. The choir school has a membership of nearly 200 young choristers from the five churches of the village (both Protestant and Catholic) who receive a definite training in choral and solo singing to fit them for the services of the church, covering a period of seven years, before they are admitted to the upper choirs by diploma. This season completes the thirty-first year of the school.

Charles A. Stebbins, composer and organist, for a number of years connected with the Aeolian Company pipe organ department, both in Chicago and New York, sailed for Europe late in June and will enjoy an extended holiday in various countries.

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**AMERICAN
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The Anthem, Its History and Place in the Service

By FRANK L. SEALY, A.G.O., F.A.G.O.
Paper read at the convention of the American Guild of Organists at Buffalo, N. Y., June 1.

If one should make a synopsis of the various musical portions of church worship, the last analysis would comprise the service or ancient mass, the antiphonal chanting of the Psalms, congregational singing and the anthem.

In making a study of sacred praise, one is inevitably drawn into a resumé and acknowledgment of our indebtedness to that ancient people whose religion was antecedent to the Christian faith. To them we are indebted for an important part of our service. I am referring to the Book of Psalms, which in one form or another is used by all denominations. Allow me to recall to you some facts which are of interest.

As we all know, the Book of Psalms is a commentary or religious reaction of the author or authors to current events in their own lives, or that of the nation, or reflections on events dim in the perspective of the past as a faded dream; but by the charmed touch of poetry their memory has been kept alive and transmitted to us, unbroken by the long years that have elapsed.

How vital a hold these great outpourings of the soul had on pious Hebrews can hardly be estimated. When Peter in his first Epistle writes: "He that would love life and see good days, let him refrain his tongue from evil and his lips that they speak no guile," he is quoting from the Thirty-fourth Psalm. In Job we find a quotation from Psalm 30. Psalms 120 and 134, sometimes entitled Songs of Ascent, sometimes Songs of Degrees, might be called Pilgrim Songs, and were probably sung by pilgrims on their journey to Jerusalem. Psalms 113 and 114, and others, such as the 136th, refer to the going out of the Israelites from Egypt under the leadership of Moses. Psalm 114, "When Israel out of Egypt came," was supposed always to have been sung at the Feast of the Passover, and probably was sung by Christ and His disciples on that Thursday night nearly 2,000 years ago. The Psalms were called the Book of Praises. David was probably the founder; but the collection was formed gradually and was collected and arranged in Ezra's time, about 536 B. C. They were used in public service and for private devotion. It is inferred from the structure of the Hebrew poetry that they were sung or chanted antiphonally. Only thirty-four were without title, titles such as, first, the Liturgical character of the Psalm; second, the instrument to be used in playing the accompaniment to the Psalm; third, the meter or melody to which it was to be sung.

It is known that the ancient Hebrews never invented a musical instrument. Every kind they used came from an older civilization, such as their early neighbors, the Chaldeans, and later on the Egyptians. They used stringed instruments, wind instruments and percussion. The exiles at Babylon, who sang "By the waters of Babylon we sat down and wept when we remembered Zion," never forgot the airs consecrated by so many shifting hours, days and years of joy and sorrow; but in the course of centuries, in the enforced sojourn of the Hebrews among strange peoples, and with the dispersion of the Levites, the special guardians of everything pertaining to the service, all knowledge in regard to the instrumental music of the Temple and the Psalm melodies perished. But the words lived.

At a very early period in the history of the church it became the custom, while the priest was preparing the oblation during the celebration of the mass, to sing antiphonally a chant; from this came the motet, and from that came the anthem. The only difference between the motet and the anthem is a difference in style caused by the different period in which the anthem had its birth. Queen Elizabeth early in her reign issued injunctions granting permission for the use of a

"hymn or such like song" in churches.

The earliest record of its use at the chapel royal was mid-Lent Sunday in 1560, about which we read: "And service concluded, a good anthem was sung." In its early state the motet must have been a fairly gay and lively composition, for about 1600 Morley in his introduction to music speaks of a motet as "a song made for the church either upon some hymn or anthem, or in such like," and considers that the name is given in opposition to the other, which they called cantus firmus, and which we commonly call plain-song; and the name of moving—"moto"—was given because it is in a manner quite contrary to the other, which after some sort and in respect of the other standeth still.

Just as in very early times secular melodies and popular ballad airs were often used for the cantus firmus, in contrariwise manner the motet, although the music might be solemn enough, was frequently set to very profane words, and to such an extent that the church, corrupt as it was, issued decrees forbidding the use of the motet in the service. Gradually a keener sense of what was reverent and fitting led to the use of words from the Psalms and other portions of the Scriptures—always, of course, in the Latin.

Such was the origin of the motet, and the name was to survive to our own day. The style of the ancient motet was contrapuntal and to modern ears might not appeal. The style of this ancient form has been fairly well imitated in modern times by Mendelssohn in his motet for female voices, "Laudate Pueri"; by Gounod with "A Custodia Matutina Usque ad Noctem," from "Mors et Vita"; in Barnby's "As We Have Borne the Image of the Earthly," and especially Samuel Wesley's "In Exitu Israel." Louis Spohr wrote a number of large choral works which might be called motets, such as his settings of the Eighth, Twentieth and One Hundred and Thirtieth Psalms. The last three should be better known, as they were worthy of the attention of large choirs.

Above all, as being greater than all, mention should be made of the extraordinary examples of this form by Johann Sebastian Bach, such productions as the five-voiced motet, "Jesu meine Freude," or the colossal eight-voiced one, "Singet dem Herren." Mark the extreme limits of the possibilities of contrapuntal weavings.

Unquestionably one of the most glorious periods in the history of the motet was in the sixteenth and early seventeenth centuries. That was the time when Palestrina, De Lassus and Gabrieli on the continent, and Tallis, Farrant and Byrd in England were doing their work. It was undoubtedly the greatest period in the history of the world for pure polyphonic vocal writing, an art quite equal to the great work in architecture and sculpture that was being done on the continent by Michelangelo and his fellow workers. Edward Dickinson of Oberlin in his invaluable work, "A History of Music of the Western Church," says: "The World has never witnessed a more absorbed devotion to a single artistic idea, neither has there ever existed since the golden age of Greek sculpture another art form so lofty in expression and so perfect in workmanship as the polyphonic church chorus in the year of its maturity. That style of musical art which was brought to fruition by such men as Josquin de Pres, Orlando Lassus, Willaert, Palestrina, Vittoria, the Anerios, the Gabrielis and Lotti is not unworthy to be compared with the Gothic cathedrals in whose epoch it arose, and with the later triumphs of Renaissance painting with which it culminated."

In England this was the period of bluff King Hal, the boy king Edward VI, Bloody Mary, Good Queen Bess, James I., the Scotch pedant and bigot, and Charles I., who "never said a foolish thing and never did a wise one," finally losing his head. It was also the age of Michelangelo and Martin Luther and Shakespeare. It was also the age of great discoveries on land and sea. It was a time when all minds were alert. New lands, new worlds, had been discovered; great advances had been made in physical science. It

was one of the wonder periods, but a turbulent one.

Recall what happened in those years: England, under Henry VIII., renouncing her ancient allegiance to Rome and becoming, with many forward and backward steps, Protestant. Henry, brought up a strict Roman Catholic, sometimes alarmed, sometimes attracted by the movement led by Luther, one day the recipient of the title of Defender of the Faith from the pope, for his pamphlet attacking Luther, another day sacking and demolishing monasteries and religious houses; at one time professing with enthusiasm his intention to maintain the Catholic doctrines in all their ancient purity, and at another sanctioning the publication of the whole Bible in English.

No wonder many church composers were in a state of mental confusion! They were in danger of being burned alive for using English words, or hanged if perchance, and taking the chance, they had used Latin.

Many of the motets of this period were written to be used either with Latin or English words. A great deal of the old church music undoubtedly was destroyed when the great religious houses were done away with. We have a number of examples of the culmination of the great motet style, but examples which would have enabled us to trace the gradual growth are missing.

Great revelations in knowledge of the world in which they lived! New ideas in regard to their own physical body! New conceptions in regard to their relationship to their Maker! Why should there not be new modes of expression in music?

A revolution in musical taste occurred early in the seventeenth century, which metamorphosed the whole conception of the nature and purpose of music, and the complex ancient art of the medieval church was forgotten under the fascination of the new Italian melody and the vivid rhythm and tone color of the orchestra." During the civil war and under the commonwealth organs were closed and cathedral churches shut; singers were silent except for Psalm singing. Composers for the church dropped the pen and took up the sword, and it was not until the Restoration that the motet or anthem was sung again.

Through this seething period of religious and political controversy England travailed for 120 years. One king, three queens and many of the bravest, purest and brainiest of her subjects lost their heads on the scaffold, or were burned at the stake. Civil war desolated the land, and the whole country became at times an armed camp. From 1549 to 1661 the Puritans were in power and elaborate church music was forbidden. Cromwell and his followers by no means disliked music, but they were opposed to any elaborate form of worship, as well for political as religious reasons.

When Charles II. came to the throne in 1660 the practice of church music had been abandoned for at least eleven years. In addition to that, Archbishop Cranmer had in his instructions in 1544 enjoined a more simple mode of counterpoint. Note against note unbroken, notes and no imitations, were the directions. Neither Tallis, Tye nor Byrd, the great men of that time, continued long to use the new method, but they gradually ceased composing for the church, writing many secular glees and madrigals. All these restraints, the hostility of the Puritans to the old style of cathedral music and the turning more and more of the tastes of the people toward secular music had opened the door wide for the change which was to come.

The restored Stuart monarch, Charles II., having lived during his exile at the French court, had acquired French tastes. He soon tired of the grave and solemn ways established by Byrd and others and ordered the composers to add symphonies with instruments to their anthems. He also sent Pelham Humphrey, one of the chapel royal choir, to France to learn the new style. Humphrey, then only 16, went to Paris and studied with Lulli, the great opera composer of the day. He also visited Italy, where he probably met Sarissimi, who was a great master in the new declamatory style.

After three years of study and travel he returned and was sworn in as a gentleman of the chapel royal. Humphrey was the first to infuse into the English church music the new light style which was destined to supplant the grand school of the motet. Humphrey was the pioneer in the new declamatory and expressive style.

In 1658 was born a greater than Humphrey, Henry Purcell. It is possible that one who has formed his impressions only by reading about him may be disappointed when for the first time his compositions are studied. It should be remembered, however, that Humphrey and Purcell were at the beginning of a new era in church music. The old motet school of writers, which had passed away, represented the quintessence of vocal polyphony—the culmination of centuries of development. Instrumental music was now to have its day and the style of church music was to be greatly influenced and temporarily injured. One essential difference between the old and new style was the accompaniment. In the old music the original method had been to do without instruments. When the accompaniment was added, it generally doubled the voice parts. If there was a distinctly separate part, it was in style like the voice part, a veritable song without words. Instrumental figuration was unknown or in a very crude state of development; but now the experiments of Gabrieli at Florence, Frescobaldi in Rome, Sweelinck at Amsterdam, John Bull in England and many others were bearing fruit.

The old music had been essentially choral, but the anthems by Purcell and others are representative of him in the maturity of his powers contain a greater amount of instrumental music than in any period of English church music. Violins were introduced in 1674 and Purcell had the advantage of writing services and anthems with all the variety afforded by choir, soloists and orchestra. In style he foreshadowed Handel, having the same practical sense which led him not to make his church work too elaborately contrapuntal. Some of his anthems seem like solos or duets, with a little chorus work thrown in as an afterthought. One anthem has two pages of solo, six of duet and one page chorus. In another there are seven pages of duet and one chorus. In his writing for solo passages for church he seems to have put aside any intent to make them beautiful.

In his music for the theater and opera Purcell showed an unrivaled power to create fresh and charming melodies; but this is missing in his church work. One of his most characteristic anthems is "O Give Thanks."

After Purcell English music declined. In the anthem the solo or verse period had been developed and composers were gradually beginning to combine full and verse anthems.

After Purcell's death in 1695 no one appeared worthy to carry on the art where he had left off. Two of his contemporaries, John Blow and William Croft, who survived him a few years, produced some noble anthems, and Blow some very creditable instrumental work; but after their death came a long interruption in the constantly upward development, which had been going on since the time of Dunstable in the fifteenth century. Myles B. Foster in his "Anthems and Anthem Composers" somewhat justly calls the eighteenth century period the period of decadence. The standards established by the great masters of the motet age and the brilliant writers of the new school, founded in England by Humphrey and Purcell, were not followed, and toward the end an orgy of arrangements was in fashion. The only anthem composers of note at this time were Boyce, Batishill and Crotch. The last two really should be classed as belonging to a later intermediate period, as well as Thomas Attwood, pupil of Mozart and friend of Mendelssohn.

The work of anthem composers of the nineteenth century is familiar to all. I would like to express the opinion that at the present time justice is scarcely given for the work of Barnby, Goss, Smart, Stainer, Sullivan and a few others. The judgment of the

(Continued on Page 31.)

RECITAL PROGRAMS

Dr. Oscar E. Schminke, New Rochelle, N. Y.—In a recital May 2 at the studio of Dr. Schminke, where he has a new Austin organ in which he takes delight, the following program was presented: Chorale Prelude, "In Thee Is Joy," Bach; "Overture Pathétique," Schminke; Scherzo, from Eighth Symphony, Widor; Allegro Appassionato, Dethier; Adagio from Eighth Symphony and Finale from First Symphony, Vierne. N. Stuart Smith played Ravel's Sonatina for piano.

Edith B. Athey, Washington, D. C.—Miss Athey gave a series of recitals on the new Skinner organ in the Hamline Methodist Church during May and they were received with such enthusiasm that she is to give another series in the fall. Miss Athey was assisted by vocal and instrumental soloists. The programs included the following:

May 11—Sonata in A minor, Borowski; Minuetto, Calkin; "Reve Angelique," Rubinstein; Prelude and Fugue in F major, Bach; "Ave Maria," Arkadelt; "Pomp and Circumstance" March, Elgar.

May 18—Concert Overture in G minor, Hollins; Bourree, Bach; Evensong, Johnston; Caprice, Guilman; Largo, Dvorak; Scherzo, Becker; Fanfare, Lemmens; Spring Song, Macfarlane; "Sunset," Biggs; "Flat Lux," Dubois.

May 25—Sonata No. 1, Guilman; "Le Cygne," Saint-Saens; Scherzo, Dethier; March, Best; "Swing Low, Sweet Chariot," Diton; "Song of the Volga Boatmen," Russian Folk Song; "Holy Night, Silent Night," Old Carol; Overture to "William Tell," Rossini.

Arnold Dann, Pasadena, Cal.—At the First Methodist Church of Pasadena, where organ recitals are so popular that they draw audiences of 1,500 people, Mr. Dann has closed a very successful season. His last recital this spring was played on the evening of March 9 and the program included: "Fantasie Dialogue," Boellmann; Two Chorale Preludes, "In Thee Is Joy" and "Hark! A Voice Salth, All Are Mortal," Bach; Symphony No. 4 (Scherzo and Finale), Widor; Reverie, Bonnet; "Carillon," Vierne.

Channing Lefebvre, New York City.—Mr. Lefebvre, organist of Trinity Church, gave the recital June 7 at the Philadelphia Sesquicentennial, playing the following program: "Variations de Concert" and "Chanson sans Paroles," Bonnet; Toccata and Fugue in D minor, Bach; "Rain" and "Under the Walnut Tree," Jacob; Sketch in F minor, Schumann; "Rose Window" and "Thou Art the Rock," Mulet; Andante from "Orfeo," Gluck; Scherzo, Second Sonata, Mark Andrews; Carillon-Sortie, Mulet.

J. D. Gordon, L. L. C. M., Orillia, Ont.—Mr. Gordon gave a recital on the Casavant organ of 147 registers, one of the largest in Canada, on the evening of June 1 at the Presbyterian Church. His program was as follows: Prelude on "St. Cross," Sir C. H. Parry; Prelude on "Lead, Kindly Light," Lemare; Spring Song, Hollins; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Caprice, Mathews; Romanza and Allegretto, Wolstenholme; "The Courts of Jamshyd" (from Persian Suite), Stoughton; Aubade, Lemare; Grand Fantasia, "The Storm," Lemmens.

Frank M. Church, Athens, Ala.—Professor Church, director of music at Athens College, gave a recital Sunday afternoon, May 23, at the First M. E. Church, South, at Decatur, Ala., playing this program: Allegretto, Seventh Symphony, Beethoven; Caprice, Cuthbert Harris; "Sicilian Love Song," Mauro-Cottone; Melody in E, Bachmanoff; March from "Tannhäuser," Wagner; Caprice, Guilman; Toccata in E, Callaerts; Cradle Song, Ethel Legniska; "Dawn," Charles A. Sheldon; Serenade, Schubert; Variations on "Last Rose of Summer," Buck; Cradle Song, Harker; Overture to "Martha," Flotow.

Harry Edward Mueller, Asheville, N. C.—In a recent recital at the Grove Park Inn complimentary to the Saturday Music Club Mr. Mueller played this program: "Paeon," Mathews; "Ave Maria," Bossi; Canon in B minor, Schumann; Prelude and Fugue in G minor, Dupre; Scherzo-Pastorale, Federlein; "Stillness of Night," Chubb; Toccata, Widor.

Lewis R. Zelle, Philadelphia, Pa.—Mr. Zelle gave the following program in a recital at the James Evans Memorial Presbyterian Church on the evening of May 6: "Tavanay," Vincent; Berceuse, Jarnefelt; Recessional, Sheppard; Suite, "After Sundown," Friml; "From the Land of the Sky-Blue Water," Cadman; Overture, "Zampa," Herold.

Edward G. Mead, F. A. G. O., Granville, Ohio.—In a vesper musical service June 13 in connection with the commencement of Denison University, Mr. Mead played these selections: Concert Overture in C minor, Hollins; "Within a Chinese Garden," Stoughton; Prelude and

Fugue in A minor, Bach; Trios for violin, cello and organ: "The Awakening of Spring," C. P. E. Bach, and Andante Cantabile, Tschalkowsky; "The Bells of St. Anne de Beaupre," Russell; "Liebestod," Wagner; "Evening Bells and Cradle Song," Macfarlane; Toccata from Fifth Symphony, Widor.

H. Matthias Turton, Montreal, Que.—Mr. Turton, organist of the Erskine Church, has given a series of recitals, consisting largely of modern compositions, at his church on Monday afternoons. Among the programs, which received highly complimentary comments in the press, were the following:

Feb. 15—Concert Overture in C minor, Hollins; "Pensee d'Automne," Jongen; Sonata in G minor, Henry Purcell (violinist, Miss Winifred Birkett); Chaconne, Bonnet; "Soeur Monique," Couperin; Allegretto in E flat, Wolstenholme; Berceuse, Cesar Cui, and Finale from Sonata No. 4 (D major), Handel (Miss W. Birkett); Andante and Finale from Sonata in G minor, Piuoli.

Feb. 22—Concert Overture in C minor, Fricker; Scherzo, E. Shippen Barnes; Intermezzo and Finale from Symphony 3, Vierne; Allegro Maestoso and Allegretto, Sonata in G, Elgar; Scherzo, from Symphony in G minor, Lemare; "The Ride of the Valkyries," Wagner.

March 1—Sonata in E, Op. 149, Stanford; Musette, Dandrieu; Allegro and Scherzo, Symphony 2, Vierne; Sestetto, Otto Olsson; Prelude on the tune "Rockingham," Noble; Intermezzo (from Symphony, Op. 5), Barri; Vorspiel, "Die Meistersinger," Wagner.

Carl R. Youngdahl, Vermilion, S. Dak.—Dr. Youngdahl gave the following program on the new Skinner four-manual at the University of South Dakota June 15: Sonata Cromatica, Yon; Toccata and Fugue in D minor, Bach; Allegretto, Wolstenholme; "Swing Low, Sweet Chariot," Diton; "Variations de Concert," Bonnet; Irish Air from County Derry, Lemare; "Finlandia," Sibelius; "Where Wild Judea Stretches Far," Stoughton; "Neptune," from "Sea Sketches," Stoughton.

Roland Diggle, Mus. D., Los Angeles, Cal.—In a recital at St. John's Episcopal Church Sunday afternoon, June 13, Dr. Diggle played the following program: Prelude on "Materna," Demarest; Aubade (new), Lemare; Concert Overture in E flat, Faulkes; "Liebestod," from "Tristan and Isolde," Wagner; "Ave Maria," Bach-Gounod; "Fantasie Heroique," Meale; "Reverie Triste," Diggle; Andantino in D flat, Lemare; Toccata on the Thirty-third Psalm (new), Cor Kee.

Lucius Lescale, Yazoo City, Miss.—Mr. Lescale gave the following program in one of a series of recitals Sunday evening, June 13, at the Baptist Church: "Berceuse Slave," Neruda; "Marche Romaine," Gounod; Largo from "Xerxes," Handel; Cavatina, Raff; "The Rosary," Nevin; Serenade, Schubert; "Improvisation de Concert," Lescale; "Grand Offertoire," Fourrier; "Marche de Sortie," Verdi.

Anna L. Prichard Heintz, Mus. B., Philadelphia, Pa.—In a recital at the Prichard Memorial Lutheran Church on Elmwood avenue June 16, Mrs. Heintz, a pupil of the Kinder Organ School, presented this program: Prelude and Fugue in A minor, Bach; "Benediction Nuptiale," Dubois; Toccata in G major, Dubois; Romance in E flat, Williams; "Will o' the Wisp," Nevin; Largo, Handel; Caprice in B flat, Guilman; "Souvenir," Kinder; "Scherzo Symphonique," Miller.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium included: Cathedral Prelude and Fugue, Bach; Prelude to "Parsifal," Wagner; Waltz, Op. 39, Brahms; Sonata No. 1, Mendelssohn; Nocturne from "Midsummer Night's Dream," Mendelssohn; "Ave Maria" from "Otello," Verdi; Grand March from "Norma," Bellini; "Sunset" (new; dedicated to Dr. Hastings), Astenius; "Caprice Heroic," Hastings.

George H. Fairclough, St. Paul, Minn.—In a recital Sunday afternoon, May 9, at music hall of the University of Minnesota Mr. Fairclough played this program: Prelude on "Materna," Demarest; "Reve Angelique," Op. 10, No. 22, Rubinstein; "Fireside Fancies," Clokey; "Liebestod," from "Tristan and Isolde," Wagner; Air with Variations (from Symphony in D), Haydn; "Eventide," Fairclough; "Forget Me Not" (Intermezzo), Macbeth; Concert Overture in E flat, Faulkes.

Lucien E. Becker, F. A. G. O., Portland, Ore.—Mr. Becker's program for his last lecture-recital of the season at Reed College, June 11, was the following: "Final sur un Noel Languedocien," Guilman; Andantino in D flat (request), Lemare; Prelude on a Traditional Jewish Melody ("Mooz Zur"), Harold Vincent Milligan; Sapphic Ode, Brahms; "The

Curfew," Horsman; Adagio from Moonlight Sonata, Beethoven; Fantaisie in E flat, Saint-Saens; A Southern Fantasy, Hawke.

Rollo Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland played these numbers for the students of Linden Hall Seminary, in the Moravian Church, Lititz, Pa., May 11: Concert Overture in C, Hollins; Adagio in A minor, Bach; Passacaglia, Bach; "Will-o'-the-Wisp," Nevin; "Liebestraum," Liszt; Canzonetta, S. Marguerite Maitland (who is at present a student in Linden Hall); Toccata from Fifth Symphony, Widor; Improvisation on a theme given by the music director of the school; Overture, "William Tell," Rossini.

At the North Baptist Church, Camden, N. J., Mr. Maitland played this program on May 23: Concert Overture in C, Hollins; Pastorale, de Maleingreau; Passacaglia, Bach; Romance, S. M. Maitland; Spinning Song, Mendelssohn; "The Magic Harp," Meale; "The Brook," Dethier; Improvisation on the tune "Olivet," by request.

On June 2 Mr. Maitland played the following short program on the Wanamaker grand organ in honor of the convention of Shriners: Concert Overture in C, Hollins; Spinning Song, Mendelssohn; Improvisation on the tune "St. Gertrude."

The following Bach and Handel program was broadcast by Mr. Maitland from the Wanamaker grand organ, through station WOO on June 7; Bourree from Second Violin Sonata, Bach; Aria, Bach; Fugue a la Gigue, Bach; Minuet from Overture to "Samson," Handel; Largo, Handel; Hallelujah Chorus, Handel.

Besides these programs, Mr. Maitland played a series of recitals at the Church of the New Jerusalem in connection with special Sunday evening services.

Edwin Arthur Kraft, Cleveland, Ohio.—In a recital before the American Organ Players' Club of Philadelphia at St. Mark's Lutheran Church, on the new four-manual Hall organ, Mr. Kraft gave this program June 1: Allegro from First Symphony, Maquaire; Minuet, C. P. E. Bach; Rhapsody, Cole; "Carillon," De Lamarter; Toccata, Mathews; "Meditation a Sainte Citlilde," James; Fugue in D major, Guilman; Nocturne, Dethier; "Marche Triomphale," Hägg.

Clarence F. Read, Rome, N. Y.—Mr. Read has played the following programs at the First Baptist Church during June: June 6—"Chant Pastorale," Dubois; "Minuet a Notre Dame," Boellmann; "Ave Maria," Arkadelt; Processional March, Guilman.

June 13—"Clair de Lune," Karg-Elert; "Vision," Rheinberger; "Sposalizio," Liszt.

June 27—Mendelssohn program: Spring Song; Nocturne, "Midsummer Night's Dream"; Prelude in G; Sonata in D minor (Chorale and Variations, Andante).

Julian Williams, Huntington, W. Va.—Mr. Williams played the recital in the "Great Artist Series," broadcast from the studio of the Skinner Organ Company in New York, station WAHG, on June 18. Mr. Williams' program included the following numbers: Chorale and Minuet (Gothic Suite), Boellmann; Fantasia, Op. 157, Saint-Saens; Allegro from Second Symphony, Vierne; Rhapsody in C minor, Lemare; Lento, Gluck-Fricker; Toccata, Mereaux; Evensong, Johnston; Intermezzo, Callaerts; "Daguerreotype of an Old Mother," Gaul.

Clarence Eddy, Chicago.—Mr. Eddy gave a dedicatory recital on a three-manual organ built by the Reuter Company for the United Presbyterian Church of West Allis, Wis., June 10. His program was as follows: Introduction and Allegro (From Sonata in the Style of Handel), Wolstenholme; "Afterglow," Groton; Scherzo from Fifth Sonata, Guilman; "Ave Maria," Schubert-Eddy; Great Fugue in G minor, Bach; "Romance without Words" and "Caprice Heroique," Bonnet; "Emmaus," Frysinger; "A Southern Fantasy," Hawke; Berceuse, Eric Webster; Wedding March, Faulkes.

Andrew Baird, Poughkeepsie, N. Y.—In his most recent recitals at Arden House, the residence of Mrs. E. H. Harriman, Mr. Baird has played these programs: June 1—Liberty March, Frysinger; "Ave Maria," Schubert; Romanza from Symphony "La Reine de France," Haydn; Overture to "Egmont," Beethoven; Nocturne from "Midsummer Night's Dream," Mendelssohn; Prelude to "Tristan and Isolde," Wagner; Suite, Rural Sketches, Gordon Balch Nevin; Overture to "Zampa," Herold; Londonderry Air, arranged by Herbert Sanders; "Dance of the Reed-Flutes," Tschalkowsky; Romance, Baird; Finale in D, Lemmens.

June 7—Toccata and Fugue in D minor, Bach; Largo from "New World" Symphony, Dvorak; Minuet in D, Mozart; Grand Chorus in March Form, Guilman; March of the Holy Grail from "Parsifal,"

Wagner; "In Paradisum," Dubois; Polish Dance (arranged by Andrew Baird), Scharwenka; "Within a Chinese Garden," Stoughton; "Song of India," Rimsky-Korsakoff; Concert Overture, Maitland.

June 14—Prelude and Fugue in B flat major, Bach; Concerto in F, Handel; First Movement, Unfinished Symphony, Schubert; "Invocation," Karg-Elert; Sonata in A minor, Mark Andrews; "By Babylon's Wave," Stoughton; Gavotta in D minor, Max Ecker; "Christmas in Sicily," Yon; Melody in A, Dawes; Toccata from Sixth Symphony, Widor.

Lillian Arkell Rixford, Cincinnati, Ohio.—In a twilight recital at the home of Mr. and Mrs. R. K. LeBlond June 10, on a three-manual Skinner organ, Mrs. Rixford played this program: Epilogue, Healy Willan; Melody in C, West; Scherzo in D minor, Faulkes; "Prayer," Stark; "An Elizabethan Idyl," Noble; Rondo Capriccio, Lemare; Londonderry Air, arranged by Coleman; Rustic Dance (from Pastoral Suite), Demarest; Finale from Suite in D, Lemmens.

Helen Colburn Ringo, Tulsa, Okla.—Mrs. Ringo, organist of the First Presbyterian Church and a member of the faculty of the University of Tulsa, gave a recital to mark the first anniversary of the Hillgreen-Lane four-manual organ in that church. The recital was played on the evening of May 24 and the program was as follows: "Suite Gothique," Boellmann; Toccata in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "Orientale," Cui; "Hymn of Glory," Yon; "Within a Chinese Garden," Stoughton; "The Golden Wedding," Gabriel-Marie; "Fireside Fancies," Clokey; "Christmas in Sicily," Yon; Military March, "Pomp and Circumstance," Elgar.

Claude L. Murphee, Jr., Gainesville, Fla.—In the opening recital of the summer session at the University of Florida, on the Skinner four-manual organ, on June 20 Mr. Murphee played as follows: Toccata in G minor, Harry Alexander Mathews; Meditation from "Thais," Massenet; Humoresque, "The Primitive Organ," Yon; "Within a Chinese Garden," Stoughton; Fantasie and Fugue in G minor, Bach; "Carillon," De Lamarter; "Tu es Petra," Mulet; Arabesque and Scherzetto, Vierne; "Massa's in the Cold, Cold Ground," Foster-Lemare; Finale from First Symphony, Vierne.

On Sunday, June 6, Mr. Murphee gave the following commencement recital program: Concert Overture in E flat, Faulkes; "In Summer," Stebbins; "Peer Gynt" Suite No. 1, Grieg; "Starlight," Karg-Elert; Passacaglia in C minor, Bach; "Aloha Oe" (Hawaiian National Hymn), arranged by Lemare; "Valse Triste," Sibelius; "The Bells of St. Anne de Beaupre," Russell; Anniversary March (introducing "Auld Lang Syne"), J. Lawrence Erb.

Homer Whitford, Hanover, N. H.—The following programs were given in Rollins Chapel at Dartmouth College during the examination period:

June 10—Descriptive Compositions: "Lagoon," Friml; "Echoes of Spring," Friml; Spanish Military March, Stewart; "Dawn," Jenkins; Fountain Reverie, Fletcher; Oriental Intermezzo, Wheelond.

June 12—Dance Program: Minuet, Beethoven; Gavotte, Martini; "Gavotte Moderne" I, more; Rustic Dance (Pastoral Suite), Demarest; Passepied, Delibes; Ballet, Debussy.

June 14—Descriptive Compositions:

"Evening Bells and Cradle Song," Macfarlane; "Pan," Godard; "Dreams," Stoughton; "L'Arlequin," Nevin; "The Bee" (Summer Sketches), Lemare; "Song of the Hunters" (Rural Sketches), Nevin.

Miriam Roehm, Galesburg, Ill.—In a graduation recital at the Knox College Conservatory of Music on May 18 Miss Roehm, a pupil of John Winter Thompson, played the following program: Sonata in D minor, Mendelssohn; Meditation, Sturges; "Will o' the Wisp," Nevin; "Song of Consolation," Cole; Allegretto, Wolstenholme; Toccata in F major, Bach; "Lamentation," Guilman; Religious March, Guilman; Offertory on Two Christmas Hymns, Guilman; Toccata in D minor, Nevin.

Greta McCormick, Spokane, Wash.—Miss McCormick, a pupil of Frank T. Miles, gave the following program in a recital at the Church of the Truth May 25: Sonata No. 1, Mendelssohn; "The Answer," Wolstenholme; "The Music Box," Ladoff; Toccata in D minor, Nevin; "Echoes of Spring," Friml; "The Fire Fly," Lemare; Romance, Zitterbart; "The Spinner," Raff; "Basket Weaver's Song," from "St. Lawrence River Sketches," Russell; Rhapsody, Silver.

Herbert D. Bruening, New York City.—In his tenth Sunday evening recital at the Lutheran Church of St. Matthew May 16 Mr. Bruening presented the following program: Fanfare, Lemmens; Offertory in E flat, Salome; Reverie in A, Faulkes; Fugue in D minor, Bach.

Recital Programs

Sibley G. Pease, Los Angeles, Cal.—Recent Sunday afternoon programs by Mr. Pease on the new organ at the Elks' Temple have been as follows:

May 30—"Eventide," F. Flaxington Harker; Prize Song ("Die Meistersinger"), Wagner; Berceuse, Bonnet; "Marche Religieuse," Gullmant; "Petite Histoire," Charles Huerter; "La Concertina," Yon; "Funeral March of a Marinette," Gounod; "Tis But a Little Faded Flower," Thomas; "Beautiful Isle of Somewhere," Fearis; Allegro (Second Sonata), Borowski; Medley of Songs of 1863.

June 6—"Sunset," Lemare; Gavotte, Samuel Wesley; Andante Cantabile, from String Quartet, Tschalkowsky; Serenata in D, Moszkowski; Scherzo from Fifth Sonata, Gullmant; "To a Wild Rose" (Woodland Sketches), MacDowell; "The Nightingale and the Rose," Saint-Saens; "Love's Old Sweet Song," Molloy; "Jesus, Saviour, Pilot Me," Gould; "Ronde Française," Boellmann.

June 13—Chorale from "Suite Gothique," Boellmann; "Sunset in a Japanese Garden," Foster; Adagio from Moonlight Sonata, Beethoven; "Kol Nidre" (Old Hebrew Melody); "Ave Maria," Bach-Gounod; Andantino in D flat, Lemare; "Long, Long Ago," "Rock of Ages," "March of the Magi Kings," Dubois; Concert Caprice, Kreisler.

June 20—Concert Overture in A, Maitland; "Over Flowery Meads," M. Austin Dunn; Largo from "New World" Symphony, Dvorak; "Warum?," Schumann; "At Eventide," Pease; "Robin Adair," arr. by Lemare; "Abide with Me," Monk; "The Rosary," Ethelbert Nevin; "The Curfew," Horsmann.

Edith Lang, Boston, Mass.—Miss Lang has the distinction of being the first woman organist to play on the Skinner organ in the chamber music auditorium of the Library of Congress at Washington. She gave a recital there May 27, giving the following program in an "hour of music" before a capacity audience: Fantasy on an old Noel, C. Lippacher; "O Sacred Head," Bach; "Piece Heroique," Franck; "Mirror Reflecting Pool" (From the Suite "Lyric Washington"), Shure; Scherzo-Dialogue, Jadassohn; Fantasia and Fugue, in G minor, Bach; Elevation, Lang; "Lapland Shepherds' Dance," Torjussen; Berceuse, Vierne; "The Humming Bird," MacDowell; "The Ox Cart," Moussorgsky; Toccata (From Fifth Symphony), Widor.

Irene Belden Zaring, Chicago.—Mrs. Zaring played a group of organ solos on the occasion of the commencement of the school for nurses of the Lake View Hospital at the Buena Memorial Presbyterian Church June 8. She also accompanied Frances Ingram in a group of contralto solos. Mrs. Zaring's organ selections were: "To the Rising Sun," Torjussen; "Country Gardens," Percy Grainger; Toccata (from "Oedipe a Thebes"), Le Froid de Mereaux.

Fred Faassen, Zion, Ill.—Selections played by Mr. Faassen in his recitals at Shiloh Tabernacle in June included these: June 2—"In the Morning," Grieg; Old Favorites, arranged by Serey; "Wedding Chimes," Chaffin; "A Dream," Bartlett; "Caressing Butterfly," Barthelemy; First Movement of Unfinished Symphony, Schubert; Intermezzo from "Cavalleria Rusticana," Mascagni.

June 9—Melody in D, Gliere; Midsummer Caprice, Johnston; Romanze from Concerto in E minor, Chopin (Miss Josephine Martin at the piano); Prayer from Suite, Boellmann; Humoreske, Dvorak; "O Sole Mio," Di Capua.

June 13—Pastorale, Foote; Grand Chorus, Salome; "Chorus of Angels," Clark; Largo, Handel; "War March of the Priests," Mendelssohn; Prayer from Suite, Boellmann.

June 16—"Wedding of the Winds," Hall; "From the Land of the Sky-blue Water," Cadman; "To a Water-Lily," MacDowell; "Finlandia," Sibelius; Meditation, Sturges; "A Lapland Idyl," Torjussen; "Poeme," Fibich.

Lee Seifert Greene, Lawrence, Kan.—Mr. Greene, a pupil of Charles S. Skilton, gave the following program in a senior recital at Fraser Hall May 24: Chromatic Fantasia in A minor, Thiele; Pastorale, Franck; Solemn Prelude, Noble; "Hymn of Glory," Yon; American Indian Fantasia, Skilton; Symphony No. 1, Vierne.

Leo B. Pomeroy, Shreveport, La.—In a recital May 27, dedicating a Hillgreen, Lane & Co. organ at the First Methodist Church of Port Arthur, Tex., Mr. Pomeroy played: Toccata and Fugue in D minor, Bach; Spring Song, MacFarlane; Sonata Chromatica (Seconda), Yon; "In Paradisum," Dubois; "Ariel," Bonnet; Concert Study, Yon; Fountain Reverie, Fletcher; "The Magic Harp," Meale; "Evening Rest" and Triumphal March, Höllins.

SIBLEY G. PEASE AT LOS ANGELES ELKS' TEMPLE ORGAN.



A joint banquet was served Monday evening, June 7, by the Southern California chapter of the American Guild of Organists, the Musicians' Club and the Federated Church Musicians, at the Elks' new temple opposite beautiful Westlake Park, Los Angeles. Sibley G. Pease, secretary of the Southern California chapter and resident organist for the Los Angeles Elks' Lodge for more than twelve years, arranged the program for the evening.

Speakers at the banquet were W. F. Skeele, dean of music of the University of Southern California, organist of Ninth Church of Christ, Scientist, and dean of the chapter; A. M. Perry, president of the Musicians' Club; E. L. Fall, president of the Federated Church Musicians; Mr. Pease and Michael F. Shannon, president of the Elks' Building Association. Following the banquet a fine recital was played on the large Robert Morton organ recently installed in the temple. The organ is in the beautiful cathedral-like lodge room, which is a fitting shrine for this instrument. The specification appeared in the February issue of The Diapason.

The Elks' Temple is an imposing edifice, combining with the classic style of beauty of the exterior all the splendors of modern times in interior decoration. It is one of the most beautiful structures in southern California. The exterior combines Egyptian, Syrian and Grecian lines in a new manner. The temple was erected at a cost of \$2,500,000.

NEW JERSEY N. A. O. MEMBERS AT ANNUAL RALLY.



Organists of State Gathered in Camden on May 24 for Yearly Meeting. Those in the front row, reading from left to right, are Arthur L. Tittsworth, state treasurer; Mrs. Tittsworth, Dr. John McE. Ward, Howard S. Tussey, president Camden chapter; Paul V. Ambrose, state recording secretary; Miss Jane Whittemore,

state president; Miss Grace Leeds Darrell, president Union-Essex chapter; Mrs. Bruce S. Keator, state vice president; Kendrick C. Hill, state corresponding secretary, and Firmin Swinnen, recitalist of the day. Back of Miss Whittemore are Rollo Maitland and Mrs. Maitland.

HONOR TO ERNEST A. SIMON

Louisville Organist's 25th Anniversary at Cathedral.

Ernest Arthur Simon completed his twenty-fifth year as choirmaster and organist of Christ Church Cathedral, Louisville, Ky., on June 13. A special anniversary program was given at the evensong service by a choir of approximately 175 voices. In addition to the sixty men's and boy's voices, comprising the cathedral choir and the auxiliary choir of the cathedral, the choirs of St. Paul's Episcopal Church and the Second Presbyterian Church were there with many former choristers and leading musicians of Louisville who took part in the service. Mr. Simon was the recipient of telegrams, letters of congratulation and several handsome gifts which came from former choristers and musical friends scattered all over the United States. The auxiliary choir of the cathedral presented him with a handsome gold watch and the cathedral choir presented him with a large silver vase. A testimonial book bound in purple leather, containing the autographs of hundreds of musical

friends and various singers, expressions of appreciation from the bishop of the Diocese of Kentucky and the dean and chapter of the cathedral was presented to him on this occasion.

The following quotation from the booklet written by Bishop Charles E. Woodcock is significant:

"In recognition of the many years of faithful service rendered the cath-

HISTORY OF THE ANTHEM

[Continued from page 29]

critic does not always agree with that of the public. Frequently time proves that the public is right. May I venture to express the opinion that Barnby's "Beloved, if God So Loved Us," "Drop down, Ye Heavens," "O Praise the Lord, all Ye His Angels," "Sweet Is Thy Mercy, Lord"; Goss' "O Saviour of the World," "The Wilderness"; Smart's "The Lord is my Strength"; Stainer's "And All the People Saw," "What are These," and "I Saw the Lord," and Sullivan's "I Will Mention Thy Loving Kindness" and "O Taste and See" will be alive and affording delight and comfort to thousands of listeners long after the mistaken, short-sighted criticisms of them are buried so deep that the strongest angel on Resurrection morn will not be able to lift them out to bring them to judgment.

In closing this historical sketch I would like to make special mention of one who bears a name honored by many. Samuel Sebastian Wesley was the son of Samuel Wesley, who by general consent is considered one of the greatest English church composers. He was the grandson of the Rev. Charles Wesley, author of the well-known hymn "Jesus, Lover of My Soul" and grandnephew of John Wesley, founder of the Methodist Church. Wesley of all the church composers of the nineteenth century seems to have had the most of the spark of genius. Many are disposed to give preference to his larger anthems, "Blessed Be the God and Father" and "The Wilderness," but they are early works, written when he was not more than 25 years of age, and do not compare with some of his smaller works, written later in life, such as "Wash Me Thoroughly" and "Cast Me Not Away." He had a power of noble, sustained melody very Handel in style. Walker says: "The grand style of the past, clear echoes of which were sounding in the work of his father, was missing in the work of Sebastian Wesley." Nevertheless he was a very talented original composer.

Wesley is the last name I shall mention with the exception of Sir George Martin and Charles Villiers Stanford. Martin's anthem "Hail, Gladdening Light" has been sung all around the world, and Stanford has been a favorite composer for many years.

And of the high standard of church music maintained, we, the grateful friends of Ernest Arthur Simon, desire to voice our appreciation and express our indebtedness for the uplift and inspiration his leadership in church music has been not only to the cathedral but throughout the whole diocese. We feel that this tribute is just, timely and well merited.

CHARLES E. WOODCOCK,
"Bishop of Kentucky."

Publishers Tackle Discounts.

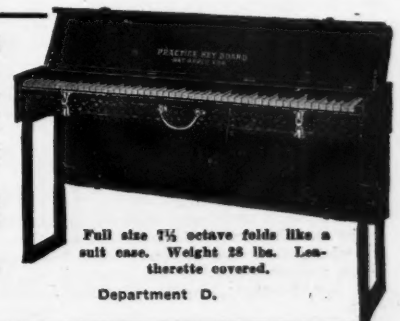
That the net no discount policy is one for each individual music publisher to decide for himself was the attitude of the Music Publishers' Association of the United States in annual convention at the Hotel Belmont in New York, June 8. This action was taken upon receipt of a resolution from the Sheet Music Dealers' Association in session at the Hotel McAlpin and transmitted to the publishers, in favor of the retention of the present net "no discount" policy.

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Department D.

**PACIFIC COAST HOST
AT FINE CONVENTION**

PROUD RECORD IN PASADENA

Registration Includes Forces from West as Well as Wise Men from East—Recitals and Papers Arouse Interest.

[Continued from page 1.]

Weaver, Russell; Serenade, Grasse; "Marche Heroique," Saint-Saens.

After the recital adjournment was taken to Fellowship Hall, where a reception was held and a program given by members of the Los Angeles Musicians' Club. Those taking part were Homer Grunn, pianist; Davol Sanders, violinist, and Alex Simonson, 'cellist. Short talks were made by Bishop W. Bertrand Stevens, honorary chaplain of the local chapter of the A. G. O.; Mrs. W. J. Carr of the Fine Arts Club of Pasadena; Lynnwood Farnam for the N. A. O., and one or two others.

On Tuesday morning the sun was shining at 9 o'clock. This may not sound unusual for California, but as a matter of fact I had not seen the sun before noon or later for six weeks. So with the sun shining in real California fashion, the convention opened at 9 a. m. with the extemporization contest. The members were rather "backward about coming forward," but two or three took the bit into their mouths and it proved very interesting.

At 10 a. m., Frank L. Sealy, warden of the A. G. O., who had come from New York, gave us his message. Mr. Sealy was warmly received.

At 10:30 a. m. Dr. H. J. Stewart of San Diego gave a splendid paper on organ recitals. It was full of meat and created a great deal of discussion. In fact, it was difficult to break up the meeting for luncheon at 12:30. [Dr. Stewart's paper in full is published in this issue.]

Luncheon and a siesta lasted until 1:30, when the convention again assembled for the serious business of an examination. The paper for this examination had been prepared by the convention committee and was indeed worthy of consideration by the examination board of the A. G. O. In connection with the test a competition for the best hymn-tune was announced. The tune had to be in short meter, and fifteen minutes was allowed for it. Some thirty tunes were turned in, and after being played and voted upon the prize was awarded to Mrs. N. A. Barton, of Whittier, Cal.

At 3:30 Virginia Carrington Thomas, Mus. Bac., F. A. G. O., gave the second recital of the convention. Here again we expected big things and were not disappointed. Mrs. Thomas did splendid work. Her program included: Allegro Risoluto from Sixth Symphony, Widor; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Scherzo from Sonata in D flat, Parker; "Pastel," Jepson; Symphony I (Allegro, Adagio and Finale), Carrington-Thomson; Finale from Gothic Symphony, Widor; "Lied des Chrysanthemens," and "Matin Provencal," Bonnet; "Les Heures Provencal," Jacob.

Wednesday opened with a continuation of the contest in extemporization. A short business meeting followed, at which the greetings from headquarters of the N. A. O. and the president of the association, Henry S. Fry, were presented by Lynnwood Farnam, who came to Pasadena as the representative of that organization. The convention then adjourned to the lecture hall of the Norman Bridge laboratory of physics at the California Institute of Technology, where Professor E. C. Watson delivered a lecture on "The Nature of Sound." The speaker presented his technical subject in such a captivating way that it made a general appeal and the talk was pronounced most interesting.

Seventy-five sat down to luncheon at the church after the lecture, following which the entire company started on an automobile tour of the beautiful and world-famous streets of Pasadena.

Professor E. Harold Geer of Vassar

College was the recitalist of the afternoon, playing his program at All Saints' Episcopal Church, of which Percy Shaul Hallett is the organist. His playing was scholarly and at the same time interesting. The Bach Toccata in F major, of which he gave a masterly rendition, made one of the best impressions of the afternoon and a Madrigal by Sowerby also made a hit. The entire program was as follows: Toccata in F major, Bach; Cantilene, from "Symphony Romane," Widor; Scherzetto in F sharp minor, Vierne; Chorale in A minor, Franck; Madrigal, Sowerby; Scherzino in E, Parker; Psalm-Prelude No. 3, Howells; Folk-song Suite, Erlebach.

Wednesday evening brought the recital of Lynnwood Farnam, who played as representative of the N. A. O. The large church was filled for the occasion and to summarize the recital it may be said that the playing was wonderful and the reception accorded the performer was splendid. Mr. Farnam made several changes from the program as printed and his selections were the following: Variations from Gothic Symphony, Widor; Adagio from Sonata, "The Ninety-fourth Psalm," Reubke; Intermezzo from Second Symphony, Barnes; Concerto No. 5, Handel; Toccata, Adagio and Fugue in C major, Bach; "In the Hall of the Mountain Kings," Karg-Elert; Canon in B minor, Schumann; Toccata in G major, Jepson. As an encore Mr. Farnam played the Toccata from Widor's Fifth Symphony, and it was the best performance of that warhorse I have ever heard. No wonder it brought down the house! The Handel concerto also was done splendidly.

The choirs of the First Methodist Church and of All Saints' Episcopal, with an orchestra of twenty-five, mostly young people in their teens, under the direction of Reginald Bland, did fine work with Dr. H. J. Stewart's anthem, "I Beheld and Lo!", which won the Clemson prize in 1899. Dr. Stewart conducted the performance and was the recipient of an ovation from the audience. The choir's work was excellent and Percy Shaul Hallett's accompaniments on the organ very artistic. Sullivan's "The Night Is Calm and Cloudless" also was done beautifully, with Arnold Danu conducting. The climax near the close was thrilling.

The evening was the high spot of the convention.

Los Angeles theater organists had their day when they gave an excellent demonstration at the Imperial Theater, Long Beach, Thursday morning. Busses provided by the Robert Morton Company conveyed the visitors to Long Beach. The program was under the direction of Roy L. Medcalfe, organist of the Imperial. He was assisted by John E. Hill, Claude Riemer, Miss Katherine Flynn, Frederick Burr Scholl, Price Dunlavy and Miss May Kelly. It opened with a humorous portrayal of early "movie" music. The first part consisted of the use of a nickelodeon of the vintage of 1906, used in the 1926 frolic of the Los Angeles organists. The program opened with the Overture "Midnight Fire Alarm," by Paul. It was all mighty funny and the slides by Hill were clever. For the second part Miss Flynn played the news reel and Mr. Scholl a scenic called "Here, There and Everywhere." He did some very attractive work. Mr. Riemer accompanied Felix in his trips to toyland and also did very good work. Messrs. Dunlavy and Kelly gave a piano and organ portrayal of the life of Beethoven and Mr. Medcalfe accompanied a few scenes from "The Wanderer" in excellent style. It was a thoroughly enjoyable program and sincere gratitude was expressed to the theater players who worked hard to make the morning interesting.

The party then returned to Pasadena for luncheon, after which Percy Shaul Hallett, F. A. G. O., organist and choirmaster of All Saints' Church in Pasadena, read a paper on "Modern Chorale Preludes," followed by a round-table discussion. Fine examples of chorale preludes were presented by California organists to illustrate the paper, those playing them including C. Albert Tufts, Ernest Douglas, F.

A. G. O., Roland Diggle, Clarence V. Mader and Arnold Dann.

The latter part of the afternoon was devoted to a recital by Samuel A. Baldwin, professor of music at the College of the City of New York. This was the first time Mr. Baldwin was heard here and his playing aroused great interest, for his program was well varied. His selections were as follows: Prelude in E flat, Bach; Prelude to "Parsifal," Wagner; "Colloquy with the Swallows" (from "Scenes from the Life of St. Francis"), Bossi; "Weeping, Mourning, Fearing, Trembling," Liszt; Improvisation from Suite in D, Op. 54, Foote; "Oh, the Lifting Springtime," Charles Albert Stebbins; Theme and Finale in A flat, Thiele.

The convention banquet was the Thursday evening event. There was a good attendance and good fellowship prevailed. Talks were made by Warden Frank L. Sealy of the A. G. O., Samuel A. Baldwin of New York, Lynnwood Farnam and others. The mayor of Pasadena, F. B. Cole, spoke of the proposed municipal auditorium and organ. Prizes awarded in the extemporization contest held Monday and Tuesday were announced. The prize was divided between Amadee Tremblay and T. H. Pollock, who were tied. Thanks were voiced to those who had made the convention a success and emphasis was placed on the work done by Percy Shaul Hallett, who worked so hard to "put it over." It seems to be that there are always one or two men who do the largest part of the work. All the more glory to them!

Friday morning the entire party of organists started for Mount Lowe for a picnic, which was the closing event of the convention. The organists were placed in cars on the scenic railway and luncheon was served to them at the Alpine Tavern.

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HALL ORGAN FOR PHOENIX

Three-Manual in First Church of Christ, Scientist, Is Opened.

The Hall Organ Company has completed the installation of a three-manual organ in First Church of Christ, Scientist, at Phoenix, Ariz., and the inaugural recital was given May 25 by Roger A. Lyon, organist of the Central Methodist Church of Phoenix. Mr. Lyon presented a program which included these selections: Andantino Reverie, Dubois; "Will o' the Wisp," Nevin; "Priere a Notre Dame," Boellmann; "In the Morning" ("Peer Gynt" Suite), Grieg; "Marche Nuptiale," Catherine; "In Summer," Stebbins; Caprice, Sheldon; "A Southern Fantasy," Hawke; Berceuse, Fry-singer; "At Twilight," Frysinger; Toccata in D, Kinder.

Following is the scheme of stops of the new instrument:

GREAT ORGAN.

- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 notes.
- Gamba, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Tuba, 8 ft., 61 pipes.
- Tremolo.
- Chimes, 25 tubes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Plauto Traverso, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- Chimes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- Bourdon, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Tuba, 8 ft., 32 notes.

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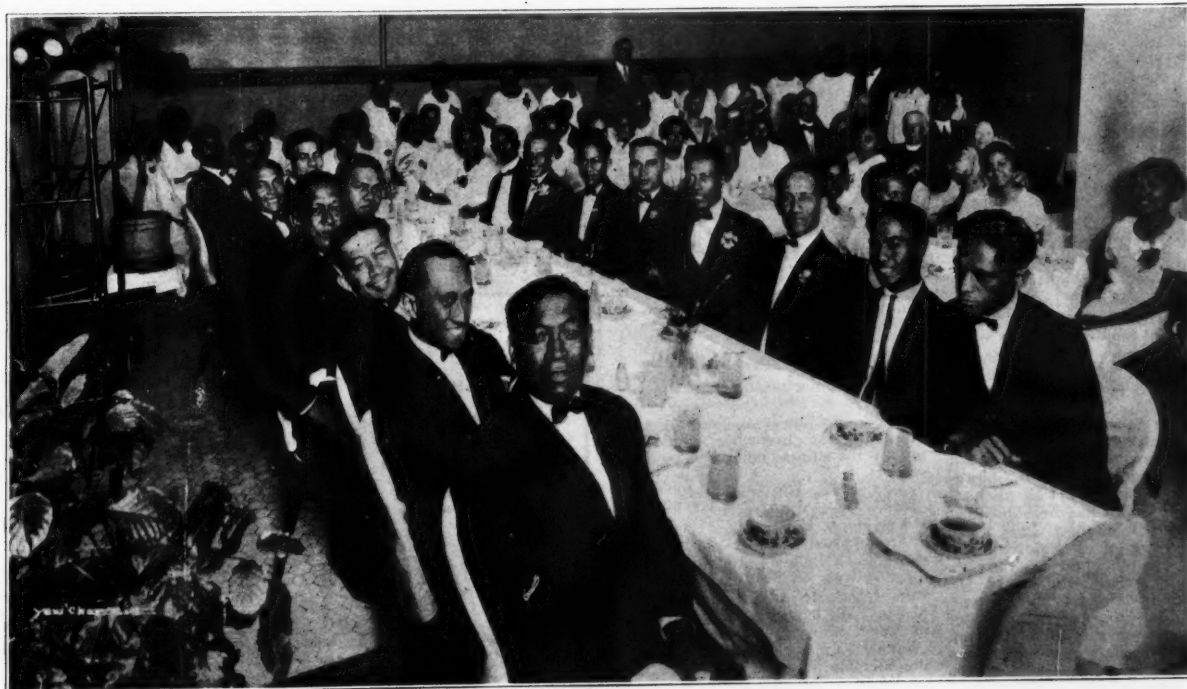
Choristers of St. Paul's, Brooklyn, Give Annual Program.

The annual recital of sacred and secular choral music by the choristers of St. Paul's Church, Brooklyn, was given under the direction of Ralph A. Harris, organist and choirmaster. April 23. The auditorium was crowded to capacity. The program was well chosen and the selections evidently appealed strongly to the taste of those present. The tone was excellent throughout; the sopranos were brilliant and clear, beautifully balanced by

the richness and depth of the men's voices. The a cappella selections were notable for their perfectly sustained pitch. In "Beautiful Saviour," arranged by Christiansen, and "Now Our Hymn Ascendeth," arranged by Dickinson, the melody, carried by the sopranos, was contrasted against a humming accompaniment by the rest of the choir. The device was used effectively also in the "Far Away" (Londonderry Air), arranged by Mansfield. "Fierce Was the Wild Billow," by Noble, and "Bless the Lord, O My Soul," by Ippolitoff-Ivanoff, were given with dramatic feeling and variety of tone color. An unusual number on the program was "The Seven Ages of

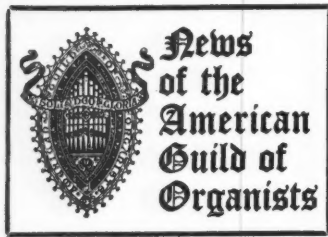
Man as Portrayed in a Church Choir." The parody cleverly showed the steps in the development of the voice from the raw school-boy to the finished soloist. Each step was illustrated by a group of choristers. Another interesting feature was the accompaniment played on the piano by boy choristers.

Pupils of George H. Fairclough in the department of music at the University of Minnesota were presented in two recitals, on the afternoons of May 28 and June 1, in the university music hall. Twenty-three performers took part in the two programs, showing the extent of the work being done by Mr. Fairclough.



A "Counterfeit Presentment" of the Native Choir of the old historic Hawaiian Kawaiahao Church of Honolulu in celebration of the consummation of a contract with the Hillgreen-Lane Organ Co., of Alliance, Ohio, for the building of a large 4-Manual and Echo Organ for their church auditorium.

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 Stires, D. D.

Pennsylvania Chapter.

At the annual meeting of the Pennsylvania chapter, held at the Estey studio, 1701 Walnut street, Philadelphia, May 27, Rollo Maitland improvised in a masterly manner on the organ in the studio. The theme was furnished by W. T. Timmings.

The officers elected were the holdovers from last year with the exception of Edward S. Barnes, who was elected a member of the executive committee, making the newly elected officers and members of the executive committee: Dean, Henry S. Fry; sub-dean, Rollo F. Maitland; secretary, James C. Warhurst; treasurer, William F. Paul; executive committee, Harry C. Banks, Jr., Edward S. Barnes, James H. Lord, Frederick Maxson, Newell Robinson, Frederick S. Smith, Edward R. Tourison, Jr., Dr. John McE. Ward and George A. A. West.

A lively discussion followed, which included the aims and objects of the Guild; the examinations and how best to prepare for them, and an impassioned talk by Ralph Kinder, who took for his theme the abnormally small salaries paid to some church organists and vigorously opposed the giving of free recitals. The outcome of the talk was the formation of a committee consisting of Messrs. Kinder, Robinson, Banks, Tourison and Timmings to suggest ways and means to carry out the ideas suggested by Mr. Kinder. A splendid talk was given by the Rev. Mr. Harvey, pastor of the Church of the New Jerusalem, whose subject, "Harmony Between Ministers, Organists and Congregations," was a most fitting one.

A committee consisting of Messrs. Warhurst, Robinson and Tourison was appointed to arrange for services during the coming year.

Wisconsin Chapter.

The Wisconsin chapter has had a successful year. Monthly Guild services have been held in churches of all denominations, including an interesting Jewish service. At the monthly dinners in different hotels the business of the Guild is transacted and helpful talks are given, members discussing their work and problems freely. An outstanding event of our year was a recital by Arthur Dunham of Chicago at the Washington High School, where a fine organ has been installed and where Fred Smith, a Guild member, has charge of the music. The recital was complimentary to the public and high school students. Mr. Dunham, an artist of the highest type, gave an interesting and instructive program, playing several new compositions. The affair was such a success that the chapter hopes to have a recital by a prominent organist every year, thus bringing the organ before the public so as to create an interest in the instrument. After Mr. Dunham's recital a dinner and reception was tendered him at the Elks' Club. Many of his old friends renewed acquaintance and enjoyed an hour with their old teacher.

The last event of the year was the recital of Clarence Eddy at the United Presbyterian Church, West Allis, where a Reuter organ was dedicated. After the recital the Guild sponsored

a reception, with several of Mr. Eddy's pupils on the receiving committee.

Monthly church programs have been of the highest order under the direction of Harold Sanford, chairman of the program committee.

Much of the success of the activities of the past two years has been due to the dean, Mrs. Rees Powell.

Officers for the last two years have been:

Dean—Mrs. Rees Powell.
 Sub-dean—Mrs. Winogene Kirchner.
 Registrar—Mrs. Whelan.
 Recording Secretary—Mrs. H. C. Henderson.

Treasurer—Mrs. Eva Wright.

The following officers will take up the work for the next year:

Dean—W. Meyers.
 Sub-dean—Mrs. Winogene Kirchner.
 Registrar—Mrs. Whelan.
 Recording Secretary—Mrs. Fred Wergin.
 Treasurer—Mrs. Eva Wright.

Southern Ohio.

The Southern Ohio chapter held its annual meeting in Cincinnati June 8. The meeting was in honor of the visit of Warden Frank Sealy. Officers for the coming year are: Dean, Pryor Symons; sub-dean, Lillian Arkell Rixford; secretary, Beulah Davis; treasurer, Robert Alter, and registrar, Mary Penn Smith. On the executive committee are Sidney C. Durst, J. Warren Ritchey, Octavia Stephenson, John Youakley, Parvin Titus, Charles Young and E. Boyd Jordan.

Texas Chapter Convention.

More than forty organists attended the second annual convention of the Texas chapter at the East Dallas Christian Church, Dallas, Tex., May 19.

The morning session opened with an invocation by Dean R. S. Chalmers. Mrs. J. L. Price of Dallas, dean of the chapter, delivered the greetings. Mrs. Earle D. Behrends, president of the Dallas Federation of Music Clubs, gave the address of welcome and Mrs. V. N. Fulton of Cleburne responded.

The following papers were read: "Planning Church Recital Programs," by Mrs. Edward Mangum of Greenville, and "Conducting Mixed Choirs," by W. J. Marsh of Fort Worth. A round-table discussion, led by Miss Grace Switzer, was held on "Do Congregations Want a Better Music Program?" Carl Wiesemann gave a short program. Business occupied the remainder of the morning.

After luncheon at the church, a series of organ recitals were given. Clara Dargan played at the Christian Science Church, Grace Switzer at Christ's Church in Oak Cliff, Mrs. Clarence Hamilton at the Central Congregational Church, Kit Carson at McFarlin Auditorium, and Mrs. J. M. Sewell at the Ross Avenue Baptist Church.

The convention closed with a reception at the home of Mrs. A. L. Knauer in the evening.

West Tennessee.

At the regular meeting and luncheon of the West Tennessee chapter, held June 2 at Lowenstein's restaurant, Memphis, the following applications for membership as colleagues were received:

Mrs. Eleroy J. Connable.
 Miss Olivia Longinatti.
 Eugene A. Roper.

An interesting paper on "The Advantages of Pianists Studying the Pipe Organ" was read by Patrick O'Sullivan of the Memphis Conservatory of Music. Much interest is being shown in recent meetings of the chapter, as evidenced by the record attendance at this meeting.

ADOLPH STEUTERMAN,
 F. A. G. O.,
 Dean.

Michigan Chapter.

At the annual meeting of the Michigan chapter, the dean, Charles Frederic Morse, and the officers associated with him last year were unanimously elected to serve another term. The meeting was held in the church house of the First Congregational Church, Detroit, and was well attended. Special attention was paid to Miss Ade-

laide M. Lee, member of the Michigan chapter, who was the winner of the Estey Fontainebleau prize this year. Miss Lee received her training from Dr. Edward B. Manville and John Edwards of the Michigan chapter. She will be heard in public recital under Guild auspices on her return from France in the fall.

The past year has been marked by varied activities. Five meetings were held, two of which were public. The public meetings were interesting and had appreciative audiences. Plans for next year include additional public meetings and recitals.

Central Ohio Chapter.

Central Ohio chapter, A. G. O., had its annual election of officers in May. The following were elected:

Dean—E. G. Mead, F. A. G. O., Granville.

Sub-dean—Frederick C. Mayer, A. A. G. O., Columbus.

Secretary—Mrs. H. P. Legg.

Treasurer—Mrs. E. G. Alcorn.

Registrar—Miss Bertha Brent.

Librarian—Miss Birdie Lindsey.

Auditors—Mrs. Leila Brown Glenn and Mrs. W. E. Kershner.

Executive Committee—Miss Katherine Gleason, Mrs. Mildred Roberts Burch and Miss Clara Michel.

Western Pennsylvania.

The annual election of the chapter was held following a dinner at the Ruskin. The following were elected:

Dean—Arthur B. Jennings, Jr., A. A. G. O.

Sub-dean—Dr. Caspar P. Koch.

Secretary—James Philip Johnston, F. A. G. O.

Treasurer—Miss Harriet C. Dally.

Executive Committee—To serve until 1927, Mrs. Esther Prugh Wright; to serve until 1929, Daniel R. Philippi, Harold E. Schuneman and William H. Oetting.

Lehigh Valley Chapter.

The Lehigh Valley chapter held a service Sunday afternoon, May 2, in Trinity Episcopal Church, Bethlehem, Pa., of which the Rev. Elwood Haines is rector. The choir of Trinity Church, of which Miss Rebecca Buss is the organist, sang the choral evensong responses by Smolenski, the Magnificat and Nunc Dimittis by Hodges; "Now the Day Is Over," unaccompanied; "O Be Joyful in the Lord," by Cesar Franck, and the anthem, "O Light Divine," by Kastalsky, also unaccompanied. D. G. Knauss, organist at St. Luke's Lutheran Church, Allentown, played as a prelude the "Invocation," by Dubois, and Mrs. Lila M. Davis, organist of St. Luke's Episcopal Church, Phillipsburg, played "Sortie Festivo," by Boslet, as a postlude. The Rev. Mr. Haines gave a brief address on the "Place and Value of Music in the Church."

FINE TULSA CHURCH OPENED

Mrs. Hine Plays Three-Manual Austin in Trinity Episcopal.

The \$400,000 church edifice built by Trinity Episcopal parish, Tulsa, Okla., was opened in May. Concerning the musical program, when the three-manual Austin organ was dedicated, the following is taken from the bishop's page of the Oklahoma Churchman: "On Monday evening an organ recital was given by Mrs. Marie M. Hine, organist and choir director, and the oratorio 'Hymn of Praise,' by Mendelssohn, was sung by the choir of Trinity Church. Again words fail to express the beauty of this service; and again not only the members of Trinity, but the whole district may take pride in knowing that this choir belongs to Oklahoma. Too much credit and praise cannot be given to Mrs. Hine and the choir, and those who had the opportunity of listening to this beautiful music felt that a great joy and privilege had been theirs."

On May 26, in Trinity Church, Mrs. Hine lectured before the Wednesday Morning Musicales on "The Modern Organ," and played the following program: Toccata, Dubois; "In Springtime," Kinder; "In Summer," Stebbins; Prelude and Fugue in C minor, Bach; "Cristo Trionfante," Yon; "The Bells of St. Anne," Russell.

Kraft Marries Miss Simmelink.

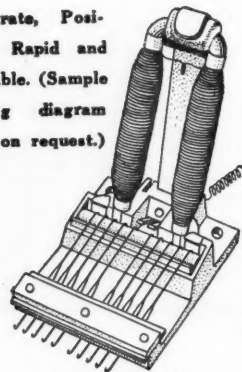
A marriage of interest to organists was that of Marie Simmelink to Edwin Arthur Kraft, which took place at Trinity Cathedral, Cleveland, May 17. The ceremony was performed by Dean Francis White and witnessed only by relatives and close friends of the couple. Miss Simmelink is one of Cleveland's leading singers. She has sung with the Cleveland Orchestra and given many recitals in and about the city. Mr. Kraft is the organist at Trinity Cathedral and one of the leading organists of the country. After a motor trip through the East, during which Mr. Kraft played at the Sesquicentennial fair at Philadelphia, the couple will make their home in Cleveland.

Dr. Carl Off for Europe.

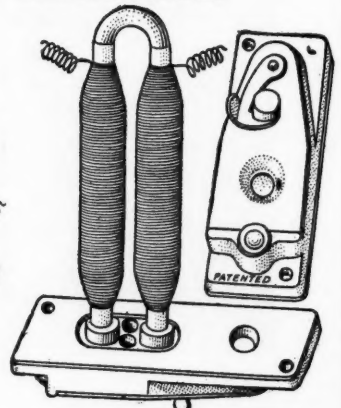
Dr. William C. Carl sailed on the France June 26 for Paris to visit Joseph Bonnet and the Guilmands. While abroad Dr. Carl will study methods now in use in Europe and return with the latest novelties for his concert work next season and for the Guilmand Organ School. Several weeks will be spent in Switzerland, where a complete rest will be enjoyed. During his absence from the First Presbyterian Church, Willard Irving Nevins, George William Volkel, Sumner A. Jackson and Helen Reichard will officiate at the organ.

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First Methodist Church Awards Contract for Instrument—Sound Will Be Carried from Edifice to Roof Garden.

The First M. E. Church South at West Palm Beach, Fla., has awarded the contract to Henry Pilcher's Sons for a four-manual organ to be placed in the new building which will be completed next fall. The main divisions of the organ will be placed immediately behind the choir, the echo to be placed above the ceiling over the rear balcony.

An unusual feature will be tone tunnels which will carry the sound to the roof garden from the organ chamber. Independent expression shutters to govern this tone may be opened or closed by the organist.

It is said this will be the largest church organ in the state. Following is the specification:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 85 pipes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Third Open Diapason, 8 ft., 73 notes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Melodia, 8 ft., 73 pipes.
7. Erzähler, 8 ft., 73 pipes.
8. Viola d'Gamba, 8 ft., 73 pipes.
9. Octave, 4 ft., 73 pipes.
- *10. Flute Harmonic, 4 ft., 73 notes.
11. Nazard, 2 3/4 ft., 61 pipes.
12. Super Octave, 2 ft., 61 pipes.
13. Tierce, 1 3/5 ft., 61 pipes.
14. Trumpet, 8 ft., 73 pipes.
15. Tuba Sonora, 8 ft., 73 pipes.
16. Harp, 49 notes.
17. Chimes, 25 notes.

*Interchangeable with Swell organ. Numbers 1, 2, 3 and 4 will be outside the swell-box.

SWELL ORGAN.

18. Bourdon, 16 ft., 85 pipes.
19. Diapason Phanon, 8 ft., 73 pipes.
20. Claribel Flute, 8 ft., 73 pipes.
21. Flauto Amabile, 8 ft., 73 pipes.
22. Tibia Clausa, 8 ft., 73 pipes.
23. Viole d'Orchestre, 8 ft., 73 pipes.
24. Sallicional, 8 ft., 73 pipes.
25. Voix Celeste, 8 ft., 61 pipes.
26. Aeoline, 8 ft., 73 pipes.
27. Flute Harmonic, 4 ft., 73 pipes.
28. Cornet, 3 ranks, 2 3/4 ft., 219 pipes.
29. Flautina, 2 ft., 61 pipes.
30. Contra Fagotto, 16 ft., 85 pipes.
31. Cornopean, 8 ft., 85 pipes.
32. Oboe, 8 ft., 73 notes.
33. Vox Humana, 8 ft., 73 pipes.
34. Clarion, 4 ft., 73 notes.

CHOIR ORGAN.

35. Contra Viola, 16 ft., 97 pipes.
36. English Diapason, 8 ft., 73 pipes.
37. Concert Flute, 8 ft., 73 pipes.
38. Viol d'Amour, 8 ft., 73 pipes.
39. Spitz Flöte, 8 ft., 73 pipes.
40. Flute Celeste, 8 ft., 61 pipes.
41. Viola, 8 ft., 73 notes.
42. Dulciana, 8 ft., 73 pipes.
43. Dolce Celeste, 8 ft., 61 pipes.
44. Wald Flöte, 4 ft., 73 pipes.
45. Violina, 4 ft., 73 notes.
46. Piccolo Harmonic, 2 ft., 61 pipes.
47. Clarinet, 8 ft., 73 pipes.
48. English Horn, 8 ft., 73 pipes.
49. Harp, 49 bars.

ECHO ORGAN.

50. Echo Flute, 8 ft., 61 pipes.
51. Viole Aetheria, 8 ft., 73 pipes.
52. Vox Angelica, 8 ft., 49 pipes.
53. Unda Maris, 2 ranks, 8 ft., 110 pipes.
54. Chimney Flute, 4 ft., 61 pipes.
55. Violin, 4 ft., 61 notes.
56. Orchestral Oboe, 8 ft., 61 pipes.
57. French Horn, 8 ft., 61 pipes.
58. Vox Humana, 8 ft., 61 pipes.
59. Echo Gedeckt, 16 ft., 32 pipes.
60. Chimes, 25 bells.

PEDAL ORGAN.

61. Resultant, 32 ft., 32 notes.
62. Pedal Open Diapason (wood), 16 ft., 44 pipes.
63. Open Diapason, 16 ft., 32 notes.
64. Pedal Bourdon, 16 ft., 32 pipes.
65. Lieblich Gedeckt, 16 ft., 32 notes.
66. Violone, 16 ft., 32 notes.
67. Echo Gedeckt, 16 ft., 32 notes.
68. Octave Bass, 8 ft., 32 notes.
69. Still Gedeckt, 8 ft., 32 notes.
70. Cello, 8 ft., 32 notes.
71. Contra Fagotto, 16 ft., 32 notes.
72. Tuba Profunda, 16 ft., 32 pipes.
73. Trumpet, 8 ft., 32 notes.
74. Tuba Sonora, 8 ft., 32 notes.

The mechanical appointments of the organ will include twenty-nine couplers, twenty-five combination pistons and nine pedal movements.

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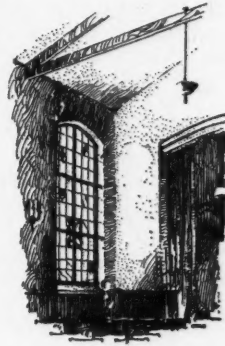
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**Harold V. Milligan Composes the
Processional March in Honor of
Dr. Carl—Medal Is Awarded
to Frank L. Sealy.**

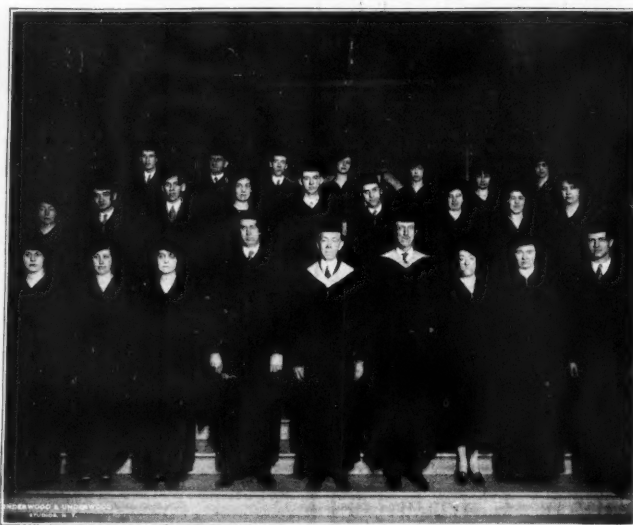
By RALPH A. HARRIS.

The twenty-fifth annual commencement exercises of the Guilmant Organ School were held in the First Presbyterian Church, New York City, on the evening of May 25, under the direction of the founder, Dr. William C. Carl. Many graduates of the school were present and marched in procession, occupying front pews in the church. A large audience greeted the performers.

Harold Vincent Milligan, of the class of 1909, organist and choirmaster of the Park Avenue Baptist Church and a pioneer in research work in the history of American music, played the processional march, a "Song of Victory" composed by himself and dedicated to Dr. Carl. The invocation was by the Rev. George Alexander, pastor of the First Presbyterian Church, of which Dr. Carl has been organist and choirmaster for over thirty years.

The recital which followed was creditable to both students and teachers; each number showed the precision and care for accurate note values characteristic of the Guilmant School graduates. The Bach Toccata and Fugue in D minor was played by Carolyn Louise Hemmrich; Cesar Franck's "Piece Heroique" by Robert Walker Morse; the Allegro from Handel's Tenth Concerto (with pedal cadenza by Alexander Guilmant), was played by Helen C. Richards; Florence Mae Ross gave a delightful performance of the "Variations de Concert" by Bonnet, with a beautiful variety of registration, and showed excellent technique in the pedal cadenza; the Largo and Allegro from the First Symphony by Guilmant were played by Walter J. Kidd. These students have completed

FACULTY AND CLASS OF 1926 AT GUILMANT SCHOOL.



their two years' course leading to a diploma.

Two other students, having done additional work covering a third year, also were heard on this program. Daisy M. Herrington played the Allegro from the Sixth Symphony of Widor. George William Volkel was heard in the Bach Passacaglia in C minor, which he played with excellent style, accurately, nicely phrased, all voices carefully articulated, and appropriately registered.

At the close of the program of organ solos Miss Grace Kerns, soprano soloist of the First Presbyterian Church, sang Handel's "Let the Bright Seraphim" in a somewhat free style, but with beautiful interpretation.

Words of welcome were expressed by Dr. Carl, who also told briefly of the founding of the school twenty-

seven years ago, it being the outcome of a conversation between himself and Dr. Duffield in a London hotel. Dr. Carl expressed his thanks to the members of the faculty and to the great benefactor of the school, Philip Berolzheimer, who has made possible the free scholarships, the gold medals, as well as many free concert tickets to deserving students.

Mr. Berolzheimer, a graduate of the school, spoke briefly of his intimate connection with it, and said he hoped that Dr. Carl would be spared for many more years of usefulness. Dr. Alexander addressed the graduates, praising them not only for their exhibition of proficiency, but for their choice of so noble a profession. He said: "You have chosen a profession which tends to reflect the soul, and anything which tends to reflect the

soul helps our appreciation of life." Greetings from the City of New York were tendered by Willis Holly, who spoke of his appreciation of the many recitals he had heard played by Dr. Carl years ago. A cable from Joseph Bonnet was read by Dr. Carl: "Bravo! My heart will be with you."

Frank L. Sealy, warden of the American Guild of Organists and the first organ teacher of William C. Carl at Bloomfield, N. J., (how many years ago we do not know) was decorated with the "William C. Carl Gold Medal." Dr. Carl says he owes much of his success to Mr. Sealy, who was responsible for his first appointment as an organist. Mr. Sealy responded appropriately and rehearsed some of the early history of Dr. Carl, characterizing him as "a devil of a worker," and, said Mr. Sealy, "he hasn't changed. The graduates of this school have been a tremendous contribution to the musical world."

Dr. Carl mentioned the name of Gertrude Elizabeth MacKellar, a graduate of the school, who was the first woman admitted to academic membership in the American Guild of Organists. He also introduced Miss Grace Leeds Darnell, another graduate, who was the second woman admitted to the Guild as a fellow.

It was announced that Mr. Berolzheimer would again offer the four free scholarships to worthy students at the beginning of next season.

The faculty at the Guilmant School for next year remains the same, with the addition of Chalmers Clifton, conductor of the American Orchestral Society, who will give lecture-talks on the orchestra. Each week of the series the illustrations will be played by soloists from the orchestra who will demonstrate the various instruments used. Warren R. Hedden will resume his place on the faculty after an absence from New York of a year and returns in greatly improved health. The summer classes under Willard Irving Nevins are progressing well and many students are taking advantage of the course. The new catalogue for 1926-27 has just been issued.

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**When Rich Men Put Organs
in Their Homes Shall Or-
ganists Hesitate to Take
the Job of Playing Them?**

By "De PROFUNDIS"
From The Musician for June

Somebody wants to know what this epidemic of organs in rich men's homes is going to do to the trade of being an organist. Next to a yacht, a pipe organ in one's home is the epitome of opulence, whatever that may mean.

Playing is another matter, but machinery can do most anything these days, including the steering of a boat, so if you want to satisfy yourself with staying in the traffic channel you can buy a library of polka-dot peek-a-boo rolls and play your organ at will.

How many jobs will be created for organists and how good they are depends more probably on what one considers a good job. The man who runs a boat has to have his captain and his steward and all that, and the organ will have to have its organist if it is to fall into the same class as the automobile that is equipped with a chauffeur as compared to one without. But just as the musician thinks he has graduated from the rank of personal servility, such as Haydn, for example, was contented to enjoy, here comes this new scheme for resubjugation.

Of course, it is only a matter of deluding one's self, for the president of a great corporation is just as much of a servant as is his own valet; the only real difference is in the plurality of masters; one a sort of body servant, the other a servant of the body-politic. Then the valet has the master's wife, and sometimes his family, to add to his problems—which shows that mere plurality is no virtue in the matter of masters.

If you serve a church for two decades for a small salary and the chairman of the music committee is changed in favor of "new blood" and he thinks a change of organist would tend to justify his appointment, you find yourself out in the cold, and suddenly realize that where you thought you were serving a church you were in reality but the puppet of an individual. The church does not rise en masse to clamor for your return; churches never do. You've been serving God cheap—but in the end it appears that the devil hires and fires you. At least that's what it looks like on this day of rude awakening.

Personal service, I guess, is a matter of your attitude to the kind of work you have to do. The colored fellow who was Peary's body-servant on his trip to the North Pole certainly brought to his job the attitude of devotion which ennobled the task, and he was endowed with many of the attributes of a gentleman so often lacking in many who lay claim to the classification—notwithstanding the color of his skin.

There are a lot of servile chaps holding jobs at so-considered respectable tasks who are doing it solely as a means of sustenance. They do not bring to their tasks any appreciable degree of enthusiasm, nor do they find pleasure in any part of their duties other than the indorsing of their pay check. If that isn't being a servant—a slave—then what is it? * * *

There are only three ways in which you can measure the desirability of a job—your pleasure in the kind of work you have to do; the way the boss treats you, and the money you get, or what you get with the money. If you like playing an organ, there is one source of pleasure in life, one medium of self-expression, which only one person in the world can deprive you of, and that is yourself, if you allow other grievances, imaginary or otherwise, to poison your heart against life in general and everything in particular.

If the boss is a bad boss, he is just as bad in a home as in an office; don't work for him. If too many bosses are

bad there comes a time when it is a matter of them all being out of step but you; in which case you need a mirror or an alienist, and deserve all you get and more.

An organist's talent is not so God-given that he is excused from obedience to the same God-given laws that control the rest of God's creatures. A gentleman is still one who does the thing he ought to do, when otherwise he could not be compelled to do it. Yet there is a supply of bosses always in the offing who have a way of making it very uncomfortable for the man who thinks he is a law to himself, whether he be an organist or a mere railway president.

Naturally you want a big income; do you? I'm not so sure of it. The man with a big income earns it by a variety and degree of self-denial that would stagger the average onlooker—if he looked inside. Right off-hand, one can tell you this—if you want a big income, quit the organ, quit doing what you want to do, and do some of the things the world wants done, that it shows it wants done in the price it pays to the man who will do them. You can get any job you want, if you want it enough to give up everything else and go after it and stick to the going until you get it.

If you want to cling to the organ and want to get the best pay possible at it, then no doubt the rich man's home organ offers one of the best fields one could ask for—if you will take it seriously enough to want to make good at it.

But organ playing is like any other manufactured product—it must be sold. Salesmanship is in the last analysis a matter of service. Your product must be made to achieve the result which impelled the buyer to buy. If it is a matter of pleasing his tastes, of educating them at whatever rate he wishes them to be educated, of entertaining his friends, then you must be prepared to please, to educate, to entertain—as the case may be. But that means to translate your thought into a language that an ordinarily well educated sane citizen can understand. It also means that you must have personal qualifications that will not be repellent; perhaps modesty, becoming even in a gentleman; perhaps conversational powers, on subjects other than yourself; perhaps punctiliousness in punctuality. * * *

There is only one objection I know of to being a private organist, and that is that it is too peaceful and sheltered a life. Even for a composer, who most of all deserves it, it is apt to result in too much peaceful Haydn-esque music. Strength comes from struggle. May the good Lord spare me from a life free from struggle!

Alfred King, the oldest fellow of the Royal College of Organists, died April 26 at Brighton, England, at the age of 86 years. Mr. King was a well-known musician and founded the Brighton School of Music, of which he was a director at the time of his death. He held a number of prominent organ posts from the time he was 18.

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Problem of the Small Church Organ

By JAMES W. BLEECKER, A. A. G. O.

[This is the sixth of a series of articles written for the American Guild of Organists.]

We might almost say the smaller the organ the greater the problem, because it becomes increasingly difficult to draw the line between what is indispensable and what seems to be desirable. To decide this we must study carefully what is required of the particular organ in question. In order that we may get the right perspective it will be well to see, first of all, what is required of each class of organs, such as those built for auditoriums, theaters, homes and churches.

The great difference in the atmosphere of these places precludes the possibility that an instrument that is fully satisfactory in one of them could be equally satisfactory in another. An auditorium is generally used for many different purposes of widely divergent characteristics; consequently the organ here must combine the qualities of a church organ with qualities that will make it useful in playing all sorts of transcriptions, accompanying dramatic performances, illustrating lectures and giving recitals. In the theater organ volume may be sacrificed for solo stops and special effects. In the legitimate theater the organ will furnish mostly a background for the orchestra, but in the cinema, where it accompanies the pictures, its requirements are such that it can hardly be compared with the other kinds of organs. Here there is a demand for unusual effects, both comic and dramatic, as well as those that are purely imitative. The atmosphere of the home is intimate and cultural. For these reasons the residence organ must contain the greatest number of solo stops, in whose favor may be sacrificed the heavier ones necessary in an organ built for a larger space.

In the organ planned for a church where the most is to be obtained from a small space and limited funds, we will try to see what are the minimum requirements. The tone must be ample to lead the combined choir and congregation in singing. It must, above all, be dignified, as there is no necessity for any unusual effects. As it will also be used to accompany soloists, there must be a few soft stops at least. This should give the necessary range of power. In emotion it should be able to encompass Good Friday and Easter Sunday. This is more difficult.

We will now try to see just how this may be accomplished with the simplest possible means. The stops must be selected on the ground that they are indispensable to the requirements as stated and not on the ground that someone has heard a particular stop and, having liked it and remembering it, wishes it incorporated in the organ. We must ruthlessly reject all stops save those that are essential to the scheme. An organ cannot be built in the manner in which one gathers a bouquet of flowers. One must first settle in his mind the requirements of the organ, think out well just what will be demanded from it upon all occasions, and, having settled this, he must go about getting the desired result in the most direct and simple manner.

As the organ will have to lead a large body of people in singing as well as accompanying soloists, it must have a wide dynamic range. This calls for a few delicate stops and adequate diapasons. These when controlled and acted upon by swell-box and couplers will, with legitimate borrowings and augmentations, give a fairly wide range of power. In addition to the diapasons, a 16-foot bourdon on the swell will do much in adding weight. To balance this we should have a 4-foot octave and perhaps a mixture of two ranks, to give incisiveness to the full organ. Now that we have the backbone of our organ we may proceed to round it out with an 8-foot and a 4-foot flute, an 8-foot string and, if conditions permit, an 8-foot reed.

With the foregoing considerations in mind and also the fact that there are six classes of tone color (gedeckt tone, flute tone, diapason tone, clarinet tone, trumpet tone and gamba tone) we may say that a small church organ should have at least ten ranks of pipes in order that it may fulfill its functions in a tonally satisfactory manner. We will try to remember that in addition to the range of power, it should have as much as possible the six kinds of tone enumerated, in the order of their wearing qualities. Let us suppose that we select as our ten indispensable ranks of pipes the following:

1. Diapason, 61 notes, 8 ft. pitch. (Large scale for Great organ.)
2. Diapason, 61 notes, 8 ft. pitch. (Small scale for Swell organ.)
3. Flute, 73 notes, 16 ft. pitch. (Large scale for Great organ at 8 ft.)
4. Bourdon, 73 notes, 16 ft. pitch. (Small scale for Swell organ.)
5. Viol d'Orchestre, 61 notes, 8 ft. pitch. (For Swell organ.)
6. Viol Celeste, 61 notes, 8 ft. pitch. (For Swell organ.)
7. Harmonic Flute, 61 notes, 4 ft. pitch. (For Swell organ.)
8. Viol d'Amour, 61 notes, 8 ft. pitch. (For Great organ, very soft.)
9. Mixture (two ranks). (For Great organ.)
10. Tuba, 61 notes, 8 ft. pitch. (For Swell organ.)

According to perfectly legitimate methods, sanctioned by the best builders, these ten ranks of pipes may be combined and expanded as follows:

GREAT ORGAN.

Diapason, 8 ft., 73 notes.
Flute, 8 ft., 73 notes.
Octave, 4 ft. (from Gt. Diap.).
Viol d'Amour, 8 ft., 61 notes.
Mixture (two ranks).
Tuba, 8 ft. (from Swell).

SWELL ORGAN.

Diapason, 8 ft., 61 notes.
Harmonic Flute, 4 ft., 61 notes.
Viol d'Orchestre, 8 ft., 61 notes.
Viol Celeste, 8 ft., 61 notes.
Bourdon, 16 ft., 73 notes.
Gedeckt, 8 ft. (from Swell Bourdon).
Tuba, 8 ft., 61 notes (augmented down to 16 ft., 73 notes, room permitting).

PEDAL ORGAN.

Diapason, 16 ft. (from Great Flute).
Bourdon, 16 ft. (from Swell).
Octave, 8 ft. (from Pedal Diap.).
Gedeckt, 8 ft. (from Swell Bourdon).
Cello, 8 ft. (from Swell Viol).
Quint, 10 ft. (from Pedal Diap.).
Trombone, 16 ft. (from Swell Tuba, room permitting).

This may seem an unduly large pedal department, but it must be remembered that all but one octave of the 16-foot diapason and the thirty notes of the bourdon are obtained by borrowing, which means that no more room is used than would have been necessary for the diapason and bourdon alone. By this means we have greatly increased the flexibility and expressiveness of our pedal. Much of the same power could have been obtained by the various couplers in use, but not the same balance and quality.

Mechanicals and couplers would be as follows: Swell to great, swell to pedal, great to pedal (reversible), swell to swell, 4 feet, swell to swell, 16 feet, great to great, 4 feet, great to great, 16 feet, swell pedal, crescendo pedal, great to pedal (reversible), pistons, tremolo.

Last but not least comes the organ chamber. The builder should not be asked to do the impossible. Adequate room should be provided. The shape is better shallow and wide rather than deep and narrow. Corners and obstructions should also be avoided. The console should be midway between the choir and the organ, in order that the tone may be balanced by the organist. Show pipes should be spaced as wide apart as possible and cut away in the back so as to offer less obstruction to the tone.

Mrs. Ross at Laurel, Miss.

Mrs. Helen Ross, the Chicago organist, has been engaged to play for the summer months at the First Presbyterian Church of Laurel, Miss. She left Chicago June 8 to take up her work in this new field, where she presides over a large Austin organ installed last winter. Mrs. Ross studied with Bonnet in Paris last season.

The Masonic Temple at Forest Park, Ill., a suburb of Chicago, has awarded a contract for an organ to be built by the Geneva Organ Company. The instrument, of twenty-one stops, is to be installed late in August.

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By WILLIAM LESTER.

Fantaisie Romantique (Overture in C minor), by Hugh Blair; Intermezzo in D flat, by H. Crackel; Aria in G, by Tartini, arranged for organ by J. Stuart Archer; published by W. Paxton & Co., London.

Genuine organ music of importance has not been overly plentiful this season, at least so far as this reviewer's survey goes. If the American (or, for that matter, the foreign) publisher is releasing organ numbers of big scope and significant importance, it must be in secrecy and solitude, for I have found small trace of them. Some of the recent numbers in the Schirmer Transcription Series were of impressive caliber, as were several inclusions in Gray's Quarterly; a few separate pieces from Ditson and Schmidt also loom up in perspective, as does Weiss' Sonata of two months back. Otherwise, memory lists only a meager list of service numbers and small sketches—more's the pity!

Of interest are the three pieces listed above, for recital or church use. The Blair title is a vigorous characteristic essay of big frame and much musical vitality. Opening with a virile theme in the full pedal, reinforced by the left hand and punctuated by full chords, the martial three-four first theme (grave) is transformed into a lively principal motive of considerable rhythmic variety and verve. After a well-contrasted episode for softer stops (largo) a return is made to the allegro theme, building up to an impressive climax for a close. A well-knit work of well-sustained musical interest, offering fine opportunity for contrasted registration, technically brilliant, with genuine organ writing.

Of more simple texture is the Crackel piece. A pleasing melody for oboe against choir strings is later amplified by a counter-theme thumbed on the great flute. Some neat canonical imitation serves as the middle section, followed by a reprise of the first material in somewhat different form. Not greatly inspired music, nor of vivid originality, but of service value for all of that.

The Tartini transcription is a masterpiece of old-fashioned suave melody, reset and refurbished in capable style by an expert arranger. On an organ with good solo reeds it cannot fail to make a strong impression.

In Alabama ("Soon I'm Goin' Home"), by William Lester, published by J. Fischer & Bro., New York.

This is an organ version of an original composition which has achieved such popularity since its initial issue as a choral number last May as to warrant its publication in many different forms. Originally it was one of a

set of three negro spirituals for unaccompanied chorus of mixed voices. Its success in that form led to the issuance of versions for women's voices, male voices, later as a solo song; now it is arranged for organ and dedicated to John Winter Thompson. Technically it is quite easy, and offers opportunity for colorful registration.

Six Short and Easy Pieces for Organ, by J. Stuart Archer; published by W. Paxton & Co., London.

This set of organ numbers will prove of value for service use. As suggested in the title, no great technical proficiency is demanded, the lengths are moderate, and ample opportunity for coloring is given. The six titles are as follows: Voluntary, Andante, Minuet, Preludio e Fughetta, Improvisation, Sortie. The rarefied field of organ teaching material should welcome this new accession.

Evensong, by Bertha Louise Tamblin; "Thou Art My God," by Allene K. Bixby; "Thy Hand Shall Lead Me," by R. M. Stults; published by Lorenz Publishing Company, Dayton.

Three simple sacred solos, of the type specialized in by this company. The vocal lines are singable and melodious, the accompaniments easy and modest. The Bixby song is the most ambitious and the best musically. All are issued in three keys.

"How Sleep the Brave," by Cyril Jenkins; published by W. Paxton & Co., London.

This part-song for mixed voices (with ad lib. accompaniment) will prove useful for Memorial or Armistice Day programs. The part-writing is deft and smooth and the music is dignified and melodious. Most of the work is for four-part chorus, but occasional passages are for eight separate parts. The music reaches a sonorous climax and then recedes to a vanishing close.

Annual Butte Choir Festival.

On Sunday evening, May 30, the choir of Grace M. E. Church, Butte, Mont., gave a successful festival, closing the best year in the history of the church. Aside from making every Sunday evening a special musical event, through the year, the choir gave eighteen choral festivals and two week-night concerts. To accomplish this on one rehearsal each week is a record not often attained. Edward C. Hall, choirmaster and organist of the church, played the following program at this event: "Solitude," G. B. Nevin; "Litany," Schubert; "Tenting Tonight," Lemare; "Songs of the Allies" (Fantasia), Ashmall; "Marche Fanfare," Gounod.

Edwin Stanley Seder will be the performer of the "great artist" series of organ recitals to be radiated by WAHG from the Skinner studio, New York, July 9 from 8 to 9 o'clock. Fay Leone Faurote, who directs the series of recitals, will present a series of program notes concerning the works to be played by Mr. Seder.

Firmin Swinnen's Washington Auditorium Recital

The Washington Times, Jan. 22, 1926:

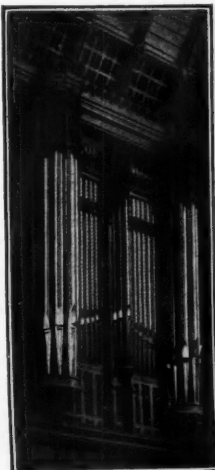
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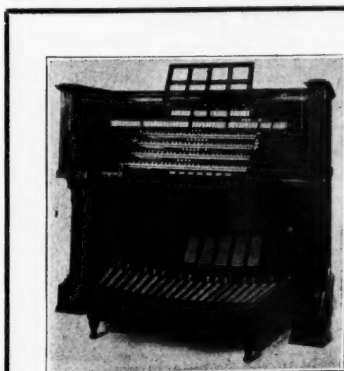
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Harmonic Synthesis, Seven Octaves and Other Modern Ideas

By C. SEIBERT LOSH

An Address Delivered at Lancaster, Pa., before
the Annual Meeting of the Pennsylvania N. A. O.

A year ago in Baltimore I found a bullfrog in a restaurant window tank singing his fine, deep note every minute or two in complete disregard of limiting circumstance. By reason of his melodious note he had already survived by six months at least a thousand non-singing bullfrogs. He is probably living yet if he still sings like that.

The lesson of that is simply this: The foundation of the organ as a musical instrument is tone and no builder can survive or succeed who forgets that for one minute. So all this discussion of novel tonal and mechanical methods must be predicated on the foundational fact that any organ, to be beautiful, must have lovely tonal quality built into the pipes. This is so obvious that it hardly needs repeating, but the subject matter of this discussion having to do with mechanical matters mainly, we do not want anyone to get the impression that we expect to get tonal results entirely by mechanical means. At the same time an organ, like a woman, may be beautiful, but dumb, and that is unfortunately largely the inertia of habit after a long period of mechanical limitation.

Probably the dumbest feature of our beautiful organs of this day are the dumb pipes in the pedal stops. Why should they be limited to occasional single notes when they are the most costly pipes in the organ? Mostly they are disused, and, except for the lower octave and a half, are dumb forever.

We propose and it has been our practice for some years to make these pedal pipes available for manual use. Until the last year this was limited to extending to sixteen-foot tone the eight-foot manual tone, but to realize the full benefits of this method the manual was extended to seven octaves and for the first time any music for any instrument or the orchestra can be played on the organ without transcription.

Intelligently designed, a seven-octave organ need cost no more than a five-octave organ of ordinary design and the same tonal forces. Let us assume a three-manual organ of common type which has independent material on the great and pedal. The cost of duplicating the pipes will fully outweigh the cost of the seven-octave construction, in which the pedal pipes are extended through the manual compass so that there is no duplication of the bass pipes.

One result of this method is a greatly increased number of pedal voices. Moreover, these voices, being the actual manual stops, form an exactly suited and balanced bass to the manual when that is desired. We recognize, of course, that often a distinct pedal tonality is required which is more available than on the ordinary pedal design by reason of the increased number of pedal voices.

Pedal keys were introduced to open pipe valves too large to yield to the force in the finger. Bach wrote his pedal solos not because he wanted the organist to play with his feet, but because he wanted the big tone obtainable only in that manner. A pedal solo these days is ridiculous unless the organ has big tone only on its pedal department. No man can possibly play the great, clumsy pedal keys with leather-shod feet with the same facility with which his fingers touch a lighter and more speedy manual key. A great deal of music should go at a pace quite impossible on pedal keys and with a precision and delicacy unattainable when they are employed. The organ has been greatly retarded in popularity by limiting the music to the pace possible with the pedal keys and in music it is exactly as in a caravan—the motion of the whole must

be adjusted to the pace of the slowest member. Anyone can play a manual scale clearly at three times the speed it can be done badly on the pedal keys.

We are not proposing to abandon the pedal keyboard. On the contrary, its true utility will become far more apparent when it is limited to its proper office. A great deal of music requires the independent voice of the pedal and by reason of its very clumsiness it introduces a new personality in the music, as though another player were performing with the hands, but with limited skill. In this connection I wish to register a protest against the way organists habitually mutilate the harmony of a chord by doubling it in the left hand and the antique rule that the left hand must not play the same notes carried by the pedal is in no small degree responsible for this harmonic abuse. It is just as incorrect to double the mediant in harmony as it is to play any other wrong note, and almost as poisonous to the musical effect. The fifth can be doubled sometimes and the octave always, as often as desired to either the bass or the treble, but never to the third or mediant of the chord under any circumstances.

Thus on the seven-octave keyboard the new melody coupler applied to the bass or to the treble comes to its true utility. This will often serve with complete satisfaction to provide suitable bass when the feet are occupied with the management of expression pedals and other controls and also in this way the melody can be brought out and the whole harmony cleared up in a manner infinitely finer than with the ordinary couplers, which increase volume, but do not make the music clearer.

Another method of providing a bass is found in the sostenuto pedal, by which the note struck in the lower octaves remains sounding until the next note struck releases it, providing thus a perfect legato bass. This, of course, is controlled with a pedal which enables the performer to drop the sustained note when no longer required.

Everyone who has learned to play the organ appreciates the difficulty in training the feet to synchronize to a reasonable extent with the fingers. No difficulty whatever is encountered in making the right hand synchronize with the left, but the motor-sensory impulses to the feet are an entirely different proposition and really successful pedaling is the result of years of practice. The general application of seven-octave practice with its suitable technique will greatly modify the pedal technique.

For almost as long as the organ has been known it has dealt with synthetic tone, not merely by the octaves, sub and super, commonly provided, but even in the most antique examples known to us it has dealt with mixtures, or harmonic reinforcement for increased power and brilliance of tone. As these instruments invariably stood in large uncarpeted stone halls the color of tone provided in the separate intervals of the mixtures was unimportant and received no attention. Consequently, when the organ came to be built in the more luxurious churches developed in America, with carpets and cushions, and more limited space, critical musicians began to object to mixtures and finally brought about their almost total elimination.

The dissonant effect of the old-time mixture is due to two factors—an unbalanced proportion in the separate intervals of the mixture and the typical bright diapason tone commonly employed, which gives the maximum power with the consumption of the least possible wind.

It is hard to appreciate to what extent the tonal design and voicing of the old-time organ was limited and formed by the mechanical requirements. When it is remembered that the direct force in the finger was necessary to open the pipe valve and that human power was necessary to inflate the bellows you will perceive how each builder was anxious to employ the lowest pressures possible in order that his instruments might have

a good reputation for their playing and blowing qualities. That meant that every pipe in the organ had to be voiced to consume the smallest amount of wind and yet produce the maximum volume, so that special qualities of tone were not common. The great variety of tone possible in the modern organ is due entirely to the increase in wind pressure and the ability to wind the pipes freely with higher cut-up and more liberal scale. So in these old mixtures which provided many pipes the diapason scales were used with a low cut-up requiring little wind to produce loud tone. This sharp tone has so many prominent harmonics of its own that it cannot be absorbed in the natural harmonics of the pipes which it is intended to re-enforce or modify. Also in many cases the old mixtures had a rank of the seventeenth or the mediant in the chord so powerful that it stuck out like a sore thumb, and other intervals similarly misproportioned. The secret of modern harmonic synthesis is to select from the solo stops of the organ those which have trebles of the purest tone quality, free from harmonics, of large scale, moderate strength and properly proportioned to their interval, so that they are fully absorbed in any of the 8-foot tone even of much less strength.

This provides a new family of tone in the organ, not intended to substitute for the reeds, although they can often do that acceptably, but to provide a whole new family of beautiful voices synthesized from the pipes already provided in the organ for ordinary purposes. It is offered not as a substitute for anything already in the instrument, but it is offered from the material already in the instrument to give a far greater tonal range and a considerable increase in the power of the organ. The new rule which everyone interested in the organ must learn is this: That the volume and character of the organ does not depend on the number of pipes or the number of stops in it, but it depends

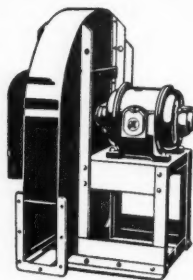
upon the numbers of pipes which speak to the key and the quality and proportion of those pipes.

The average man does not realize the extent to which science has brought the synthesis of all matters pertaining to the senses. Most people are aware of the synthesis of color by which many shades are developed from the prime colors. Comparatively few are aware of the wide range of synthetic flavors which in many cases are superior to the original. Practically all new flavors are synthesized. The new synthetic silks are to the touch and for practical purposes equal and superior to the silk from the silkworm. Synthetic perfumes have practically displaced all original odors. And now the development of synthetic tone completes the scientific conquest of all the enjoyments of the five senses.

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John G. Seely, organist and choir-master of Trinity Episcopal Church at Toledo, Ohio, returned home by way of Chicago late in June from a visit in the West, in the course of which he gave a series of daily recitals for a week at St. Matthew's Cathedral, Laramie, Wyo., on a new Skinner organ, in connection with a summer school for church workers.



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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., June 21.—The opening of the Sesquicentennial exhibition on June 1 was celebrated, in the organistic world, with a recital on the huge Austin organ of 200 stops in the auditorium by Edwin Arthur Kraft of Cleveland, who played in his usual artistic and brilliant manner. The programs for his three recitals were:

June 1—"Marche Triomphale," Hollins; Minuet, Mozart; Toccata, Bartlett; Caprice ("The Brook"), Dethier; Nocturne, Dethier; Overture to "Tannhäuser," Wagner; "Liebestod," from "Tristan and Isolde." Wagner; "Evening Star" from "Tannhäuser," Wagner; "Ride of the Valkyries," Wagner.

June 2—Concert Overture in C minor, Hollins; Minuet, Boccherini; "En Mer," Holmes; Toccata, H. A. Matthews; Serenade, Rachmaninoff; Rhapsody, Cole; Valsette, Anthony; "Ave Maria," Schubert; Finale from First Symphony, Verne.

June 3—Allegro from Organ Symphony, Maquaire; Melodie, Tschalkowsky; Allegro Appassionato from Fifth Sonata, Guilmant; Largo, Handel; Fugue in D major, Guilmant; Londonderry Air, arranged by Sanders; Caprice, Archer; "Song of India," Rimsky-Korsakoff; "Marche Triomphale," Hägg.

The honor of the first recital went to Henry S. Fry, chairman of the organ committee, who played, informally, at the opening day ceremonies.

The choirs of St. James' and St. Clement's united on Sunday evening, June 6, in a celebration of the opening of the Sesquicentennial exhibition. The service was held in St. James' Church and directed by S. Wesley Sears. The principal musical numbers, sung in a faultless manner, were "O God, Our Help in Ages Past," Croft; Magnificat, B flat, Martin; "Land of Hope and Glory," Elgar; "Brightly Beams Our Banner," Sullivan; "Te Deum," Jordan; "Hymn of the Republic," Steffe.

The new Austin organ in the Oak Lane M. E. Church was played in an inaugural recital by Ralph Kinder on June 1. At the dedication of the church on June 6, Mrs. W. Pallatt, the organist, presented the following music: "One Hundred and Fiftieth Psalm," Franck; "How Lovely is Thy Dwelling," Brahms; "O How Amiable," Buck; "O Pray for the Peace of Jerusalem," Knox.

The Swedish Lutherans held the first service in the Sesqui auditorium on Sunday, June 6. Conrad Forsberg played a recital preliminary to the

ceremonies, and Miss Lillian Gustafson, of the Metropolitan Opera Company, sang "With Verdure Clad," by Haydn.

The 226th anniversary of Old Swedes' Church was celebrated on June 6. Miss Jennie M. Carroll has been organist here for many years. The organ compositions played on this occasion were: Sonata Cromatica, Yon; Andante, Hollins; "Hosanna," Wachs; Concert Overture in C, Hollins; Prize Song, Wagner; "Indian Legend," Stoughton; Nuptial Postlude, Guilmant.

Mrs. E. G. McCollin and her daughter, Frances, gave an informal luncheon at their residence, DeLancey street, in honor of the visit to Philadelphia of John Hermann Loud, organist of the Park Street Church, Boston, who played recitals on the auditorium organ at the Sesquicentennial exhibition on June 14 and 15. Following the luncheon Mr. Loud entertained the party with some piano solos and an improvisation on a theme furnished by Dr. Ward.

Nelson Kennedy has been appointed director of organ and piano at the University of North Carolina, at Chapel Hill, N. C. Mrs. Dorothy Cutler has been appointed organist of the Millard Avenue Presbyterian Church. For some time she has held the position of assistant organist of the Austin Methodist Episcopal Church, in which capacity she will continue. Ralph Peterson has been appointed to the position of organist and director of Bethel Lutheran Church, Batavia, Ill. Miss Edith Royalty has been appointed organist at the Star Theater, Elgin, Ill. Paul Bennett is at present organist at the Delft Theater, Munising, Mich. He will be organist at the new theater in Negaunee, which will open in August and which will have one of the largest organs in that part of the state. All those mentioned are pupils of Frank W. Van Dusen.

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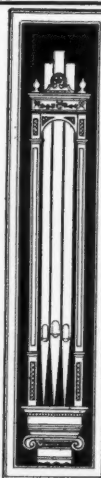
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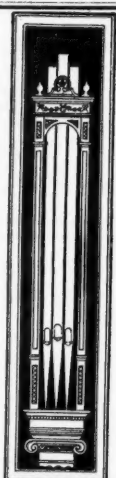


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News from St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., June 19.—Two outstanding features locally this month were the visits respectively of Henry S. Fry, president of the National Association of Organists, and Frank L. Sealy, warden of the American Guild of Organists. The first-mentioned met with the members of the St. Louis chapter and their friends on Sunday, June 6, told of the good times at Buffalo at the A. G. O. convention, discussed many things of interest to the organist, was inveigled into a talk on "Descant," the organists present furnishing demonstrations from the melody of "St. Ann," the ladies singing the descant and the men the melody. The next evening, following a dinner at one of the hotels, Mr. Fry played a most acceptable program at the Third Baptist Church. Owing to sickness, death, commencements and preparations for graduations, many were not there who otherwise would have enjoyed the splendid recital.

On leaving St. Louis, Mr. Fry went to Kansas City, where a similar good time was had with the organists and organ lovers of that city.

Mr. Fry's playing was a revelation to many who thought that so busy a man would not have time to prepare for concert work. As one organist expressed herself: "I didn't think that so jolly a man could play so well." Mr. Fry made many friends in this state who will be glad to welcome him back.

On the afternoon of June 10 a luncheon was given by the members of the Missouri chapter of the A. G. O. in honor of Warden Sealy. This was followed by a special meeting of the chapter at which the warden discussed several matters of interest pertaining to the Guild examinations, and urged the chapter to emphasize the social features. He recommended the massing of several choirs or choruses for public services. Interesting reminiscences were indulged in by the warden, E. R. Kroeger, Arthur Davis and others.

At last Christ Church Cathedral authorities seem to have recognized the need of a new organ and have started a subscription for that object. The Cathedral Bulletin of June 6 stated that \$20,000 had been promised and called for additional pledges to provide a similar amount. It is hoped that by the time the N. A. O. convention meets in St. Louis next year Mr. Davis will have an instrument to show the visitors of which we may all be proud.

Miss Katherine Carmichael and Miss Messmer, who attended the convention at Buffalo, are doing good missionary work in preaching the advantages of these meetings. Miss Messmer always attends when possible and Miss Carmichael from now on will be in the race.

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Statement of the ownership, management, circulation, etc., required by the act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for April 1, 1926.

State of Illinois, County of Cook, ss.:

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason and that

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Pittsburgh organist whose sudden death was recorded in the June issue of The Diapason.

the following is, to the best of his knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

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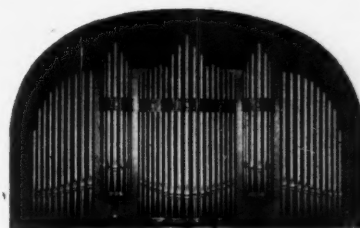
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