

THE DIAPASON

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TOLEDO ART MUSEUM DEDICATES MEMORIAL

FOUR-MANUAL BY SKINNER

Lynnwood Farnam Plays Initial Program on Instrument Which Is to Perpetuate Memory of Founder of Institution.

A monument to the faith and energy of those who have labored so faithfully for its success was the dedication of the new memorial organ at the Toledo Museum of Art Jan. 5. The instrument, built by the Skinner Company, is dedicated to the memory of the late Edward Drummond Libbey, founder of the museum, and was presented to the museum by his sisters, Miss Sarah Miller Libbey and Mrs. Alice Libbey Walbridge.

Lynnwood Farnam, organist at the Church of the Holy Communion, New York City, presided at the console. Mr. Farnam exhibited both the resources of the beautiful instrument and his remarkable skill before a large and distinguished audience. He played the following program: Concerto No. 5, in F major, Handel; "Cortège et Litanie," Dupre; "Ave Maria," Henselt; "Divertissement," Baumgartner; "Divertissement," Vierne; "Carillon," DeLamarter; Chorale No. 2, in B minor, Franck; "The Legend of the Mountain," Karg-Elert; Scherzo from Fourth Symphony, Widor; "Carillon-Sortie" in D, Mulet.

The organ, a four-manual, the specification of which was published in the July, 1926, issue of The Diapason, has been built around the hemicycle rostrum, no part of it being visible. Indeed, the organist himself is visible only to a few seated near the console, which has been built into the center of the auditorium.

The first public recital on the organ was given Sunday, Jan. 16, at 2:30 p. m. by Charles Paul Tanner, organist at the First Congregational Church of Toledo.

NOTED MEN WILL PLAY HERE

Vierne, Christian and Courboin Engaged for Chicago Recitals.

Three famous organists are to appear in recitals at Kimball Hall, Chicago, under the joint auspices of the Illinois council of the National Association of Organists and the Illinois chapter of the American Guild of Organists. Announcement is made of the dates of these recitals as follows:

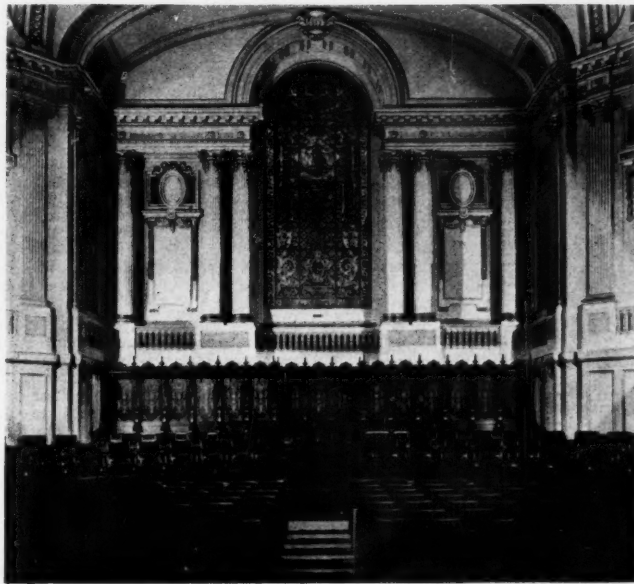
Feb. 14—Charles M. Courboin.
March 14—Palmer Christian.
April 6—Louis Vierne.

These recitals will give not only the organists of Chicago and vicinity, but many others who are eager to hear organ programs of the highest quality, a rare opportunity. Arrangements are to be made for the sale of season tickets for the three recitals as well as for separate recitals.

Mr. Courboin is well known and thoroughly popular in Chicago, where his recitals have been frequent throughout the years and always draw excellent houses. No organist has a larger following in the city. Palmer Christian, now at the University of Michigan, is claimed by Chicago as one of the great organists who have been originated in this city. His rise to the very forefront among the recital players of the United States has been watched with satisfaction by a host of his admirers. Vierne's fame naturally will serve to draw a full house to hear him on his first American tour and his appearance will be a real event for the Chicago organ fraternity.

E. Rupert Sircom, whose departure from Boston for New York has been noted in The Diapason, has assumed his duties as organist and choirmaster of St. Thomas' Chapel, the east side church of St. Thomas' parish. In this field he has no connection with the music at St. Thomas'.

ESTEY ORGAN IN MURPHY MEMORIAL HALL, CHICAGO.



MURPHY MEMORIAL OPENED AEOLIANS IN CURTIS SCHOOL

Estey in Surgeons' Chicago Building Played by DeLamarter.

The Estey organ in the new Murphy Memorial Hall of the American College of Surgeons, East Erie street, Chicago, was dedicated Jan. 9 with Eric DeLamarter as the organist. This instrument is a three-manual with divided organ chambers. The console, which is of the luminous stop type, is in the front corner of the side balcony. An Estey automatic player is included in the installation and is in the anteroom at the side of the platform.

The decorative treatment of this auditorium has been described as the warmest and richest in the city of Chicago, and it is in a recently completed building which the American College of Surgeons dedicated to John B. Murphy, the late famous Chicago surgeon. The American College of Surgeons is a professional organization with a national membership. The selection of the organ and all details of this magnificent building were in the competent hands of Mr. Carr, managing director of the organization.

Mr. DeLamarter, as usual, completely won his audience with a well-balanced program. His own "Carillon" was especially well received. His complete program follows: "Caprice Heroique," "Angelus du Soir," "Ariel" and "Poeme Tchèque," Bonnet; Toccata and Adagio in A minor, Bach; Variations on the Chorale "Our Father, Who Art in Heaven," Mendelssohn; Meditation-Elegie, Borowski; "Saki," Stoughton; "Carillon," DeLamarter; Concert Piece, Parker.

JOSEPH BONNET MARRIES

Noted French Organist Takes Genevieve Turenne as Bride.

The many friends of Joseph Bonnet on this side of the Atlantic will be interested in the announcement from Paris that on Jan. 4 he married Mlle. Genevieve Turenne in Paris. No details concerning the romance or the bride have been received and the curious ones are kept in suspense, probably until M. Bonnet brings his bride to America for his next recital tour. As M. Bonnet has been recalled as an incurable bachelor, the news of his marriage is of special interest.

The great organ in the Church of St. Eustache, Paris, where Bonnet plays, is being restored and at its completion the first of February will be the most modern organ on the continent, it is asserted.

Large Four-Manual and a Three-Manual Are to Be Installed.

The order for a four-manual Aeolian organ, donated by Cyrus H. K. Curtis, for the new-auditorium of the Curtis Institute of Music, Philadelphia, has been followed by a second order for a three-manual Aeolian organ for a students' practice room. The consoles of both of these organs will be designed and equipped according to the most approved standards and recommendations of the leading organists. The institute will thus be provided with organs of the Aeolian tone qualities for both recital and teaching activities. The consoles for these organs will not contain any music-roll equipment, but the large four-manual for the auditorium will be provided with an independent Duo-Art cabinet, making available the reproduction of the playing of distinguished concert organists and teachers, and also the interpretation of symphonic and orchestral compositions arranged and recorded for the Aeolian Company by Leopold Stokowski, a member of the institute faculty, and other distinguished musicians and conductors.

Prize of \$500 for Organ Composition

Through the generosity of George Kilgen & Son, Inc., of St. Louis, the N. A. O. offers a prize of \$500 for the best organ composition submitted in competition on or before May 15, 1927. The composition must be written in the form of an overture, tone poem or fantasia and must be long enough to require at least six, but not more than twelve, minutes for its performance.

Write for complete details to Prize Organ Composition Contest

NATIONAL ASSOCIATION of ORGANISTS
Wanamaker Auditorium
New York City

PORTLAND CITY ORGAN WILL BE LARGER

AUSTIN BUILDING ADDITIONS

Antiphonal and Percussion Divisions, New Stops in the Swell, New Console, Etc., for Noted Municipal Instrument.

Important additions to the municipal organ in the city hall at Portland, Maine, are to be installed and when the work is completed this instrument, already one of the most famous in the United States, will be much more comprehensive and a still greater attraction to the people of Portland and to the many thousands who pass through that city every season. The contract has been awarded to the Austin Organ Company, builders of the original organ.

An entirely new console is to be one of the features. It will be of the curved type, similar to the one over which Rollo Maitland presides at the Church of the New Jerusalem at Philadelphia. There will also be an antiphonal organ, with a string organ, to be available in sections, playable from both the solo and orchestral manuals. This antiphonal organ will be placed in the present echo chamber above the ceiling. Extensive additions will be made to the swell section, to be mounted above the present swell pipes. There will also be a percussion section in a separate expression chamber above the present solo organ. New electrically-driven tremolos are to be provided for the entire organ.

The Portland municipal organ is one of the first important municipal organs to be installed in the United States. It is the gift of Cyrus H. K. Curtis, head of the Curtis Publishing Company, and is a memorial to Hermann Kotszschmar. As it stands the instrument has nearly 6,000 pipes. This organ was dedicated Aug. 22, 1912, and Will C. Macfarlane left St. Thomas' Church in New York to become the first municipal organist, taking charge of the series of concerts under the auspices of the music commission of the city. Edwin H. Lemare succeeded Mr. Macfarlane in 1921. Charles R. Cronham was appointed city organist in December, 1924, after making a fine reputation at Dartmouth College and at the Lake Placid Club. Mr. Cronham has established himself in the hearts of the people of Portland both by his playing and his personality.

Following are the specifications of the antiphonal organ being built at the Austin factory:

MANUAL SECTION.

Diapason, 8 ft., 73 pipes.
Grossfloete, 8 ft., 73 pipes.
Harmonic Flute, 8 ft., 73 pipes.
Principal, 4 ft., 61 pipes.
Spitzfloete, 4 ft., 61 pipes.
French Trumpet, 8 ft., 73 pipes.
Strings (large scale), 2 ranks, 8 ft., 146 pipes.
Strings (medium scale), 2 ranks, 8 ft., 134 pipes.
String (mild), 8 ft., 73 pipes.
String Celeste (drawing the five ranks), 73 notes.
String Mixture, 3 ranks, 183 pipes.
Tremolo.

PEDAL SECTION.

Viola Celeste (extended), 2 ranks, 16 ft., 24 pipes.
Double Horn (extended), 16 ft., 12 pipes.
The additions to the swell are as follows:

Chimney Flute, 8 ft., 73 pipes.
Viole, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 146 pipes.
Orchestral Flute, 4 ft., 61 pipes.
Sallcet, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1-3/5 ft., 61 pipes.
Septieme, 1-1/7 ft., 61 pipes.
Twenty-second, 1 ft., 61 pipes.
Mixture (drawing the five mutation ranks).
Orchestral Oboe (new type), 8 ft., 73 pipes.
Cor d'Amour, 8 ft., 73 pipes.

Tremolo (valve type), 8 ft., 73 pipes.

The percussion section will include:

Xylophone (Solo manual—single stroke), 4 ft., 37 bars.

Xylophone (Solo manual—repeating), 4 ft.

Glockenspiel (Solo manual—single stroke), 4 ft., 37 bars.

Glockenspiel (Solo manual—repeating), 4 ft.

Marimba (Solo manual—single stroke), 8 ft., 49 bars.

Marimba (Solo manual—repeating), 8 ft.

Harp (Great and Orchestral manuals), 8 ft., 61 bars and resonators.

Celesta, 4 ft., 61 notes.

Bass Drum, Pedal (strike).

Bass Drum, Pedal (roll).

Cymbal, Pedal (crash).

Snare Drum, Great and Orchestral manuals (strike).

Snare Drum, Great and Orchestral manuals (roll).

Cymbal, Turkish (Great and Orchestral manuals).

The present great chimes will be moved to the new percussion chambers and made playable from the great and solo manuals. One bell of large, heavy tubular type, will be placed in the percussion chamber and operated by a piston in the key-check and a pedal piston. This bell is to be forte and of the same pitch as the bell in the tower.

The addition to the orchestral organ is to be mounted on a separate chest and placed in the present orchestral expression box. It will include:

Flute Celeste (from tenor C), 8 ft., 61 pipes.

Dolce, 4 ft., 61 pipes.

To give a clear conception of the resources of the organ when the additions are finished the specifications of the present instrument are herewith presented:

GREAT ORGAN.

Unenclosed:
Sub Bourdon, 32 ft., 61 pipes.
Bourdon, 16 ft., 61 pipes.
Violone Dolce, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Third Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Flauto Major, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.

Enclosed:
Violoncello, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Clarinella, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Double Trumpet, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Chimes, 25 metal tubes.

SWELL ORGAN.

Quintaton, 16 ft., 73 pipes.
Diapason Phonor, 8 ft., 73 pipes.
Horn Diapason, 8 ft., 73 pipes.
Violoncello, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 219 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
Muted Viole, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Mixture, 3 and 4 ranks, 232 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

ORCHESTRAL ORGAN.

Contra Viole, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Vox Seraphique, 8 ft., 61 pipes.
Quintadena, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.

SOLO ORGAN (25-Inch Wind).

Violone, 16 ft., 73 pipes.
Flauto Major, 8 ft., 73 pipes.
Grand Diapason, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Concert Piccolo, 2 ft., 61 pipes.
Tuba Profunda, 16 ft., 85 pipes.
Harmonic Tuba, 8 ft., 61 notes.
Tuba Clarion, 4 ft., 61 notes.
Orchestral Oboe, 8 ft., 73 pipes.
Tuba Magna, 8 ft., 73 pipes.

ECHO ORGAN.

Gedeckt, 8 ft., 73 pipes.
Fern Flöte, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 183 pipes.
Viole Aetheria, 8 ft., 73 pipes.

Vox Angelica, 8 ft., 61 pipes.

Cor de Nuit, 8 ft., 73 pipes.

Carillon, 49 metal bars.

Tremolo.

PEDAL ORGAN (Augmented).

Contra Magnaton, 32 ft.
Contra Bourdon, 32 ft.
Magnaton, 16 ft.
Open Diapason, 16 ft.
Violone, 16 ft.
First Bourdon, 16 ft.
Second Bourdon, 16 ft.
Dulcina (from Great), 16 ft.
Contra Viole, 16 ft.
Lleblieh Gedeckt (Echo), 16 ft.
Quint, 10 1/2 ft.
Octave Flute, 8 ft.
Flauto Dolce, 8 ft.
Octave Bourdon, 8 ft.
Violoncello, 8 ft.
Super Octave Flute, 4 ft.
Contra Bombarde (25-inch wind), 32 ft.
Bombarde (25-inch wind), 16 ft.
Tuba Profunda (from Solo), 16 ft.
Harmonic Tuba (from Solo), 8 ft.
Tuba Clarion (from Solo), 4 ft.
Contra Fagotto (from Swell), 16 ft.

VIERNE WILL TEACH HERE.

To Give a Few Lessons in Each City He Visits—Lands in New York.

When the liner France of the French Line docked at New York last week of January it brought for his first visit to America one of the outstanding figures in French music during the last thirty years, Louis Vierne, organist of Notre Dame Cathedral, Paris.

Just previous to his sailing, M. Vierne notified his managers that he would consent to give a few private organ lessons in each city where he plays. This decision was the result of a persistent stream of requests from American admirers. Arrangements for such lessons can be made with the local managers in charge of the Vierne recitals.

Immediately after his arrival, the noted French musician was the guest of honor at a brilliant dinner at the Waldorf-Astoria by the American Guild of Organists.

Mr. Vierne's debut recital at the Wanamaker Auditorium in New York the evening of Feb. 1 is announced to consist of the Toccata and Fugue in D minor and two chorale preludes by Bach and the following compositions of his own: Six Pieces in Free Style and the Adagio and Finale from the First Symphony.

At his first afternoon recital, Feb. 4 at 3 o'clock, he will play: Fantasie and Fugue in A minor and Two Chorale Preludes, Bach; Six Fantastic Pieces (first performance), Vierne; Adagio and Toccata, Fifth Symphony, Widor.

At the second afternoon recital, scheduled for Feb. 7, his program will include: Prelude and Fugue in D major and Two Chorale Preludes, Bach; Six Pieces in Free Style, Vierne; Adagio and Finale, Third Symphony, Vierne.

After his American debut recitals on the Wanamaker organs in New York and Philadelphia, M. Vierne will proceed upon his transcontinental tour, which will take him to the Pacific coast and back.

In addition to playing with orchestras in Boston and Chicago, M. Vierne will play recitals in over thirty cities in the United States and Canada. Every available date has been booked for the tour, but Vierne may remain in this country one week longer than originally planned. If this arrangement goes through, a few extra dates may be made in the early part of April.

In addition to his fame as an organ virtuoso, M. Vierne occupies an important position as one of the pre-eminent composers of modern France. His compositions include not only five great symphonies for organ, which are in the repertoire of every organist who makes any claim to distinction in his profession, but also works in all fields of music, including choral, chamber and full symphonic works, which have won wide recognition.

Leo Terry at Evanston.

Leo Terry, formerly organist at the Capitol Theater, Chicago, presides at the console of the Geneva organ which is a part of the new Varsity Theater equipment at Evanston. He is both an organist and a composer, originating his organ solo novelties and specialties. He is the possessor of a lyric tenor voice and varies his specialties by singing some of the numbers.

MRS. KEATOR TO NEW YORK

Resigns Asbury Park Post to Take That at St. Andrew's M. E.

Mrs. Bruce S. Keator, organist and director at the First Methodist Church of Asbury Park, N. J., where she has made the music famous through her ability and her personality, has resigned to accept the position of organist and director at St. Andrew's Methodist Episcopal Church, on West Seventy-sixth street, New York City, in the fall. She will preside over a new four-manual organ. Mrs. Keator, who has just returned from a trip to Hawaii, has sent her resignation to the Asbury Park church and it has been accepted with deep regret because of the high esteem in which she was held. She will begin her duties at St. Andrew's Church Sept. 18. She will take up her winter residence in New York, closing her cottage at Asbury Park except during the summer months.

Mrs. Keator has been one of the foremost workers in the Asbury Park church for many years, as was her husband, the late Dr. Bruce S. Keator. Since the summer of 1925 she has had several invitations to return to St. Andrew's, where she played from 1917 to 1921. Mrs. Keator not only has been in charge of the First M. E. music for years, making that church noted along the shore for its musical services, but has been the foremost musical figure in Asbury Park. In speaking of her contemplated departure, one of the members of the congregation accorded her a large part of the credit for the advanced position of the church today.

Radio Congregation Gives \$10,000.

Ernest L. Mehaffey, Estey representative with headquarters at Columbus, Ohio, was engaged recently to be organist at the First Baptist Church of Columbus, where he has a new four-manual Estey organ at which to preside. The specification of this instrument appeared in The Diapason last

July. The congregations at this church Sunday evenings number from 1,200 to 1,400. Both services on Sunday are broadcast from station WMAN. This church was the first in the country to own and operate its broadcasting station. In connection with the rebuilding of the church it is interesting to know that the radio congregation made gifts which aggregated over \$10,000, sufficient to pay for the handsome hand-carved organ screen. The screen bears a tablet as follows: "In grateful recognition of our radio friends this screen is dedicated." The new organ was erected in memory of Josephine Babbitt Hooper, for thirty years a volunteer singer in the choir. The Rev. Daniel F. Rittenhouse is pastor of the church, and is rated as one of the greatest preachers in that section.

THE DIAPASON.

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Issued monthly. Office of publication, 1507 Kimball building, Wabash avenue and Jackson boulevard, Chicago.

"WANTS" in the Organ World

Our classified advertising department, which has grown into a comprehensive exchange for those who wish to purchase organs, or to sell them, or who seek to buy or sell anything that is required by organists and organ builders, in addition to serving as a means of placing organists and organ builders in positions, is too valuable to overlook.

IT MAY BE FOUND ON PAGE 34

THE DEL CASTILLO THEATRE ORGAN SCHOOL

will open with complete modern equipment on or about March 30th in the State Theatre Building, Boston, Mass., instituting a new system of theatre organ instruction by one of the foremost Public Theatres feature organists.

Watch these columns next month for detailed announcement, or for information and booklet address:

THE DEL CASTILLO THEATRE ORGAN SCHOOL
36-43 Loew's State Theatre Building
Boston, Mass.

HENRY S. FRY

ORGAN RECITALS—INSTRUCTION

"It is easy to understand why the Cesar Franck Chorale in A Minor compels the attention of all serious organists. It is a veritable Colossus, and it received a spacious and imposing interpretation at the hands of Mr. Henry Fry, of Philadelphia, the retiring President of the N. A. O. I have

heard this composition on many occasions, but never quite so well played as by the distinguished visitor. It was perfect organ playing, and touched one of the high points of the recital. The well-known Martini Gavotte and Mr. Fry's own Prelude on 'God of Heaven and Earth' were both excellently played."

Dr. Alfred E. Whitehead, Organist of Christ Church Cathedral, Montreal, Canada, in "The American Organist" on Mr. Fry's contribution to the recital at the Montreal Convention of the Canadian College of Organists.

ST. CLEMENT'S CHURCH
Twentieth and Cherry Streets, Philadelphia

**TEMPLE AT PORTLAND
ORDERS FOUR-MANUAL**

CONTRACT GOES TO REUTER

Congregation Beth Israel in Oregon City Will Have Instrument with Floating String Section in New Synagogue.

Congregation Beth Israel at Portland, Ore., has awarded the Reuter Organ Company, Lawrence, Kan., the contract for a four-manual which is to be entirely under expression. One of the features of the organ is to be a floating string division consisting of five stops with seven ranks of pipes. Each of the stops in this string division will be playable individually on all of the four manuals, a feature which will make for considerably greater flexibility than where the floating string division can be drawn only as a complete unit. The string organ stops will be placed in a separate chamber under independent expression. In addition to the various solo reeds, the organ will have a Shofar horn. This stop is imitative of the ancient ramshorn used in the Jewish synagogue in celebration of the sacred festival day of Yom Kippur.

The large new Temple Beth Israel is under construction and will be completed about Sept. 1, at which time the organ will be installed. It is expected that this organ will create considerable interest in the Pacific Northwest.

Following are the specifications:

GREAT.

- Double Diapason, 16 ft., 97 pipes.
- Diapason No. 1, 8 ft., 73 pipes.
- Diapason No. 2, 8 ft., 73 notes.
- Doppel Flöte, 8 ft., 73 pipes.
- Claraella, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- *Viola, 8 ft., 73 notes.
- *Viol d'Orchestre, 8 ft., 73 notes.
- *Viol Celeste, 8 ft., 73 notes.
- *Violina, 4 ft., 73 notes.
- *Mixture, 3 rks., 61 notes.
- Flute Harmonic, 4 ft., 73 pipes.
- Octave, 4 ft., 73 notes.
- Tromba, 8 ft., 73 pipes.
- Chimes, 25 tubes.

SWELL.

- Bourdon, 16 ft., 101 pipes.
- Diapason, 8 ft., 73 pipes.
- Tibia Clausa, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Sallcional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- *Viola, 8 ft., 73 notes.
- *Viol d'Orchestre, 8 ft., 73 notes.
- *Viol Celeste, 8 ft., 73 notes.
- *Violina, 4 ft., 73 notes.
- *Mixture, 3 rks., 61 notes.
- Flauto Dolce, 4 ft., 73 notes.
- Flute Quinte, 2 3/4 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Tierce, 1-3/5 ft., 61 notes.
- Dolce Cornet, 3 rks., 183 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Shofar Horn, 13 pipes.
- Chimes, 25 notes.
- Tremolo.

CHOIR.

- Contra Gamba, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- *Viola, 8 ft., 73 notes.
- *Viol d'Orchestre, 8 ft., 73 notes.
- *Viol Celeste, 8 ft., 73 notes.
- *Violina, 4 ft., 73 notes.
- *Mixture, 3 rks., 61 notes.
- Flauto Traverso, 4 ft., 73 notes.
- Concert Piccolo, 2 ft., 61 notes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp Celesta, 8 ft., 49 bars.
- Harp Celesta, 4 ft., 49 notes.
- Tremolo.

STRING ORGAN.

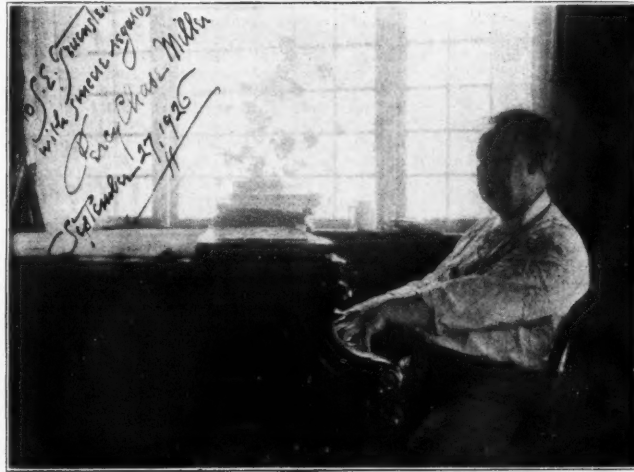
- Viola, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Tremolo.

SOLO.

- Stentorphone, 8 ft., 73 pipes.
- Gross Flöte, 5 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- *Viola, 8 ft., 73 notes.
- *Viol d'Orchestre, 8 ft., 73 notes.
- *Viol Celeste, 8 ft., 73 notes.
- *Violina, 4 ft., 73 notes.
- *Mixture, 3 rks., 61 notes.
- Tuba Major, 8 ft., 85 pipes.

*String organ stops.

PERCY CHASE MILLER, ORGANIST AND BOY CHOIR EXPERT.



- French Horn, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 notes.
- Tremolo.

PEDAL.

- Diapason, 32 ft., 32 notes (12 notes resultant).
- Diapason, 16 ft., 32 pipes.
- Second Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Contra Violo, 16 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.
- Still Gedeckt, 8 ft., 32 notes.
- 'Cello, 8 ft., 32 notes.
- Trombone, 16 ft., 44 pipes.
- Contra Fagotto, 16 ft., 32 notes.
- Tromba, 8 ft., 32 notes.
- Dolce, 4 ft., 32 notes.

RECHLIN HAS GREAT TOUR

Recitals Emphasizing the Spiritual in Organ Music Draw Crowds.

The annual fall tour of Edward Rechlin of New York City, presenting the school of Bach and contemporaries, met with greater success than ever before in 1926. The schedule was as follows:

- Nov. 4—Allentown, Pa.
- Nov. 5—Elyria, Ohio.
- Nov. 7—Leavenworth, Kan.
- Nov. 8—Independence, Kan.
- Nov. 10—Seward, Neb.
- Nov. 11—Omaha, Neb.
- Nov. 12—Alliance, Neb.
- Nov. 14—St. Paul, Minn.
- Nov. 15—Minneapolis, Minn.
- Nov. 16—Austin, Minn.
- Nov. 18—Chicago.
- Nov. 19—Madison, Wis.
- Nov. 21—Milwaukee, Wis.
- Nov. 22—Shawano, Wis.
- Nov. 23—Wausau, Wis.
- Nov. 25—Manitowoc, Wis.
- Nov. 26—Racine, Wis.
- Nov. 28—Evansville, Ind.
- Nov. 29—Kansas City, Mo.
- Nov. 30—Savanna, Ill.
- Dec. 1—New Ulm, Minn.
- Dec. 5—St. Louis, Mo.
- Dec. 6—North Judson, Ind.
- Dec. 7—Sheboygan, Wis.
- Dec. 9—Jackson, Mich.
- Dec. 10—Buffalo, N. Y.
- Dec. 19—Cleveland, Ohio.

It is a noteworthy fact that these recitals, emphasizing a purely spiritual and artistic ideal, should succeed in the remarkable manner they do. Huge audiences that refused to leave at the end of the program were the rule. Other organists in America are taking up this ideal of the organ in its function as the great instrument of religious utterance. Critics were unanimous in their outspoken amazement at the power wielded by Mr. Rechlin. It is a matter of just pride that a native-born American should have carried through this growing campaign for higher art, approaching 400 recitals in all parts of the country, to listeners ranging from the most untrained musically to the finest of artists, without any outside support.

The Glasgow Society of Organists in an effort to raise funds for the Organists' Benevolent League arranged a combined performance of "The Messiah." A chorus of 400 supplemented by an orchestra of fifty, with Purcell Mansfield at the organ and Francis Sheard as conductor, gave a good interpretation of the work.

**CLEVELAND CHURCH
HAS A NEW VOTTELER**

THREE-MANUAL IS OPENED

St. John's Cantius Instrument Is Entirely Under Expression—Cidnee Hamilton Plays at the Dedication.

The Votteler-Holtkamp-Sparling Company has completed the installation of a three-manual instrument in St. John's Cantius Church, Cleveland, and it has made a very favorable impression on all who have played it. Cidnee Hamilton, organist and director at the First Unitarian Church of Cleveland, was the organ soloist at the dedicatory recital, at which the choir gave an elaborate program. Mr. Hamilton played Rogers' Sonata in E minor and Massenet's "Scenes Pittoresques."

The organ is placed in the gallery and is divided. The entire instrument is under expression. The specifications are as follows:

GREAT ORGAN.

- Melodia, 16 ft., 97 pipes.
- Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 notes.
- Cello, 8 ft., 73 pipes.
- Tibia Clausa, 8 ft., 73 pipes.
- Flute Amabile, 4 ft., 73 notes.
- Cornet, 3 rks., 61 notes.
- Tuba, 8 ft., 73 pipes.
- Chimes, 25 tubes.

SWELL ORGAN.

- Contra Violo, 16 ft., 97 pipes.
- Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Celeste, 8 ft., 122 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 notes.
- Violina, 4 ft., 73 notes.
- Flute d'Orchestre, 4 ft., 73 pipes.
- Salicet, 2 ft., 61 notes.
- Twelfth, 2 3/4 ft., 61 notes.
- Tierce, 1 3/5 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Horn Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 notes.
- Gemshorn, 8 ft., 73 notes.
- Flute Amabile, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Contra Bourdon (20 from No. 5), 16 ft., 12 pipes.
- Contra Violo, 16 ft., 32 notes.
- Melodia, 16 ft., 32 notes.
- Diaphone (20 from No. 2), 16 ft., 12 pipes.
- Quint, 10 3/4 ft., 32 notes.
- Flute Major, 8 ft., 32 notes.
- Flute Minor, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.

McDowell Opens Schantz Organ.

A. J. Schantz, Sons & Co. of Orrville, Ohio, have completed the reconstruction and enlargement of the organ in the Second United Presbyterian Church of Steubenville, Ohio, and the dedicatory recital was played Jan. 4 by J. B. Francis McDowell, organist of the Central Methodist Church of Columbus. Mr. McDowell played the following program: Variations on "Nuremberg," Thayer; Etude for the Pedals Alone, de Bricqueville; "Sister Monica," Couperin; Fugue in C, Buxtehude; "Moonlight," Karg-Elert; Fantasia and Fugue in G minor, Bach; Sonata in G (first movement), Elgar; "Liebestod," from "Tristan," Wagner; Toccata from Fifth Symphony, Widor; "Marche Champetre," Boex; Concert Piece, Hesse.

Aeolian Building Wins Medal.

The new Aeolian Hall at Fifth avenue and Fifty-fourth street, New York, has been awarded the gold medal given by the Fifth Avenue Association for the most attractive building erected in 1926. The award, which is given each year to the owners of the finest building erected on or near Fifth avenue, was announced at the annual dinner of the Fifth Avenue Association held recently at the Waldorf-Astoria. The announcement, made by Colonel Michael Friedsam, president of the association, was received with cheers and applause which clearly indicated the popularity of the judges' selection. The award was made upon the recommendation of a committee of six appointed jointly by the Fifth Avenue Association and the New York chapter of the American Institute of Architects.

CONCERT IN ORLANDO HOME

Three-Manual Estey Played by Siewert in Freymark Residence.

A fond dream of five years was realized Jan. 12 by the hostess when the first organ concert was given at the home of Mr. and Mrs. George Freymark, Orlando, Fla. Herman F. Siewert, organist; Doris Anderson Frederick, soprano, and Mrs. Freymark gave the program, which was broadcast over WDBO by remote control. Early in the evening members of the Organ Players' Club met at the Freymark home, and at 9 o'clock a number of invited guests joined the party for the concert.

The concert was a brilliant one, coming to a climax when Mr. Siewert gave an improvisation, having been given a theme by Professor Frederick Andrews of Rollins College. Mr. Siewert improvised fully ten minutes on the theme and was enthusiastically applauded by the guests and members of the Organ Club. His regular program consisted of these selections: "Dedication," Deems Taylor; Allegro Appassionato, from Fifth Sonata, Guilmant; Vorspiel to "Tristan und Isolde," Wagner; "Midnight Bells," Kreisler; Romanza in D flat, Sibelius. In addition to the program, he played three encores—"May Night," Palmgren; "Slumbering River," Siewert, and the improvisation.

The three-manual Estey organ occupies the center of the west wall in the spacious two-story reception room. The Italian architectural design of the home is beautifully carried out in this room. The high paneled walls are done in sky-blue sponge finish wainscoting, white framework and gold trim. A wide Italian hearth takes up a large portion of the south wall, and in the north end of the room is a handsome new piano. The organ is in two chambers which are side by side on the second floor and overlook the music room.

DAYTON CHOIR HERE APRIL 24

Williamson's Singers to Be Heard at N. F. M. C. Biennial in Chicago.

Dayton's great musical creation, the Westminster Choir, under John Finley Williamson, will give a recital in Chicago at the Studebaker Theater on the afternoon of April 24 under the auspices of the biennial of the National Federation of Music Clubs and under the management of Bertha Ott. This event during the convention will lend its distinction to the musical offerings of the federation. The choir's philosophical guide and manager, M. H. Hanson of New York, made the arrangements with the biennial.

Ernest Bloch recently wrote: "The existence of an undertaking like the Westminster Choir is of more importance to the spiritual and cultural development of America than all the talks and sterile plans of organization that are made under the pretext of education. If there were twenty associations led with the same purpose and thorough honesty in this country, I would feel perfectly safe as to the future of art in the United States."

Beethoven and the Organ

The Great Composer's Place in Music and the Value of His Works to the Organist Discussed in Connection with Approaching Centenary of His Death

By CHARLES HEINROTH
Organist of Carnegie Hall, Pittsburgh

Goethe once said: "A classic is a work which after a hundred years still retains its emotional vitality." On March 26, 1827, Ludwig van Beethoven died, and every one of his masterpieces will have become a classic on the basis of the poet's definition. With this distinction, they are not merely historic models, academically perfect specimens; there was sufficient eruptive, volcanic, revolutionary energy of thought implanted in them, that one hundred years after the mighty brain ceased to function they retain the effect of messages of living force. To quote from "Jean Christophe": "Life passes. Body and soul flow onward like a stream. The years are written in the flesh of the aging tree. The whole visible world of form is forever wearing out and springing to new life. Thou alone dost not pass, immortal music." In truth Beethoven is alive today.

The anniversary will be observed by every civilized nation. The whole world will pause to lay a wreath on the bier of a musical genius. Intuitively even governments will officially recognize the occasion. Is there not a unique significance in bestowing this universal honor on Beethoven above others? If so, what is the special significance of Beethoven? We are now a century removed from him, sufficient to be able to view him objectively.

At this distance one fact must impress us—that Beethoven represents one of the finest monuments of human culture in existence, and marks one of the great milestones in human progress. He represents one of the supreme achievements, ranking with the great men of all time in history, religion, science and art—such men as Caesar, Paul, Newton, Galileo, Shakespeare, Raphael, Napoleon. He was as great in his domain, and his domain is as great as theirs. Why? Because Art is the crown of civilization and, secondly, because Music is at present the most vital of the arts, coming into closer contact with everyday humanity than any other. It is more widely practiced and has a greater retaliatory effect. Consequently a musician wields a tremendous influence.

And as to his place in music—were you to name the greatest musical achievement, what other musical series, conception or entity could you place as a challenge against Beethoven's nine symphonies? Schubert's songs? Bach's fugues? Palestrina's masses or motets? Wagner's music dramas? Handel's oratorios or Verdi's operas? No! None of these are pure (absolute) music, combining perfect form, beauty of diction, with the human element so carefully considered and weighed in balance with matter. They rank with Shakespeare's plays, the Greek architecture and sculpture, the Italian Renaissance paintings as perfect specimens in their respective mediums. Independent of each other, yet all supreme examples of beauty and in a very subtle way related to each other.

Were I asked who were the greatest three musicians I would unhesitatingly answer: Bach, Beethoven and Wagner; each a creator, who perfected a musical form of elemental individuality—the greatest three things done in music.

Bach mastered the fugue, the acme of classic architectonic polyphony. Beethoven mastered the symphony, the most balanced, versatile and concise form music has contributed to art. Wagner originated the music drama, the most intense, forceful, emotional contribution to music. Of these the symphony is from a purely musical, purely artistic standpoint, the greatest. In fact, it is the finest single thing music has given to the world. It says

more, and says it more vividly, in a given space of time. It is more alert and more concise. When you consider the number of symphonies, sonatas, trios, quartets, all the works written in this form by Beethoven, then and then only will you get an idea of the originality and fertility of this man and stand in awe of the mind that conceived them.

Now if you look at these three men—Bach, Beethoven and Wagner—you will notice that he occupies the center historically. He is the binding force, the center of gravity between the new and the old, the classic and the modern. He is in very truth the keystone of music. I might call him the Peter and Paul of music. In religion Peter represents authority and tradition, law and order, definition, discipline and poise—the formal element; Paul represents personality, character, the emotional element in religion.

Beethoven amalgamates in his own person these elements as they are expressed in music. He sums up the classic school which stands for law and orderliness, clarity of diction, symmetry, nicety of balance—the formal element. And he blazed the trail for the modern, which stands for character, that is, individuality and substance of thought, tensility and emotionality. No other musician combines these two elements in equal force and equal degree.

We have to look to Shakespeare to find an equal economy of material—not one superfluous note or phrase. Also for relativity, you could just as little substitute movements in his symphonies as you could take an act of one of Shakespeare's plays and substitute another. Also like Shakespeare, he follows a thought to its logical conclusion and practically exhausts its possibilities.

Like Michel-Angelo he has rugged strength and tremendous vigor and is given to great flights of the imagination in planning and executing works of titanic dimensions.

You may look through? Beethoven's works from beginning to end and find no note of insincerity or pose.

And yet, if Beethoven had all these attributes which I have enumerated in a superlative degree he would not be the greatest of all musicians. They are all matters of technique and we know he was master of his craft. Originality he has to a greater extent than anyone else. He says more between the lines than any other composer. Music is not the sounds we hear, but the thoughts those sounds create. Music is a state of mind, a state of being. Listen to a Beethoven adagio. What is it that affects you? The melody, the harmony, the rhythm? Rossini wrote fine melodies, Wagner wonderful harmonies and Dvorak or Tchaikowsky remarkable rhythms. Yet they do not affect us in the same way as Beethoven.

I will tell you the secret of it all. Beethoven was not only a great man, but he had a great soul—and this is important—can transfer his state to us in a musical communication and lift us up to his level. That explains why Beethoven is imperishable and that is why he cannot be replaced. Music at its best is of the spirit. (It is pathetic to me how few know the nature of music. They go to concerts and hear sounds, that is all. Musicians practice tones and sounds. They are only the alphabet which gives words, which in turn give thought and higher thoughts, aspiration.) Not all spirituality is found in churches. There is a religious spirituality and there is an aesthetic spirituality. The one reaches toward the Infinite through the medium of love and the other through the medium of the lovely. The two are not opposed, but may be a complement to each other. Beethoven possessed both. Though he seldom practiced the outward forms of religion, he was deeply religious. Elizabeth Brentano, in reporting a conversation with the composer to Goethe, quotes Beethoven as follows: "I must live alone. [This, no doubt, because of his deafness.] But well I know that God is nearer to me than to other artists; I associate with Him without fear; I have always recognized and understood Him." And farther on: "I am right in saying that music is the one

incorporeal entrance into a higher world of Knowledge which comprehends mankind, but which mankind cannot comprehend."

You see what I am driving at: Music is a Divine Art, diviner than you have suspected. And Beethoven is its High Priest. Only if you catch the spiritual message that is in Beethoven's music will you know the greater Beethoven, the true Beethoven as he is.

Now a postscript: What does Beethoven mean to us organists? He started as an organist and left no organ music. The reason is not difficult to find. The organ was an inexpressive instrument, an "unmusical" instrument. I have heard in Vienna and elsewhere organs which were practically in the same condition as in Beethoven's time. It amuses me to find a considerable group of organists pining for the organ of that day and deploring the expressive devices and manner of building up the tone in these days of its "degeneracy." Beethoven had ears and feeling and was not attracted toward it. It is significant. Therefore, unless the organ player is willing to deprive himself of this master-composer entirely, he is dependent upon arranging music written originally for other mediums.

There is another moot question. Paderewski may play transcriptions, Hoffman may do so and Kreisler, too, but to the organist such practice is anathema. As a group organists are hedged in by prejudice and tradition more than any other class of musicians. Organists set up standards of their own. A great organist may not be a great musician; such things have been known to happen. As for me, I find Bach, Handel, Guilman, Franck and Reger excellent company. The touchstone in the case of Beethoven is: Never mind the notes, the tones, the sound and their minute fidelity to the original. Can I reproduce the elevation, the spirituality of Beethoven on the organ? I know I can. Ergo, I play Beethoven and unabashedly face the scorn of the purists.

To be sure, not all Beethoven lends itself equally well to organ transmission. The slow movements, not an inconsiderable part of the glory of Beethoven, take first place, since they are by nature more closely associated to the genius of the instrument; particularly the Andante of the First Symphony, with its fugato not unakin to the conventional organ style; the Funeral March from the "Eroica," the Allegretto from the Seventh, the "Scene by the Brook" of the Pastorale, the Larghetto of the Second, the Andante con moto of the Fifth, the Andante from the Fourth and the Adagio from the Ninth; they all give fine opportunities for interpretative musicianship. Also the slow movements of the "Pathétique" and "Moonlight" Sonatas and the Septet. Of the

allegro movements the most completely satisfactory are the "Coriolanus" and the "Egmont" overtures; less successful are those of the symphonies, though the Allegro of the Pastorale may be accomplished in quite splendid fashion, while the Allegro of the "Eroica" is more difficult, but quite possible to a good musician-organist. The Allegro of the Septet, in its tonal scheme not unrelated to the organ, will give the alert player a fine chance to vary his ordinary program. The Finale of the Fifth Symphony provides a brilliant opportunity to a brilliant performer.


I would leave it to an expert critic to judge if a fine rendition of the "Marcia a la Turca" from the "Ruins of Athens" on the organ were not at least equal to Paderewski's version of it on the piano. Nor are, to my mind, any apologies necessary for an organ version of Kreisler's transcription of the Minuet in G. This list is not, of course, intended to be exhaustive, but just an indication of what a good musician may accomplish in acquainting audiences with these glorious works, particularly in places where there is no symphony orchestra.

Just one more parting remark: Instead of the diddle-diddle Toccata of the approved organ composer, I find a greater uplift in interpreting the Fifth Finale, or in place of playing the galump-galump movement of the union-stamped original organ author, I get real elevation and inspiration in Beethoven's Ninth Adagio. To me such tones were born for immortality.

Eddy to Open Two Kilgins.

Clarence Eddy has been engaged to give the opening recital on an organ built by George Kilgen & Son for the First Christian Reformed Church of Grand Rapids, Mich., Feb. 4, and on Feb. 22 will give the dedicatory recital on the new Kilgen at the Presbyterian Church of Lisbon, Ohio. His Grand Rapids program will be as follows: Concert Overture in C minor, Hollins; "Sister Monica," Couperin; Gavotta, Martini; Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "A Festal Procession" (new), Diggie; "Ave Maria," Schubert; "Pilgrims' Chorus," Wagner; "Emmaus," Frysinger; "Hymn of Glory," Yon; "Prayer and Cradle Song" (new), Lily Wadhams Moline; "Rustic March," Boex; "A Southern Fantasy," Hawke; Wedding March, Faulkes.

The Reformed Church of the Thousand Islands, Alexandria Bay, N. Y., is to have a new organ to replace the old Roosevelt. The contract for an instrument of sixteen stops has been awarded to the Austin Organ Company. The donor is Miss Anne Irwin Laughlin, a summer resident of the Thousand Islands.



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Musical Education as a Means of Uplift for Church Service

Report of Committee Headed by Palmer
Christian to M. T. N. A.—Says Better
Training of Clergy Lies at Bottom of
Improvement Needed

The organ and choral music committee of the M. T. N. A. wishes to suggest that the association go on record as being actively interested in the improvement of church music in this country. To generalize, or to show mild interest, etc., is an easy matter, but something more definite in the way of offers of moral support as well as educational suggestions to clergy, directors and organists, is more to the point.

During recent months certain national church bodies have expressed, formally, their recognition of the fact that the musical part of formal worship is really important, and that an indifferent attitude toward it can no longer be countenanced. Fortunately Anglican and Lutheran services have always been protected by the liturgy, with the consequence that a minimum of cheap music has found utterance in their places of worship. But the Presbyterians, Methodists, Baptists and other congregations with non-liturgical forms of service have all suffered at the hands of a musically untrained and unappreciative clergy, inartistic directors and a super-use of so-called "gospel hymns," resulting in offerings of musical worship that have been far removed from a tribute to the great art of music, as well as from what ought to constitute true worship, the best that we can give.

That best cannot be realized if it takes the route of music of merely temporary, "tuneful" appeal, or operatic adaptations or displays of technical proficiency; the latter must be the means, not the end; it must be thoroughly reinforced by good taste, good sense, devotion to music as an art, comprehension of the decided value of adequate music to worship.

To go into the reasons for the lowering of quality, which has irritated sensitive musicians and cultured churchmen alike, would be a waste of time. The idea of rebuilding is of paramount importance—not, particularly, reasons which have brought about the necessity for rebuilding. And the interest on the part of those who have some understanding of good music is by no means due to a desire for a type of music which they alone can appreciate. It is fully realized that every churchgoer cannot be expected to comprehend fully music of a contrapuntally involved type, or to know why a free use of altered chords makes for more graceful writing than mere triads, or anything else of a technical nature. We merely hope to see the time when the vast majority of congregations will be enabled to listen to music of real quality (even though simple in structure) prepared and presented by competent forces, and (of vital importance) as a part of an order of worship designed to praise God rather than to give opportunity to soloists and organists for self-display, or the minister a chance to demonstrate his sense of humor (or, more frequently, the lack of it).

How often have directors spoiled the effect of a beautiful prayer, or compelling sermon, by poorly chosen music! But how often have ministers discounted the spiritual value of a beautifully-sung anthem by the interjection of an extraneous anecdote or announcement!

To make sudden substitution of good music for bad is, of course, not possible, except in isolated instances. We must, however, begin to build an appreciation of the difference between good and bad. The logical places for such a beginning are the schools devoted to training church musicians, and the theological seminaries—for it will, after all, always be the minister who conducts the service, and who will be in a position to influence church boards toward more adequate financial care for the ministry of music.

The young organist and choirmaster

coming to a position from either private studio or school is more often than not apt to have some real sense of the difference between what is good and what is not. It must be admitted, however, that some of the bad hymn playing, unsympathetic accompaniments and total lack of taste in selection of music which obtains in too many churches (and not always, by any means, at the hands of young organists and choirmasters) places a great deal of the blame for indifferent church music in the choir stalls as well as in the pulpit. The Dayton Westminster Choir School and Dean Lutkin's newly projected School for Church Music at Northwestern, and others of a similar nature, will do much to remedy this phase of the situation, as will a realization on the part of boards of trustees that the competent director of music is worth a great deal more money than, on the average, he has received in the past.

The minister must be enlightened as to what the aim of the serious church musician is. He must learn that "only the highest in art is fit for the service of God"; that the highest in art is by no means the most flashy or the most glaring, but is frequently the simplest and most subtle. He must be brought to an appreciation of the fact that the spirit of the music must be complementary to the significance of the prayer, the responses, the sermon. He must develop the ability to blend the thought of solo or anthem into a whole with the service—a thing absolutely unknown to a regrettably large number of mature clergymen.

Naturally we do not want the minister to be trained as is the professional musician, but we do want him to have an understanding of certain principles of music, and how good music can best be applied to the glorification of the service.

As individuals the members of this association wield a great influence over the growing appreciation of the best in music. As an association we ought to do something definite toward building an appreciation of our great art in a body of students sorely in need of it, and in a cause a greater one than which it would be hard to mention.

The committee therefore recommends that the M. T. N. A., in recognition of a distinct need, and in the hope of being of some use, sanction a canvass of just what the theological seminaries of the country are doing for the musical development of their students (sending copies of this report with such canvass), and that formal word of its sincere interest in the subject be sent to heads of such seminaries, with the offer that, whenever desired, it stands ready to suggest lines of musical education which may advantageously be followed.

Möller Three-Manual at Ironwood.

A three-manual organ built by M. P. Möller for Salem Lutheran Church at Ironwood, Mich., was opened with recitals on two successive evenings by Hugo Goodwin, F. A. G. O., municipal organist of St. Paul, Minn. The organ has thirty-five stops. On Dec. 16 Mr. Goodwin's program was as follows: Festival Fantasy on "Ein Feste Burg," Faulkes; Air in D, Bach; Gavotte in F, Martini; Largo from "New World" Symphony, Dvorak; Sonata in D minor, Guilman; Largo, Handel; Serenade, Rachmaninoff; Second Legend, Bonnet; "Le Dernier Sommeil de la Vierge," Massenet; Toccata from Fifth Symphony, Widor. On Dec. 17 Mr. Goodwin played these compositions: Concert Variations, Bonnet; "In the Garden," Goodwin; "Sister Monica," Couperin; "Told by the Camp-Fire," Goodwin; Concerto in G minor, Handel; "The Lost Chord," Sullivan; Cradle Song, Gretchaninoff; Heroic Piece, Franck; Andante from String Quartet, Debussy; Toccata in E, Demereaux; Russian March, Schminke.

Mrs. R. S. Person has celebrated the thirty-seventh anniversary of her incumbency as organist of the First Baptist Church of Catskill, N. Y. She assumed her duties when the pipe organ was installed in 1889, but has been connected with the choir of the church for fifty-eight years.

ORGAN DEVOTEES ORGANIZE

Novel Club Formed in London by Enthusiasts Over Instrument.

The initial meeting of a new society of organ enthusiasts to be known as "The Organ Club" was held at St. John's Presbyterian Church, Marlborough road, London, at the invitation of A. D. Drury, Dec. 2. F. Bernard Goodman, of Birmingham, was in the chair. Fourteen enthusiasts put in an appearance, and a long discussion took place. It was decided to launch the association, those present being enrolled as members, and it is expected that all organ enthusiasts will see their way clear to join the club. The objects are stated as follows:

1. To provide a medium whereby enthusiasts may be put in touch with each other.
 2. To provide means of giving mutual assistance and information on matters relating to the organ.
 3. To provide introductions between fellow members and arrange meetings when possible.
 4. To provide headquarters whereby it may be arranged that letters may be written stating the united views of the members.
 5. To arrange "pilgrimages" to see noteworthy organs and to visit organ builders' workshops.
 6. To compile a record of where photographs, specifications and historical notes of organs may be obtained. Members or would-be members who are photographers are requested to state whether they are willing to supply copies of organ photographs and the price of same.
 7. To endeavor to improve the status of organ recitals, and to get them better supported by the public.
- Sidney W. Harvey was elected secretary and treasurer. The next meeting was arranged for Jan. 22, when a visit was to be made to the workshops of a well-known builder.

Chicago Theater Players Elect.

At the monthly meeting of the Chicago Society of Theater Organists, held at Kimball Hall, Tuesday, Jan. 25, the following officers were installed for 1927: President, Anita de Mars; vice president, Walter Wright; secretary, Walter Martin; treasurer, J. Gibbs Spring; directors, Mrs. Grace Snyder, Ralph Hix and Claude Ball. It was voted to change the name of the society from "The Chicago Society of Organists" to "The Chicago Society of Theater Organists." The next meeting will be held Tuesday, Feb. 22, at midnight, in Kimball Hall, Chicago. All theater organists are invited to attend.

To Give Demonstration Rehearsal.

Announcement is made that L. Camilleri, director of the People's Chorus, will give a demonstration rehearsal for members of the National Association of Organists at the High School of Commerce, 155 West Sixty-fifth street, New York City, on Monday evening, Feb. 21.

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Please note that the Dayton Westminster Choir (of Dayton, Ohio) will give a recital of Sacred Music at the Studebaker Theatre, Chicago, Sunday afternoon, April 24.

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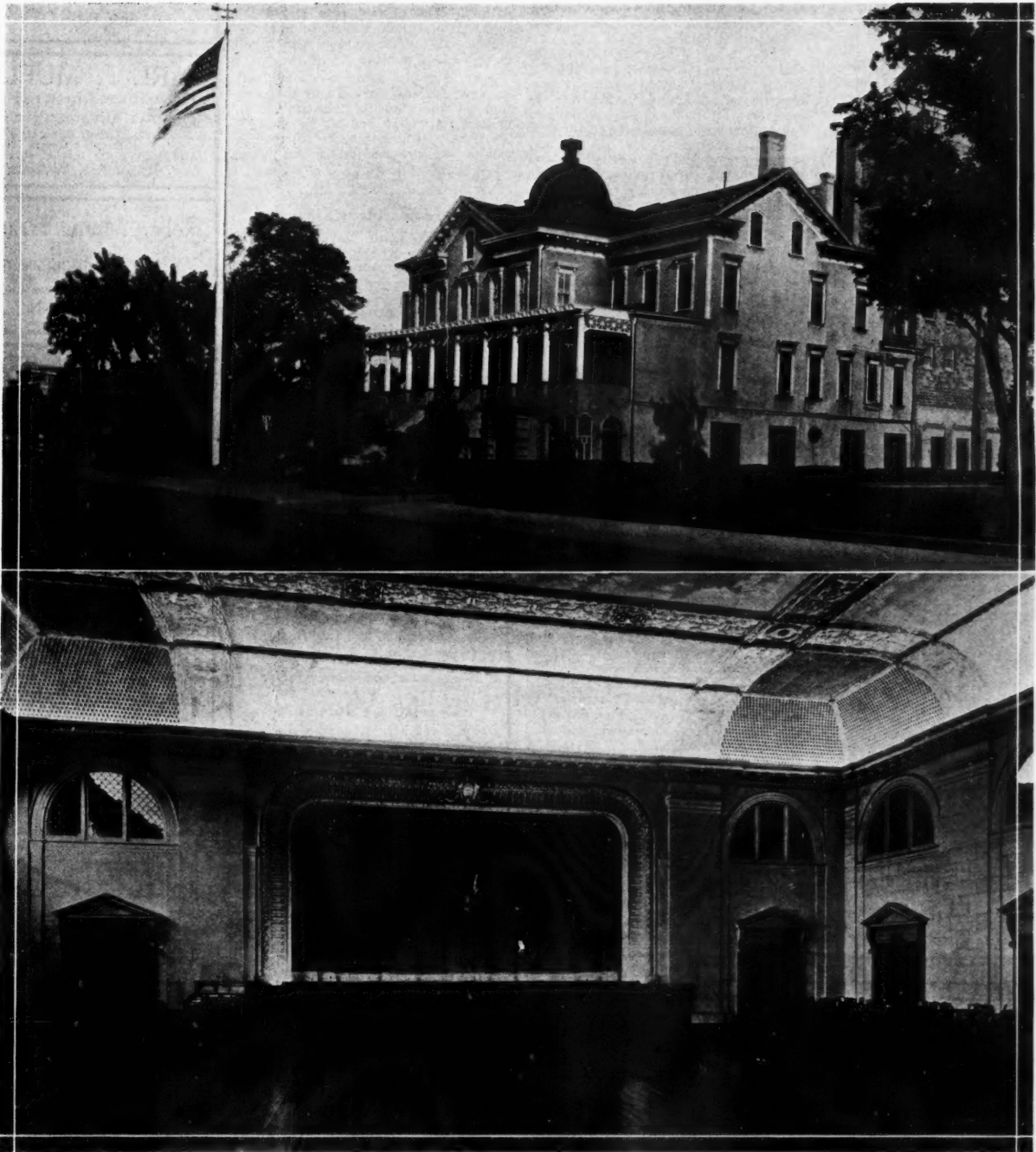
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OPENED BY DICKINSON
IN FLATBUSH PRESBYTERIAN**

E. Harold DuVall, Organist of Church, Who Presides at New Three-Manual, Will Begin Series of Recitals Feb. 3.

The new three-manual Möller organ in the Flatbush Presbyterian Church in Brooklyn was formally opened by Dr. Clarence Dickinson on Tuesday evening, Jan. 18. E. Harold DuVall is the organist and director of music at this church, his fourth position in this vicinity, having been previously successfully and successively at the Prospect Avenue Methodist Episcopal Church, the Baptist Church of the Redeemer and the Church of the Nativity. He has been at his present church for the last four years. He is also organist at Temple Bethel, Manhattan Beach. Mr. DuVall, a former pupil of R. Huntington Woodman, Chester Beebe and Clarence Dickinson, will give the first of his third series of organ recitals Feb. 3.

Following is the specification of the new organ:

GREAT ORGAN.

- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Tuba, 8 ft., 61 pipes.
- Chimes, 20 bells.

SWELL ORGAN.

- Bourdon, 16 ft., 85 pipes.
- Kohr Flöte, 8 ft., 73 notes.
- Flute, 4 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Tierce, 1-3/5 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Violina, 4 ft., 61 notes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Oboe, 8 ft., 73 pipes.
- Fagotto, 16 ft., 12 pipes.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Gamba, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Melodia, 8 ft., 73 notes.
- Harp, 49 bars.

PEDAL ORGAN.

- Open Diapason (20 from Great), 16 ft., 12 pipes.
- Bourdon, 16 ft., 44 pipes.
- Liedlich Gedeckt (from Swell), 16 ft., 32 notes.
- Gedeckt (from Swell), 8 ft., 32 notes.
- Flute (from Choir), 8 ft., 32 notes.
- Fagotto (from Swell), 16 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Tuba (from Great), 8 ft., 32 notes.
- Violoncello (from Great), 8 ft., 32 notes.

Provision has been made for the addition of an echo division.

BOSTON WOMEN'S MEETINGS. BIG MELBOURNE CONTRACT
Interesting Programs at Sessions of Organists' Club.

A feature of the November meeting of the Women Organ Players' Club of Boston, held at the Copley M. E. Church, was the reading of an article by Mrs. Sallie Frise, entitled "Ne'er the Twain Shall Meet," from the December number of the American Organist. Miss Marion Payne, organist and leader of a nine-piece orchestra in Cambridge, played several selections. She was assisted by Miss Blanche Dunbar, violinist, and Miss Manda Daley, soprano. Later in November a varied program was given by Mrs. Dorothy Sprague, F. A. G. O., in the Estey studio, Park Square building. Mrs. Sprague is organist and director of St. Mark's Church, Brookline. Mrs. Abbie Conley Rice sang several solos and Mrs. Eva Langley of the Metropolitan Theater, Boston, read a paper about women composers of all time.

The Copley M. E. Church was the scene of the December meeting, at which Henry Gideon, organist and choirmaster of Temple Israel, was the speaker. Mr. Gideon gave a delightfully informal talk and offered the club several suggestions. He has recently returned from a trip abroad. After the meeting a social hour was enjoyed and refreshments were served by Mrs. Elena Donaldson, Miss Alice Cunningham, Mrs. Fred Bayley, Miss Anna Coughlin and Mrs. Florence Jones.

Mrs. Natalie Weidner, president of the club, recently welcomed a baby boy. At the December meeting the society decided to present it with a silver loving cup.

LONDON ORDER FOR ESTEY

To Build \$25,000 Organ for Cafe Royal in British Capital.

An important foreign contract won by an American organ builder was recorded in January, when the Estey Organ Company received an order from London for a \$25,000 organ with an automatic player attachment, to be installed in the Cafe Royal, which is one of the old and famous restaurants of that city.

Lester Sherburne in Recital.

The first of a series of recitals on the new organ in the auditorium of the Bryant High School in Long Island City was given Wednesday, Jan. 19. Lester Sherburne, a young artist who has received his training from Pietro Yon, made his first New York appearance, rendering a difficult program which included numbers by Ungerer, Bach, Franck, Boex and Yon. Mr. Sherburne displayed splendid technical skill and musical taste. Of the more serious compositions the most successful were the Bach Prelude and Fugue in C minor and the "Piece Heroique" of Franck. Mr. Yon, who was present with a party, was introduced to the audience after the playing of his delightful "Echo" and received an enthusiastic welcome. Miss Elizabeth Banghart, supervisor of music at this school, is in charge of the recital series.

Hill & Son and Norman & Beard to Build Instrument for Town Hall.

According to word from London, the contract for the new organ in Melbourne Town Hall, Victoria, to replace that destroyed by fire, has been won by Hill & Son, Norman & Beard, Ltd. It is understood that their bid was £28,500, increased to £32,300 by the addition of an echo organ. This sum, too, is exclusive of external case work, which will be made in Australia.

The Melbourne organ, destroyed in the Town Hall fire, was built in 1871 at a cost of £7,000. It was later reconditioned and equipped with an electric action at a cost of £5,000. The opening recital was played by Edwin H. Lemare.

The plans and specifications for the new organ provide for a four-manual with an echo of ten stops and a fan tuba. The organ will have approximately 4,000 pipes, some of which will be of 32-foot pitch.

Several of the same firm's men are in New Zealand engaged in the erection of the new organs at Christchurch Cathedral and at St. Mary's, Merivale. Hill & Son & Norman & Beard are also rebuilding the organ at St. Paul's Cathedral, Melbourne.

Train Kills Kilgen Salesman.

Robert McGrath, a salesman for George Kilgen & Son, Inc., connected with the New York office of the company in Steinway Hall, was killed when a fast train on the New York, New Haven & Hartford railroad struck his automobile near the station at Andover, Mass., Jan. 12. The locomotive demolished the car and carried it several hundred feet on the pilot. McGrath was taken from the wreckage apparently only slightly hurt, but died in the baggage car of the train on the way to a physician at Manchester.

A NEW CANTATA FOR EASTER

"For He Is Risen"

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(C. C. Birchard and Co., Boston)

For Easter, or General Use
"The Vision"
(H. W. Gray Co.)

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WHAT THE CHICAGO CRITICS SAID ABOUT HIS ANNUAL RECITAL IN KIMBALL HALL

EDWARD MOORE, IN THE DAILY TRIBUNE, OCT. 29, 1926—"Clarence Eddy gave a recital last night which illustrated his popularity not only with his audience but with composers of organ music."

GLENN DILLARD GUNN, IN THE HERALD AND EXAMINER, Oct. 29, 1926—"Clarence Eddy, still practicing his art with devotion after forty years of brilliant career, played again for his Chicago admirers last night in Kimball Hall."

HERMAN DEVRIES, IN THE EVENING AMERICAN, OCT. 29, 1926—"Mr. Eddy is an international name—two continents have known him, and his art has been distinguished by the admiration of both American and European contemporaries."

EUGENE STINSON, IN THE EVENING JOURNAL, OCT. 29, 1926—"Clarence Eddy displayed once more his mastery of the instrument, his ripened ability to bring from it effects congenial to its peculiar character, and a fine taste for music in which a scholar's discretion may be employed, but in which the general public may also take a whole-hearted interest."

KARLETON HACKETT, IN THE EVENING POST, OCT. 29, 1926—"Clarence Eddy has played pretty much everything, and pretty much everywhere. . . . He understands the organ as a concert instrument and how to interest the public. . . . A fine artist who holds high the banner of the old school."

CHARLES E. WATT, IN MUSIC NEWS, NOV. 5, 1926—"When Clarence Eddy plays the organ we in Chicago go gladly to hear him—all of us; organists, pianists, singers and critics. . . . We all find in his mature artistry and superb style something to uplift and inspire us, and something, too, which to the younger generation of organists is invaluable as model."

IF IN DOUBT, WRITE THIS CHURCH

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SIDNEY, NEW YORK

April 6, 1926.

Beman Organ Company,
Binghamton, N. Y.

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Many are the words of praise from people who spend the Sunday in our city. At a recital or concert there are always inquiries as to who built the beautiful toned organ. All organists who have had the privilege of playing on it speak of it in the highest praise. At present the indications are that the organ is good for fifty years yet.

With our best wishes to the Beman Organ Company, we are

As ever yours,
(Signed) A. L. Pinder,
Organist.

The letter reproduced on the left is typical of opinions often expressed upon installations made by this company

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THE VOICE OF INSPIRATION

Quartet and Chorus

By HAROLD WILLIAM THOMPSON, Ph. D.

[Key: B—Boston Music Company; D—Ditson; E—E. C. Schirmer; F—J. Fischer; G—H. W. Gray and Novello; S—G. Schirmer; St—A. P. Schmidt; W—Whitmer; Smith. In the case of anthems, solo parts are indicated by SATB and M (medium); in the case of solos, numerals indicate number of keys, if the song is published in more than one. Unless otherwise designated, anthems and carols are in four parts.]

Lent and Easter, 1927.

Easter comes rather late this year, but I have had requests for early suggestions, and therefore put aside until next month a supplementary article on compositions of 1926. This is your department.

As we do not all observe Lent, perhaps it will be best to discuss the Easter things first. The most attractive new numbers I have seen are Harvey Gaul's two arrangements of old Provençal carols: "Once upon a Black Friday" (D) and "Three Men Trudging" (D), both accompanied, both within the possibilities of a quartet, but better for chorus, both easy. These are the best carols Mr. Gaul has ever given us except his "Carol of the Russian Children" for Christmas. "Once upon a Black Friday" has a part for soprano or tenor obligato against a chorus, but this feature is ad lib. I like this carol a little better than the other, but both are of the highest class.

The most recent Easter numbers in the Dickinson Sacred Chorus Series, the series that has done much to revolutionize our church music, are the following:

Pluddemann—"Now Christ Is Risen," a cappella with echo bits in two parts for women's chorus or children's choir or SA solos. (G)

Anerio—"Fear not! The Lord Christ Hath Conquered Death," double chorus or chorus plus solo quartet, a cappella. (G)

Bohemian—"The Lord Is Risen," a cappella chorale; four parts can manage it. (G)

Spanish—"In Joseph's Lovely Garden," S, a cappella. There is also an edition for TTBB with baritone, and one for SSAA with alto solo. (G)

The Pluddemann number was previously known in another edition and has long been popular; the echo effects are lovely. Anerio's anthem looks a little formidable at first, but there is nothing intricate about the rhythm and the harmony is simple; indeed the harmony suggests Handel rather than Anerio. A good chorus could get stunning effects with this. The Bohemian chorale or choral (I think that I shall adopt the latter, proper spelling in spite of our British cousins) is simple and sturdy. The Spanish carol is not characteristically Spanish, if I know what I mean, or characteristically anything racial. If I had been asked to guess I should have said German. But it is a naive and pretty tune. Evidently it has been in great demand, for it is arranged in three editions.

For an accompanied anthem try Dr. Noble's "The First Easter Dawn," S

or T solo (St), two years old now, but as fresh and vigorous as ever. Mackinnon's "Lo, the Dawn of Resurrection" (G), of the same vintage, is not only a good processional anthem, but because of its jubilant rhythm a good postlude. Dr. Willan has just published a set of Festival Processionals, all good; the first, for Easter, is "Hail, Festival Day" (G), valuable for use in "high" churches.

The most recent Easter solos which I can recommend are two years old: Brewer, J. H.—"Easter Bells," 2. (D) Marsh, W. J.—"The Glorious Morn.," 2. (St)

The second of these needs a dramatic voice. The first will go well with piano and organ accompaniment.

If the new things do not attract you, perhaps there are some a little older that you will like. In the admirable Hirsch series of "Chorals of the Sixteenth and Seventeenth Centuries" (B) there are two wonderfully appealing things that I like to hear every year, and they are within the range of a quartet:

Sixteenth Century—"At Dawn When They Sought,"
Vulpius—"Praise to Our God."

Both these are to be sung unaccompanied, of course. If you have a chorus and like this sort of music, there is a fine choral in the Biedermann series (F), Rosenmüller's "At the Lamb's High Feast," in six parts a cappella.

Some of the Dickinson series that are worth giving every year and are at the same time easy are the following:

Joseph—"The Soul's Rejoicing," STB. Seventeenth Century—"By Early Morning Light," S.

Norwegian—"This Glad Easter Day," SA.

Polish—"When the Dawn Was Breaking," SA.

For these you can get violin, 'cello and harp parts. The harp part usually sounds as well on a piano.

A few more anthem suggestions are:

Barnes—"Easter Ode," medium solo. (S) I have done it with a quartet.

Candlyn—"An Easter Antiphon," double chorus, or chorus and quartet. (G)

Gaul—Harvey, "The Three Lilies," (S). James—"Hail, Dear Conqueror," chorus needed. (S)

Matthews, H. A.—"There Stood Three Marys," S, parts for violin, 'cello, harp. (S)

Matthews, H. A.—"Three Women Went Forth," a cappella, eight parts but easy. (D)

Matthews, J. S.—"That Easter Morn.," (S)

Matthews, J. S.—"The Third Day," TB. (G)

Parker—"Light's Glittering Morn.," B. (S)

West—"Light's Glittering Morn.," boy choir. (G)

These are all standard numbers, but all are worth repeating even if you have done them.

The only new organ number thus far for Easter is Harvey Gaul's fine "Easter Dawn" (F), which needs a fairly large modern organ to do it justice. As the result of a questionnaire reported in The Diapason a year or so ago I found that the following

Easter numbers for organ were most popular:

Andrews—March on Easter Themes. (G)

Dubois—"Alleluia," (Leduc)

Dubois—"Hosannah," Chorus Magnus. (St)

Handel—Hallelujah Chorus.

Hollins—Spring Song. (G)

Jenkins—"Dawn," (F)

Johnston—"Resurrection Morn.," (F)

Lemare—"Easter Morn.," (G)

Lemmens—"Sonata Pascale," (Schott)

Loret—"Alleluia," (D)

Lutkin—Transcription on "Worgan." (G)

Malling—"Easter Morning," (D, G)

Ravanello—"Christus Resurrexit," (F)

West—Fantasia on "O Fili." (G)

Widor—Fifth Symphony (Toccata). (Hamelle).

Widor—Sixth Symphony (Finale).

Yon—"Cristo Trionfante," (F)

Volume 45 of Novello's series called "The Village Organist" contains some useful pieces, including a really fine one by Willan.

Lent.

There are no new numbers specially intended for Lent, but there are some that could be used in that season in most churches. For instance, there is one of the most beautiful of American anthems for evening, "Go Down, Great Sun" (S) by J. S. Matthews, mention of which should have been made in my last article; a cappella and much better for chorus than for quartet, but lovely for any choir. It brings in the solemn idea of the Kingdom in Heaven. Another evening anthem that is bound to be very popular is Mackinnon's "Now on Land and Sea" (G), with alto solo and part for chimes; a quartet can manage it very well. This is on the popular side. For a Lenten communion try the same composer's "O Holy Jesu" (G), in some ways the very best thing Mackinnon has done, an unaccompanied but easy number in the style of Willan's communion motets, but even simpler. I should call this perfect church music, except for a few false accents which hardly appear when the music is sung with chanting rhythm. Here is simplicity, reverence and beauty; no matter what your choir, see this. Yet another Mackinnon number that will be seasonable is, "Give to My Restless Heart, O God" (G), for women's voices, three parts, an exquisite little thing with chances for fine shading. I said in my last article that I had hoped for more from Mackinnon. I had not hoped in vain, but I had not then received some eight or ten anthems published during my absence abroad. He has arrived fully. Do some of his things while you can still say that you were among the first to appreciate him.

Dr. Dickinson has arranged for Cesar Franck a trio for STB called "O Jesus, Saviour" (G); easy and reverent music with the right sort of text by Mrs. Dickinson. Mark Andrews has arranged as a high solo his most popular anthem, "The Shadow of Thy Wings" (G). Of three solos from Handel, arranged by Milligan, you might find useful in Lent one called "Love Immortal" (G), for high voice.

There are eight anthems that I should like to hear every Lent:

James—"By the Waters of Babylon." (G)

Noble—"Go to Dark Gethsemane." (G) S. S. Wesley—"Cast Me Not Away," 6 parts. (G)

Banks—"O Most Blessed Jesu," 8. (G) Grieg—"Jesu, Friend of Sinners," 8. (G)

Matthews, H. A.—"Into the Woods My Master Came." (S)

Purcell—"Remember Not, O Lord, Our Offenses," 5. (G)

Willan—"The Reproaches," double chorus. (G)

Only one of these, the first, is accompanied. I suppose that it would be named by any competent critic in a list of the six finest American anthems.

Acknowledgment.

So many Christmas programs were received that I think I shall make an article about them later in the year when they may furnish suggestions for next Christmas. Thank you all very much. Won't you please let me know what unaccompanied anthems you like best, besides your own, and what other subjects you'd like to have me discuss?

Kilgen Perfects Magnet Tester.

George Kilgen & Son, Inc., for many years have endeavored to obtain a testing instrument for their magnets which would eliminate guesswork, with the result that they have succeeded in obtaining what they consider the most nearly perfect ohmmeter that has ever been manufactured. It is said to be the only instrument of its type in any organ factory, and has brought results to the research department of this firm which have enabled it to compile a large amount of hitherto unknown data regarding magnets in general, and in particular those used in modern electric actions. It has made possible a simplified action, making it freer from complications and "fool proof." This is ranked as a tribute to the advantage of having a well-equipped research department, on the lookout for development and improvement.

Ernest H. Sheppard to Waterbury.

Ernest H. Sheppard, whose name is well known to organists generally through his compositions, is leaving East Orange, N. J., to become organist and choirmaster of Trinity Church, Waterbury, Conn. Here he will have an excellent boy choir and a three-manual Skinner organ. He takes up his new work Feb. 1. Mr. Sheppard has been at Christ Church, East Orange, for the last five years.

Death of John Wassel.

John Wassel, organist and choir director of Trinity Lutheran Church, Maspeth, L. I., died late in December at his home, 608 East Thirty-fourth street, Brooklyn, N. Y. He was 61 years old, was born in Germany and for twenty-five years was organist in the Evangelical Lutheran Church in Holyoke, Mass. His widow, four daughters and two sons survive.

John Hammond, prominent theater organist of New York, and formerly of Rochester, has been appointed organist of the new Saenger Theater at New Orleans and is to take up his work there when the theater, costing \$2,000,000, is opened late this winter.

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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

NATIONAL ASSOCIATION OF ORGANISTS

President—Reginald L. McAll, 2268 Sedgwick avenue, New York City.
 Chairman of the Executive Committee—John W. Norton, St. George's Church, Flushing, N. Y.
 Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.
 Treasurer—Robert Morris Treadwell, 217 East Nineteenth street, Brooklyn, N. Y.
 Headquarters—Concert Bureau, John Wanamaker, New York City.

A. B. Weeden, 30 South Kentucky avenue, has been appointed president of the Atlantic City chapter.

One thousand attended the second annual candlelight carol service under the auspices of the Central New Jersey chapter at Trenton Jan. 4. The Camden chapter, of the same state, carried out a successful service of the same character Dec. 20.

Please help the prize composition committee by giving publicity to the George Kilgen & Son prize of \$500 for the best organ composition submitted by May 15. You may procure the conditions of the contest by writing to headquarters or by reading the January issue of *The Diapason*.

The executive committee anticipates a very prompt response for the 1927 bills for dues. It hopes that by March 1 we can report that all dues are paid. If you have not received a bill for 1927 please notify headquarters or you may save time by sending your remittance at once. If you have a change of address send that directly to headquarters. When you send your check for this year, we would suggest that you urge at least one new organist to become an N. A. O. member or, better still, enclose his application in your letter.

This is a good time to begin to think about the annual music week celebration in May. Send us your programs so that we may publish them in the N. A. O. page. Last year the N. A. O. took an important part in music week, and we feel sure this season will witness an increasing interest on our part.

Our convention city this year is a most favorable one for our Western members and, in fact, for all Western and central Western organists. We know what a wonderful convention Chicago prepared for us and we are sure St. Louis will rise to the occasion and leave nothing undone to give us four days filled with pleasure and profit. We must do our part by giving St. Louis a record attendance. We urge any of our Eastern members who may find it impossible to make such a long trip to communicate to their Western friends the fact that St. Louis is preparing a record-breaking N. A. O. celebration.

Executive Committee.

The January meeting of the executive committee was held at the Town Hall Club in New York City, Monday evening, Jan. 10. Chairman John W. Norton presided. President McAll called attention to the two recent candlelight carol services given by the Central and Camden chapters of New Jersey and outlined some future activities for the headquarters chapter.

The election of A. B. Weeden as president of the Atlantic City chapter in New Jersey was confirmed.

The executive committee took action to indorse the stand taken by the Pennsylvania chapter of the Guild regarding organists' salaries.

Miss Lillian Carpenter was given power as chairman of the public meetings committee to carry out the details of the next public meeting, which it was hoped would take the form of a demonstration in choral conducting.

Plans for extended publicity for the prize organ composition contest were

discussed. Informal discussions followed at a special dinner served for the committee. Those present were: President McAll, Chairman Norton, Misses Carpenter and Kitchener and Messrs. Schminke, Treadwell, Samson, Noble, McKinley and Nevins.

Illinois Council.

Upwards of 130 organists of Chicago and vicinity gathered at the High Noon Club, Michigan boulevard, Chicago, for a luncheon Jan. 18, at which members of the N. A. O. Illinois council, the Illinois chapter of the A. G. O., the Society of Theater Organists of Chicago and the Van Dusen Club met together, at the invitation of State President Frank W. Van Dusen of the N. A. O. This was one of the best attended and one of the most enthusiastic meetings in the history of the organists of the city. In fact, it is not recalled that as many ever before were brought together at any luncheon.

President Van Dusen called for short talks by Mrs. Lily Wadhams Moline, subdean of the Illinois chapter, A. G. O.; S. E. Gruenstein, representing the N. A. O.; Miss Anita De Mars, president of the theater organists, and Miss Alvina Michals, president of the Van Dusen Club, an organization over 200 strong, and each speaker was asked to state the aims and purposes of his organization. Henry Purmort Eames, president of the Society of American Musicians; Clarence Eddy, Walter H. Nash of New York and Albert Cotsworth also spoke briefly but interestingly.

The occasion gave splendid evidence of the strength of the body of church and theater organists in Chicago, as well as of their caliber. A pleasant feature was a group of songs by Miss Jessie Robinson, with Mrs. Gertrude Baily at the piano.

An interesting and comprehensive program of activities for the winter was outlined by State President Frank W. Van Dusen at a meeting of the executive committee held at the office of *The Diapason* Jan. 7. The principal feature was the series of three recitals by famous organists to be given at Kimball Hall, in co-operation with the Illinois chapter, A. G. O., details of which appear on another page. The coming of Vierne, Christian and Courbon is awaited with great interest.

A reception and musical program is to be given by members of the Illinois council on the evening of Feb. 7 at the Kimball organ studios in the Kimball building. The entire program of organ, vocal and piano selections will be by members of the N. A. O. It is to be a program of American compositions.

Lancaster Chapter Service.

A public service was held under the auspices of Lancaster chapter, N. A. O., Sunday afternoon, Jan. 9, in the First Presbyterian Church, Lancaster. The choir, under the direction of H. S. Kirkland, with Charles E. Wisner at the organ, was assisted by Mrs. C. A. Carl, soprano; Mrs. H. W. Prentiss, Jr., soprano; Miss Miriam Shaub, contralto; Dr. George Huber, tenor; J. A. Davis, bass; Miss Josephine Kirkland, organist of Grace Lutheran Church, and Ernest Baker, violinist. The pro-

gram follows: Organ Prelude, Allegro from Fifth Organ Sonata, Guilman (Mr. Wisner); anthem, "Hail, Gladdening Light," Martin; Fantasia for Organ and Piano, Demarest (Miss Kirkland and Mr. Wisner); anthem, "Beneath the Shadow of the Great Protection," Dickinson; violin solo, "Ave Maria," Bach-Gounod (Mr. Baker); address by the Rev. Walter W. Edge, D. D.; organ solo, Serenade, Rachmaninoff (Mr. Wisner); anthem, "A Cradle Song of the Virgin," Barnby-Gow; organ solo, "The Cuckoo and the Nightingale," Handel (Miss Kirkland); anthem, "Great is Jehovah, the Lord," Schubert (piano and organ accompaniment); organ part played by Miss Miriam Hawman.

Rhode Island Chapter.

An unusually interesting meeting was held Jan. 10 in the Grace Church parlors, Providence. The program opened with several numbers in manuscript form composed and played by J. Sebastian Matthews. All of the compositions were very good, and one of them, at least, is bound to become a great success. The organ at Grace Church is double, consisting of a fine old Hutchings in the gallery and a new Casavant in the chancel, played from one console.

Papers followed. George Stanley, Jr., read his *Diapason* prize essay on organ construction, which deals exclusively with theater conditions and requirements. The unpopularity and depressing dullness of the average organ recital was discussed. A theater organist regaled the members with some amusing episodes in his work.

There will be an N. A. O. recital at St. Martin's, Providence, in February.

Mrs. Emma Greene, for many years esteemed organist of the South Baptist Church, Providence, has retired, and Roscoe L. Dillman has taken her place at the console.

M. C. BALLOU, President.

Worcester Chapter.

The monthly meeting of the Worcester chapter was held Monday evening, Jan. 10, at Old South Church. A constitution and by-laws prepared by Mrs. Arkwell, Mr. Farmer and Mr. Morrill were adopted and it was deemed advisable to close the charter membership roll at the close of this meeting.

Owing to the inability of Harris S. Shaw of Boston to be present as previously arranged, Franklin Glynn kindly consented to give a demonstration of piano scores, making them adaptable for organ accompaniment. Mr. Glynn used as a basis Mendelssohn's "Hymn of Praise" and the necessary changes in the accompaniment were so clearly outlined that the close interest of every member present was held throughout the discussion.

Mr. Bouvier extended to the members of our chapter a cordial invitation to attend a recital to be held in Holy Cross Chapel on the evening of Feb. 14.

ETHEL S. PHELPS, Secretary.

Camden Chapter.

As December is the period of the year for giving and serving, what could have been more appropriate than the presentation to the community by the Camden chapter of a newly-organized choral association, with the eminent Henry S. Fry as director?

For over a year the chapter has cherished hopes of forming such an organization of selected voices for the study of serious choral music. This was done in October, 1926, with the sincere intention of giving the community something musically which it has never enjoyed and with the added desire of stimulating better church music, since many of the members of the choral are soloists in church choirs. Rehearsals were begun under the leadership of Mrs. F. Marie Wesbroom Dager and Robert M. Haley,

whose interest and effort allowed rapid strides to be made in preparation for the first public appearance. Later it was our good fortune to secure Mr. Fry as the permanent director.

The choral made its initial appearance in a candlelight carol service given the Monday night before Christmas, which was a distinct success, both in point of churchly reverence and musical artistry. Mr. Eagin, in the cipher, writes of the service:

The carols sung were all of considerable difficulty, and were rendered with such musical accuracy and expression that it was hard to realize that the time of preparation had been as short as it actually was. The program was arranged in a sort of progression which culminated in Henry S. Fry's quaintly beautiful "In Excelsis Gloria" and Dickinson's wonderful "Shepherd's Story." The organ selections played by Charles T. Maclary included two numbers which he himself composed. As always, his work was decidedly enjoyable. The congregational singing of "Adeste Fideles" and "The First Nowell," accompanied so excellently by Marjorie Riggins Seybold, A. A. G. O., was both hearty and soul-stirring.

Officers of the choral association are: Henry S. Fry, director; Robert M. Haley, president and accompanist; Shirley R. Haynes, secretary; Miss Edna Llewellyn, treasurer, and Mrs. Ada M. Eckenhoff, librarian. Mrs. Dager and Mr. Tussey represent the chapter's interest on the executive board. The organization was made possible largely through the generous interest of the following patrons: Mr. and Mrs. Wilfred W. Fry, Daniel Strock, M. D., Hon. E. G. C. Bleakly, Charles K. Haddon, Mrs. Walter J. Staats, Mrs. Elwood A. Harrar, A. Wilbur Nash, Jr., Mrs. F. Morse Archer, J. Walter Levering and Dr. Edward M. Sullivan.

HOWARD S. TUSSEY, President.

Central New Jersey.

Our second annual carol service was held on the evening of Jan. 4, in the First Presbyterian Church, Trenton, with seven quartet choirs and four organists participating. The church was crowded, as last year, beyond its capacity, many being turned away. The Trenton Council of Churches cooperated with us in this service, four ministers taking part.

The choirs entered the church carrying lighted tapers and singing "Adeste Fideles." Singing "Joy to the World" and "Wonderful Night," a traditional carol, they marched in solemn procession about the church and into the choir loft. The choir then rendered a choral fantasy, "Christmas Day," by Holst, which is composed of traditional carols; "The Cradle Song of the Blessed Virgin," by Barnby; "Still Grows the Evening in Bethlehem's Town," traditional Bohemian, arranged by Dickinson, and "Silent Night," by Gruber. There were, besides, hymns for the congregation. The service was conducted and played by Paul Ambrose, whose painstaking efforts were reflected in the polished singing of the choir. Miss Isabel Hill of Gethsemane Baptist Church, Trenton, played as a prelude Guilman's "Prayer and Cradle Song"; the offertory was Liszt's arrangement of the Arkadelt "Ave Maria," played by Theodore Hazard Keller, organist of the Lawrenceville Preparatory School; and the postlude was rendered by Raymond Rudy, organist and choirmaster of Trinity Episcopal Church, Princeton, the number being the Toccata from the Fifth Symphony of Widor. The service was beautiful and impressive, and the attendance demonstrated that the carol service is regarded as an established Yuletide event in our community.

The second semester of the Trenton Community School of Religious Education opened Jan. 10, and we began our second series of lessons in "Music in the Worship of the Church School" in connection therewith. As a result

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of the work which we did in the first half of the course we were invited to address the Sunday-School Superintendents' Association of Trenton, which we did on the evening of Jan. 11. We gave a brief resume of the first semester at the school, with emphasis on the building of a good worship program. Mrs. Helen Cook, organist of All Saints' Church, Trenton, presented the program in a very able manner. A general discussion took place after our views were placed before the meeting.

Plans are being made for the annual banquet, which will be held early in February, and for a conference with the ministers. The secretary of the Trenton Council of Churches is working with us on this conference.

GEORGE I. TILTON, President.

Missouri Chapter.

Missouri chapter has started the year with a monthly series of recitals at the State School for the Blind and is encouraging the idea of group recitals by members in various churches. Miss Lilian Carpenter of the national executive committee gave us a most acceptable recital on Jan. 20. Firmin Swinnen is expected in February, Frank W. Asper of Salt Lake City in March and Louise Vierne is booked for April 5.

Five new members have been added to the roll of the St. Louis chapter during the month.

Plans are progressing nicely for the convention.

Kentucky News.

The monthly meeting of the chapter was held Jan. 10 at the Arts Club, Louisville, with seventeen members present. Final arrangements have been made for Louis Vierne to give a recital in Louisville in April. The early musical training of Vierne, his compositions, and his eminent place attained in the musical world were dwelt upon in a paper by Miss Lucille Herget.

Faure's "Requiem," which was sung by the Calvary choir last month, under the direction of W. Lawrence Cook, will be repeated during the Lenten season. Over 1,200 people heard this composition given the first time in Louisville and hundreds were unable to gain admittance to the church.

As a part of our monthly programs William E. Pilcher, Jr., will give an organ recital the first week in February.

J. MAURICE DAVIS.

Union-Essex Chapter.

The January meeting of the Union and Essex chapter was held in the parish-house of Trinity Church, Elizabeth. The names of five new members were reported and the resignation of one. A drive for interesting more of the organists of the county was proposed on the basis of making membership in the N. A. O. an educational advantage. At the close of the business Alban W. Cooper, organist of Trinity Church, read an interesting and instructive paper on the "Development of the Organ." Those who could not hear this talk missed a great opportunity to learn much that would help them in organ culture.

After the meeting adjourned Mr. Cooper took the members into the church and showed them his "organ practice tent," a clever device for keeping comfortable while practicing in a cold church.

The next meeting will be held Feb. 14. Members will kindly reserve this date as well as the 21st, of which further notice will be given.

GRACE LEEDS DARNELL, President.

Norristown Chapter.

The newly formed Norristown, Pa., chapter held an enthusiastic meeting in the First Presbyterian Church Jan. 18. Joseph R. Bowman having withdrawn from the race for the presidency, John H. Duddy was elected president and Mr. Bowman was elected financial secretary. A constitution and by-laws were adopted. The chapter will meet bi-monthly and some interesting events are being planned.

James Baker has been elected organist of St. John's Lutheran Church, Centre Square, to succeed Mrs. Ellwood Righter, who held the position

for twenty-seven years. A new Mudler-Hunter organ is being installed.

WALTER DePREFONTAINE, Secretary.

Delaware Chapter.

T. Leslie Carpenter was re-elected president of the Delaware chapter at the January meeting, which took the form of a dinner at McConnell's restaurant in Wilmington. The other officers chosen are: First vice-president, Herbert C. Drew; secretary, Wilmer C. Highfield; treasurer, Miss Sarah Hudson White; librarian, Miss Elizabeth Johnson.

In the month of February the chapter hopes to give a recital of organ and choral numbers. Firmin Swinnen was appointed to make the arrangements for that recital. Other events are several recitals for music week and a spring social.

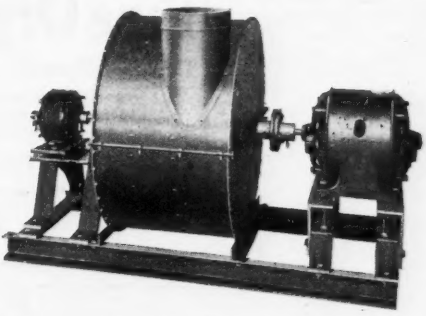
Those present at the January meeting were: Miss F. Viola Moffitt, Miss Elizabeth D. Connell, Miss Anabel Groves, Mr. and Mrs. T. Leslie Carpenter, Miss Sarah Hudson White, Mr. and Mrs. James I. Cooper, Miss Katherine Bounds, Wilmer C. Highfield, Herbert S. Drew and Mr. and Mrs. Swinnen.

Courboin Returns to Bench.

News comes from Springfield, Mass., that Charles M. Courboin, who had been absent from the concert stage for several months owing to an accident, returned to his accustomed place on the bench Jan. 18, scoring a success with the Springfield Symphony Orchestra under Arthur H. Turner. Mr. Courboin played the Widor Sixth Symphony with the orchestra and a group of solos on the municipal organ with his accustomed virtuosity, being accorded an ovation by an audience of capacity size. Although Courboin's management had decided to limit the number of his engagements for the remainder of the season, requests for recitals are coming in from all parts of the country so rapidly that arrangements will be made to accommodate as many as possible. Among the engagements in the near future are recitals in Scranton, Syracuse, Montreal, Youngstown, Ohio (dedication of new organ), Chicago, New Rochelle, Princeton University, Brown University, Providence, R. I.; Watertown, N. Y.; Easton, Pa., and other cities. In addition he is to have four other orchestral appearances, one with the Cincinnati Orchestra (third engagement), twice with the Minneapolis Symphony (second engagement) and an appearance in the New York Wanamaker Auditorium early in March, when he will give the first performance of the new concerto for organ and orchestra by Alfredo Casella, the Italian composer, with Casella conducting, an orchestra playing instruments from the famous Rodman Wanamaker collection.

War Memorial in New Zealand.

From Wanganui, New Zealand, comes news of the completion of a war memorial in the form of a forty-stop three-manual organ of 1,700 pipes placed in the chapel of the Wanganui Collegiate School by the "old boys' association" of the school. The instrument was built by the Scottish firm of Lawton & Osborne, of Aberdeen and Onenunga, New Zealand, and was built partly in the firm's New Zealand branch factory. It has a console with tablets for stops and is blown by a Meco blower. The action is tubular-pneumatic. It is expected to give recitals on this organ for the benefit of those who love organ music in Wanganui and vicinity.



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- GREAT ORGAN.**
1. First Open Diapason, 8 ft., 73 pipes.
 2. Dulciana, 8 ft., 85 pipes.
 3. Gemshorn, 8 ft., 73 pipes.
 4. Melodia, 8 ft., 73 pipes.
 5. Gross Flöte, 8 ft., 73 pipes.
 6. Flute Harmonic, 4 ft., 73 pipes.
 7. Dulcet (from No. 2), 4 ft., 61 notes.
 8. Twelfth (from No. 2), 2 1/2 ft., 61 notes.

9. Fifteenth (from No. 2), 2 ft., 61 notes.

- SWELL ORGAN.**
10. Bourdon, 16 ft., 97 pipes.
 11. Open Diapason, 8 ft., 73 pipes.
 12. Salicional, 8 ft., 73 pipes.
 13. Voix Celeste, 8 ft., 61 pipes.
 14. Gedeckt (from No. 10), 8 ft., 73 notes.

15. Flute d'Amour (from No. 10), 4 ft., 73 notes.
16. Piccolo (from No. 10), 2 ft., 61 notes.

17. Oboe, 8 ft., 73 pipes.
18. Horn, 8 ft., 73 pipes.

- ECHO ORGAN.**
19. Aetherial Viol, 8 ft., 73 pipes.
 20. Vox Angelica, 8 ft., 61 pipes.
 21. Rohr Flöte, 8 ft., 73 pipes.
 22. Vox Humana, 8 ft., 73 pipes.
 23. Chimes, 20 notes.

- PEDAL ORGAN.**
24. Open Diapason (from No. 5), 16 ft., 12 pipes.

25. Bourdon, 16 ft., 32 pipes.
26. Lieblich Gedeckt (from No. 10), 16 ft., 32 notes.
27. Bass Flute (Ext. No. 25), 8 ft., 12 pipes.
28. Flauto Dolce, 8 ft., 32 notes.

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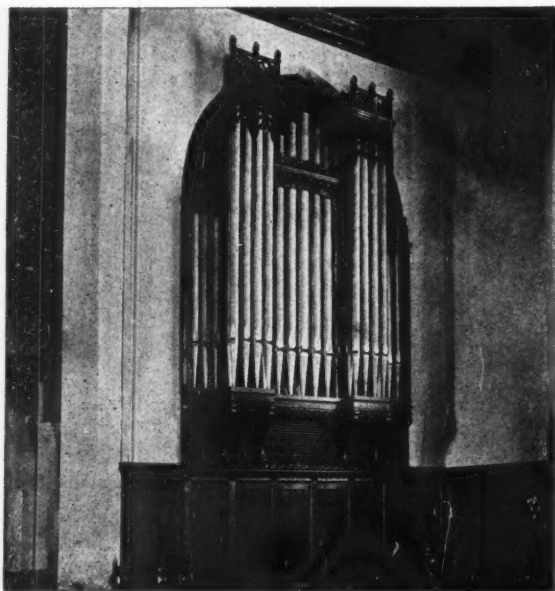
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—He had not played more than five minutes before it was evident that there was a musician of great attainments—His technique was flawless—Program of unsurpassed excellence, two or three moments stood out as examples of sheer virtuosity which overcame even the limitations which the organ imposes—Most amazing triumph of pedal technique—Elmira has not heard his like in a long time and it is sincerely hoped that he will soon play here again.—ELMIRA ADVERTISER, Sept. 22, 1926.

—Scholarly musician of brilliant attainments—In some of the numbers it was like listening to a great symphonic orchestra—Recalled amid great applause.—COURIER EXPRESSE, Buffalo, Sept. 24, 1926.

—Played a fine program and performed in the brilliant, artistic manner which has won him his high position among organists of the day.—BUFFALO EVENING NEWS, Sept. 25, 1926.

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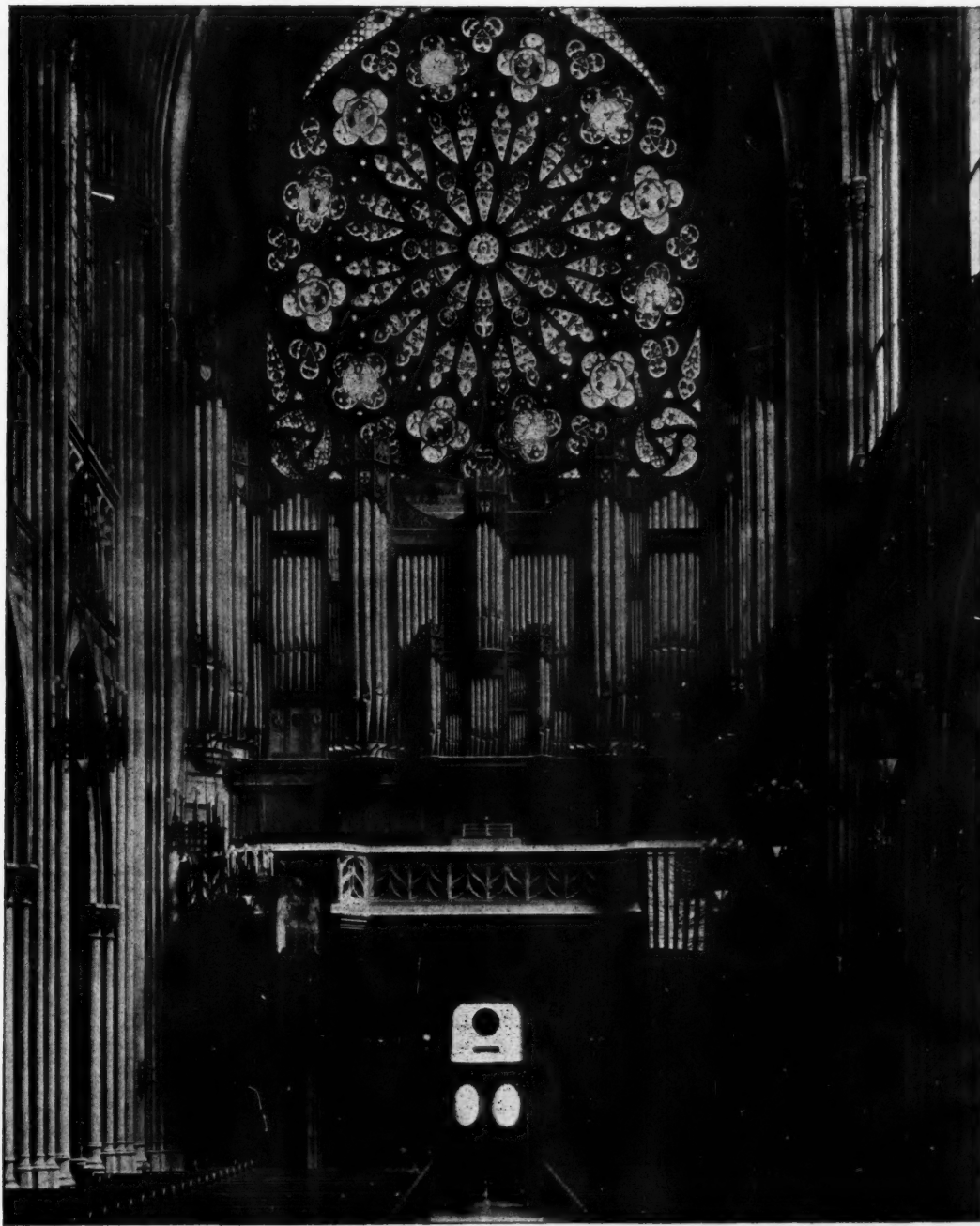
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The above three sentences express the opinion of Rt. Rev. Msgr. William J. Guinan, D. D., Pastor of the Church of the Blessed Sacrament, New York City, concerning the 107 stop Estey in that Church.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Jan. 20.—On Feb. 1 the Rev. Charles Rossini, who in the last few years has brought the music of the Roman Catholic Church of the Epiphany to great prominence, will assume the post at St. Paul's Cathedral made vacant by the death of Joseph Otten. The requiem mass for Mr. Otten was sung in the cathedral on Thanksgiving morning, at the time which had been set apart for several years for a special mass in which the children of the cathedral schools sang, and to which the local chapter of the Guild was invited. On this occasion Father Rossini directed and the children sang, as usual, the parts of the mass in which Mr. Otten had drilled them so thoroughly.

As organistic affairs seem to have settled into a regular routine since Christmas, I will present the first installment of information regarding the long tenures of office enjoyed by some of our Pittsburgh organists. I do not wish to give the impression that these gentlemen are old; they just began early and kept on, and still give promise of many more years.

John A. Bell has served the First Presbyterian Church for forty-two years and Charles Guthoerl is about to celebrate his thirty-seventh anniversary at St. Peter's Roman Catholic Church on the South Side. Dr. Charles N. Boyd has played the organ at the North Avenue M. E. for thirty-three years. Caspar P. Koch, Mus. D., claims thirty-three years at Holy Trinity Catholic and twenty-three years at Carnegie Music Hall, North Side.

Charles Heinroth, Mus. D. at Carnegie Music Hall, is now in his twentieth season and in his nineteenth season at the Third Presbyterian Church. William K. Steiner, A. A. G. O., played at Rodef Shalom Temple twenty years and has held several other prominent positions before and during this period, having commenced his active career in 1891.

This account will be continued next month, as I have heard of other veterans in the profession during this research.

Boothroyd to Colorado Springs.

Frederick Boothroyd, organist and director of the choir of St. Michael's Cathedral, Boise, Idaho, has resigned and left for Colorado Springs Jan. 10 to become organist and choir director of the new Grace Church there. O. L. Gardner of Toronto has been chosen as Mr. Boothroyd's successor. Announcement of the departure of Mr. Boothroyd brings "bitter sorrow" to the officials and the congregation of St. Michael's, said Dean Paul Roberts. Grace Church, Colorado Springs, is a new institution, in which have been merged the two Episcopal parishes of that city. It has a new edifice in the Gothic style of architecture.

The series of organ recitals at the Bute Hall, Glasgow University, are being attended with increasing success, writes Arthur Collingwood to Musical Opinion. A recital was given by Dr. Alfred Hollins, and its program was representative of the best organ works of Bach, Mendelssohn, Franck and Best. Several of the recital giver's own compositions were included. The combined choirs of the Westbourne Church and the University Chapel, under A. M. Henderson's direction, sang examples of a cappella music.

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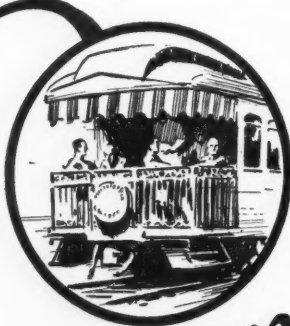
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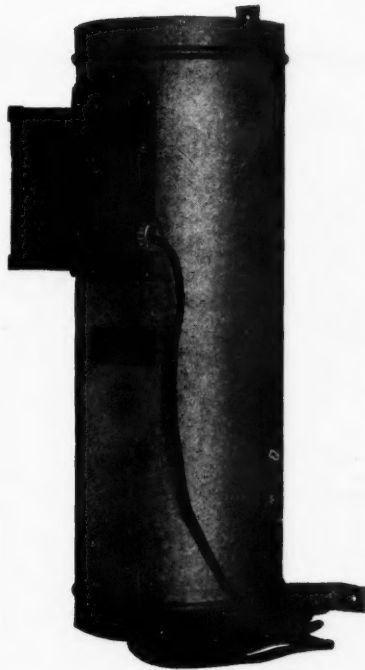
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Who's Who Among American Organists

Percy Chase Miller.

Percy Chase Miller, M. A., A. A. G. O., is a scholarly organist whose specialty has been the Episcopal service and who has as many friends as he possesses acquaintances. He won his reputation during his years of activity in Philadelphia, and through recitals throughout the country, but is now living at Oak Bluffs, Mass., where in quiet surroundings he is devoting himself to more introspective work than is possible for the man facing the daily grind. Mr. Miller makes his home the year around in the quiet summer resort village and has one of the most enviable organist's positions in existence, playing at Trinity Church, Oak Bluffs, in the summer. Thus he enjoys a vacation of ten months, during which period the church is closed.

In response to a request for data concerning himself, Mr. Miller, who is a clever writer and a ready wit, as all who have met him know, wrote: "I am, on both sides, a Yankee from 'way-back. Such of my ancestry as I can trace came over to New England in the early days, and we have all been eminently respectable ever since. Like Benjamin Franklin, I was born in Boston, but migrated at an early age to Philadelphia. I went back to New England for my college course, and the authorities of Harvard evinced their appreciation of that fact by awarding me an A. B. in 1899 and an A. M. in 1900. In my time President Eliot's elective system was running wild, and I took courses in harmony, counterpoint, canon and fugue, etc., in which I got pretty marks, but what little I know of those subjects I learned afterward. I don't think they can adequately be taught in the class-room.

"Before going to college I had studied piano for some time; on returning to Philadelphia, after graduation from Harvard, I took up the study of organ and theory with Henry Gordon Thunder, working with him for some years. To him I owe in large measure whatever I have done in music on my own hook, not only because of what he taught me, but also because as a result of his instruction I was prepared to profit far more than I might otherwise have done from the privilege of studying, which I afterwards had, under T. Tertius Noble, then at York Minster, in England."

Mr. Miller made a specialty of the Episcopal service and the boy choir, and held positions in Philadelphia and Washington, D. C. He has appeared in recitals in various places in the East and as far west as California.

Mr. Miller has been, since 1904, an associate of the Guild, and is at present enrolled in the New England chapter. He also has his membership and interest in the N. A. O. and in the American Organ Players' Club of Philadelphia.

"It would be superfluous and unnecessary to remind you that I am enrolled amongst the elect who receive, and read The Diapason with perennial interest," he informs us.

Ernest H. Sheppard.

Ernest H. Sheppard, organist, teacher and composer, who has just transferred his scene of activities from Christ Church, East Orange, N. J., to Trinity Church, Waterbury, Conn., will complete his twenty-fifth year as a church organist on May 1.

Born in Brockley, Kent, England, in 1888, he began his church work as a boy chorister at the age of 7. He studied the piano from the age of 6, but showed great love for the organ and at the age of 14 began the study of this instrument with the organist and choirmaster of the Church of St. Martin-cum-Gregory in York, where he was singing at that time. He made rapid progress and in the first summer took charge of the services while the organist was on his vacation. Before he was 15 he was appointed to the position at St. Luke's Church, York, where he had under his charge a choir of thirty men and boys. After

three years he was chosen from a number of applicants to the private church on the estate of William H. St. Quintin of Scampston Hall, Yorkshire. During the five years he was here he also taught in the Manor School for boys in York. At this time he also studied further on the organ with Dr. A. Eaglefield Hull of Huddersfield.

In the spring of 1913 Mr. Sheppard severed his connection with his Scampston Church and decided to try his



ERNEST H. SHEPPARD.

luck on this side of the Atlantic. He was appointed, on recommendation of Addison F. Andrews of New York, to the position of organist and choirmaster of St. John's Church, Somerville, N. J., and began his work there in May, 1913. After three years he went to St. John's Church, Laurel, Miss., where he organized a boy choir and established a series of recitals each season. It was while here in 1916 that his first organ composition, "A Desert Song," was written and accepted by J. Fischer & Bro. of New York. This number has been very successful and is still appearing on the programs of recital organists throughout the country, as well as being played in England. Since that time Mr. Sheppard's published compositions for organ and church have reached the fifty mark and a new number, "A Song in the Night," is just off the press.

Bertha Foster.

A pioneer among those who have made organ history in Florida is



MISS BERTHA FOSTER.

Bertha Foster, who has devoted the last six years to musical activity in

Miami. She is the founder of the Miami Conservatory. Her work there has been highly successful and in the fall this institution was made a part of the new University of Miami, Miss Foster being appointed a member of the board of regents. The new music building, valued at \$250,000, is the gift of J. C. Penney and contains a large Skinner organ which makes Miss Foster quite sure that she has cultivated a fertile field in the state of orange groves, despite hurricanes which threaten to undo.

Bertha Foster was graduated with distinction from the Cincinnati College of Music and was awarded the Springer gold medal for excellence of attainment. She later continued her study of the organ under William Wolstenholme in London. She was successful as a teacher at the Lucy Cobb Institute, Athens, Ga., and at the State College for Women, Tallahassee, Fla., and was the founder and director of the School of Musical Art at Jacksonville.

Miss Foster has had wide experience in concert work, and is at present organist of Trinity Episcopal Church of Miami, a beautiful edifice, recently built. The \$35,000 Skinner organ was a gift from the late Joseph H. Clark of Saratoga Springs, N. Y.

Louise C. Titcomb.

Louise C. Titcomb, F. A. G. O., a young woman organist of New England ancestry and training, is making a reputation in the South as well as at home and is doing excellent work as head of the organ department of the Wesleyan College Conservatory at Macon, Ga.

Miss Titcomb was born at Fall River, Mass., Dec. 1, 1895, of musical parents, her father being a public school music supervisor and performer on several orchestral instruments and her mother a piano teacher and church singer. Miss Titcomb began piano lessons at the age of 6 and also studied violin, but with no idea of a musical career. She was educated in the public



MISS LOUISE C. TITCOMB.

schools of Fall River, graduating from high school in 1913 with high honors.

At the age of 17 she began the study of organ with the aim of making it her profession. After three months' instruction from Miss Cynthia M. Brigham she was accepted in the class of Wallace Goodrich at the New England Conservatory in Boston. She also studied solfeggio, harmony, analysis and counterpoint, theory and musical history. She completed the course in three years, graduating in 1916 with highest honors in secondary subjects. During the first two years of her course Miss Titcomb substituted in many churches of Boston and the last year held the position of organist and director in the East Dedham Baptist Church.

For the next four years she was organist, accompanist and band director at the Pennsylvania Training School, Elwyn, Pa., and at the same time studied piano with Maurits Leeftson and took a piano normal course with Miss Edith Hamlin at the Leeftson-

Hille Conservatory in Philadelphia. She did some coaching in organ during summers with Frederick Maxson of Philadelphia and Homer Humphrey of Boston. She was appointed head of the music department of Kent's Hill Seminary, Kent's Hill, Maine, in 1920. The following year she accepted her present position as head of the organ department and director of the conservatory orchestra at Wesleyan College, Macon. She has been organist of the First Presbyterian Church of Macon for two years. Miss Titcomb passed the A. A. G. O. examination in 1923 and the F. A. G. O. tests in 1924. The summer of 1924 was spent at the Fontainebleau School of Music, studying organ with Libert and Widor and receiving an artist's diploma, and piano with Philippe and Robert Casadesus. The following winter she studied in Paris—organ with Louis Vierne, piano with Casadesus and composition with Nadia Boulanger. She was guest organist at the Basilique of Saint Denis, Paris, and at Saint Ouen at Rouen, and gave a recital in the Salle de la Schola Cantorum in April, 1925. Miss Titcomb studied improvisation with Frederick Schlieder in New York in the summer of 1926. At present she is active in the recital field, recently filling several engagements in the South and the East.

Death of Arthur Flagel in Paris.

Arthur Flagel, a gifted young American organist, died in Paris, France, where he was pursuing his organ study, according to a cable dispatch received by his brother, Chester, in Cedar Rapids, Iowa, early in January. He was about 28 years of age, and held organ positions in Newark, N. J., and Washington, before leaving this country. Last summer he was municipal organist at Carlsbad, a summer resort in Czechoslovakia. His mother, Mrs. Grant McLean, and a sister, Edith Flagel, reside at Sunnyside, Wash. In three months he would have completed his study abroad and returned to the United States. His body has been taken to Sunnyside, Wash., for burial.

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Calvary Baptist Church, Washington, D. C., has entered into a contract with us for a large four-manual instrument with Echo and Antiphonal divisions.

On the committee to select the builder of the new organ was Mr. W. S. Corby, who was chairman of the commission that selected the large four-manual Möller Organ for the Washington Auditorium. After two years of experience with that organ, his choice was "Möller." Associated with him was Mr. Thomas Moss, eminent Washington organist. They investigated carefully latest organ installations and the choice was still "Möller."

The Euclid Avenue Baptist Church, Cleveland, has ordered a four-manual organ, with Special Chancel and Echo Divisions. Many other contracts, for organs almost as large, have been closed recently.

An open mind and thorough investigation governed the selection in every case.

Salem Lutheran Church

N. Oscar Montan, Pastor
211 South Marquette St.
Ironwood, Michigan

December 28th, 1926

Mr. M. P. Möller,
Hagerstown, Md.

My dear Mr. Möller:—

It gives me genuine pleasure to express my sincere appreciation of the wonderful organ which you have placed in my Church. The members of the committee in charge of selecting an organ for our Church, as well as the entire membership of our congregation, are much pleased with the instrument.

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Your organ erector, Mr. McBride, has done excellent work and deserves great praise. He had the organ ready and in first class condition for the dedicatory recitals, December 16th and 17th. Everything went all right during the recitals.

Mr. Hugo Goodwin, Municipal Organist of St. Paul, Minn., who played the dedicatory recitals, spoke very highly of the organ and was charmed with its excellence.

Wishing you great success in your excellent work, I am, with best greetings of the season,

Ever sincerely yours,

N. Oscar Montan.

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By WILLIAM LESTER.

Sonata Tripartite, for organ, by Gordon Balch Nevin; published by Clayton F. Summy Company.

The name of this native writer has adorned much of the organ output during the past decade, both as creator and arranger. Many of his works have won wide popularity and critical approval, deservedly so in the main. The ambitious cyclic work noted above impresses us as a high-water point so far attained. The three movements are big music, worthy of intense attention, meriting wide use. Section one, titled "Alla Fantasia," has a rhapsodic verve in keeping with such a designation. Much use is made of the virile opening theme, and a sonorous climax is achieved in brilliant fashion. This is succeeded by a melodious slow movement, listed as a "Romanza," a tender, tuneful lyric touching some dramatic points in its exposition. The final section is a vigorous "Marziale Paeon" for a strong organ, keenly assertive in rhythmic pulse and closing with a bravura sweep which is music with a real thrill.

As might be expected, this is true organ music, written with a clear vision of what will sound, not scholastic to the extent of dryness, but soundly written; in other words, it is genuine music of individual beauty, set down by a man who certainly knows his business, and has much to say. Many of our own concert organists would do well to give a place to such a fine native work as this, even to the pathetic exclusion of a little Widor, Vierne, et al.

"Marche Nuptiale," by W. Berwald; "Album Leaf," by A. T. Granfield, arranged for organ by Roland Diggle; "Dawn," by Alfred T. Mason; published by Oliver Ditson Company.

This Berwald organ march is a bright piece of pulsing ardor and much melodious appeal, easy to play and built to sound twice as hard as it really is: which point will in no way hurt its future sales! It is in the conventional trio form and will be valuable for service use.

The second title is a more or less commonplace tune, pleasing enough in an aimless, harmless way, saved by the rescuing hand of our Los Angeles friend. It will serve for an evening prelude. "Dawn" is also of the gentle genteel persuasion, a thoroughly discreet and formal occasion, with no urge of wild rapture, nor any ecstatic unconventionality. Flutes and vox humana make up most of the registration. No doubt it will be greatly beloved by the old ladies of the congregation, as well as some of us who have a sneaky liking for a liting tune.

"Chanson Triste," Prelude, "Grazioso," "Ave Maria" and Pedal Solo, by Dudley Peele; published by Clayton F. Summy Company.

Published separately under the collective title of "Melodious Studies," this set of short organ numbers brings to us as attractive a series of genre pieces as has come this way for many months. The technical difficulties are slight, the layouts for the instrument are deft and expert, there is plenty of interesting harmonic color and tunefulness. For service or recital use they should meet with wide approval, and for teaching purposes they will be of unusual value.

The American Organ Quarterly for January, 1927, published by the H. W. Gray Company.

Again we welcome this valued visitor, both for its list of original organ numbers and for the many excellent transcriptions. This time the contents are on a fifty-fifty basis—four original pieces and four arrangements. Candor forces the admission that the originals must take second place to the works transcribed for the organ. Mr. Chad-

wick's two pieces do not strike any mark above fairly respectable kappelmeister fodder; the Ceiga essay, an impressionistic chordal ramble called "Clouds," succeeds in achieving monotony two pages too soon. "Along the Way," by Herbert Sanders, stands out alone for refreshing melodic line and clarity of form. There is no desire or effort to be imposing, the thought is not strained, neither is the setting forced. As stated above, the arrangements are much the better material. A listing of the titles will suffice, for the selections are all well-known in the original format: Chorale from "Sleepers Awake," Bach; Gavotte in B minor, from Second Violin Sonata, Bach; Moto Perpetuo, by Paganini, and Serenade by Widor. The settings are, in respective order, by Herbert A. Fricker, Frank E. Ward, M. E. Bossi and Herbert Sanders.

"Easter Chimes," for violin, violoncello, harp and organ, by Philo Adams Otis; published by Clayton F. Summy Company.

The church music by the composer of this excellent work for instrumental ensemble has never received the acclaim to which it is entitled, in the opinion of this reviewer. It is true that the composer is not a professional musician, and his writing has been the result of a love for music and a desire to create rather than the urge of financial necessity or striving for professional recognition. But his numerous anthems and choral works testify to the possession of a splendid technique (which all of us know is the final result of much and arduous labor!), a genuine creative gift, fine sense of text-illustration and a very high artistic standard of musical excellence. Church music has always been his first thought; his long years of effort along that line here in Chicago should be thought of with gratitude.

This concerted work is schemed for use as a festival prelude or offertory. It is comparatively simple in the demands made upon the players; no effort has been made for sublimity or bravura exhibition. But the writing is of rare excellence as to musical values. The craftsmanship is first-class and the work should come off with fine results.

Fantasia on Three Old Carols, for violin, cello, harp and organ, by William Lester; published by the H. W. Gray Company.

This work of large dimensions is a sonata-form setting of three beautiful old carols for concert or service use. The seasonal character of the basic melodic material naturally makes it best suited for the Christmas season, but it should be valuable for any season of the year when such an instrumental body is available. Of course, the harp part can be played upon a piano, if necessary. It is dedicated to Adolf Brune of Chicago.

Nocturne, by Louis Aubert, arranged for organ by Alden Barrell; published by Clayton F. Summy Company.

A simple tune, set with a modestly retiring accompaniment, serene and placid, guaranteed not to offend in any particular. It will be useful for service use or as a teaching number.

"The Lord Is Risen Indeed," by R. M. Stults; "Give Unto the Lord," by Charles W. Cadman; published by Harold Flammer, Inc.

Two sonorous choral numbers, easy to sing and play, effective in settings, sure to be welcomed by the choral forces and to please the listeners. Neither of the titles calls for unusual finesse or delicacy in handling—good straight-away diatonic stuff with which to raise the roof. Such a type of anthem is sometimes of great value to stir up pep and enthusiasm in a volunteer choir. Here are two vigorous specimens!

"The Prince of Life," by Evans S. Foster; "The Easter Victory," by H. W. Petrie; published by the Lorenz Company.

Two more of the simple choral works which seem to be the staple out-

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- WOOLER, ALFRED
Blessed Is the Man. Octavo No. 14,013..... .12
A vigorous opening phrase gives the key to this sturdy well-rhythmed number which is entirely easy.
- I Will Extol Thee. Octavo No. 14,006..... .12
The anthem is vigorous in accent and, beginning in the minor, there is a ringing close in major.

FOR MEN'S VOICES

- BORTNIANSKY, DMITRI
Divine Praise (Kol Slaven), Arr by Arthur H. Ryder. Octavo No. 13,997..... .12
This is a number from the Russian liturgy, the adapted words being suitable to the nobility of the music.

FOR WOMEN'S VOICES

- BERWALD, W.
He Leads Us On. Three-part. Octavo No. 13,939..... .12
This is an anthem of some length and importance, and varied in style.

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put of this firm. The cantata by Foster has many points of merit, however, besides simplicity; it is healthily tuneful, well-written and unpretentiously artistic. But the Petrie is simply bad. All the ghosts of the worst of Lange and Bohm Swiss yodel salon pieces are present.

In the last month's issue of The Diapason, incidental to the review of the anthem for women's voices, "Draw Us to Thee," by Edward Shippen Barnes, the statement was made that the publisher was G. Schirmer. This was incorrect—the publisher should have been listed as the Oliver Ditson Company.

Polish Program by Dickinson.

Jarecka, the Polish soprano, sang, and Josephine Gerwing, violinist, played at Clarence Dickinson's Friday noon hour of music at the Brick Church, New York, Jan. 14, when a program of music by representative Polish composers was given, including "The First Star," and "The Frost," Karlowicz; "Tears," Paderewski; "The Tease," Chopin; "Wert Thou a Lake," Stojowski; "Wishes," Szymanowski; "Give Me Thy Dreams," Jarecka; Wieniawski's "Legende" and "Capriccio-Valse" for violin, and for organ: "Prayer for Peace," Held; Prelude and Polonaise, Chopin; Minuet, Paderewski; "March of the Wooden Soldiers," Hoffman; "The Cuckoo Clock" and Berceuse, Godowsky.

The Reading Choral Society, N. Lindsay Norden, conductor, has begun rehearsals on Henry Hadley's "Music—an Ode," which will be given in Reading the latter part of April, assisted, as usual, by a part of the Philadelphia Orchestra. Mr. Hadley will be present at that time and conduct an excerpt from one of his symphonic works.

H. C. Sturges, who was connected with the Artcraft Organ Company of Santa Monica, Cal., has been appointed representative of the Reuter Organ Company of Lawrence, Kan., at Alhambra, Cal.

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Re-engaged for Cincinnati Symphony on April 17th.



Louis
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arrived on the S. S. France and after debut recitals on the Wanamaker organs in New York and Philadelphia will play recitals in Williamstown, Northampton, Boston, Worcester, Andover, New Haven, Princeton, Rochester, Quebec, Montreal, Ottawa, Cleveland, Chicago, Edmonton, Vancouver, Seattle, Portland, Spokane, Pasadena, San Jose, Stockton, Kansas City, St. Louis, Louisville and other cities.

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"Mr. Christian gave the work (De Lamarter Concerto) a sweeping performance." Charlotte M. Tamsay, Detroit Free Press.

Recitals this season in Chicago, Ann Arbor, Cedar Rapids, Wheeling, Detroit, Akron, Bronxville, N. Y., Princeton, New Brunswick, Baltimore, Wellesley, Tulsa and other cities.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Jan. 21.—Among the successful rising generation of organists is Albion Metcalf, who has charge of the music in the First Baptist Church, Reading, Mass. He was a pupil of Raymond Havens, the Boston pianist, and has studied in Paris under Philippe and Widor. He has accomplished remarkable results with a small volunteer choir, having brought to performance the "Messiah," "The Last Seven Words," by Dubois, and a host of works by composers ancient and modern. It may be interesting to note that on the evening of Feb. 6, at 6:30, this choir of twenty-one mixed voices will broadcast from station WEEI a program of choral music selected from Palestrina, Purcell, Bach, Handel, Beethoven, Mozart, Brahms and Ivanoff.

A recent visit to the organ factory of the Frazee Company was instructive and interesting outside of the usual processes one is accustomed to seeing in nearly all such places. Especially would I refer to the use of the extension of registers such as the dulciana and gedeckt for obtaining higher harmonic tones for the brightening of the normal eight-foot register. These tones of the four-foot, two-foot, and even higher harmonics, are beautiful, but do not seem to have been generally adopted in quite the same way the Frazee people are using them.

The Eliot Congregational Church, Newton, has held a reputation for more than two generations for having fine choral music. In addition to a quartet of excellent solo voices, there is a highly organized and efficient chorus of thirty-five, all under the direction of Everett E. Truette. Once a month, or oftener, there is a special afternoon service at which a well-known oratorio or cantata is performed. On the Sunday following Christmas Matthews' "Story of Christmas" was sung, the work being prefaced with "Chanson du Soir," and concluded with "Paean." On Sunday afternoon, Jan. 30, Rossini's "Stabat Mater" was the attractive work.

It is interesting to follow the work of a new man in a new position and observe changes for better or worse in the development of the choir and music. Thompson Stone has been in charge of the music at the Church of the Advent about eighteen months. Surely there is hardly a choir in Boston that could have excelled the present choir at the Advent in performing J. E. West's Magnificat and Nunc Dimittis in E flat or Parker's anthem "Before the Heavens Were Spread Abroad." The boys numbered only fourteen on the second Sunday after Christmas, but there was a largeness and brilliancy of tone that fully balanced the work of the men. Also the choice of hymns from the "English Hymnal" should be commended, as on this occasion the hymns were far superior, musically, to those generally sung in Episcopal churches at this season, and, furthermore, the congregation took a proper part in the singing.

During the Epiphany season the "candle-lighting service" is all the rage, not alone in Episcopal churches, but even among the Unitarian and other denominations. The one held at Trinity Episcopal Church, Newton Center, Jan. 9, was typical of the many. The music on this occasion, under the direction of Leland A. Arnold, consisted of Kastalsky's "O Light Divine," and Beethoven's "Hallelujah Chorus." The following Sunday Mr. Arnold's choir boys and men sang music by Rheinberger, Brahms and Gounod.

Not to be outdone by a neighboring church only a mile or so away, the Newton Highlands Congregational Church has taken on a new lease of musical life under the able direction of Edgar Jacobs Smith as organist and choirmaster. His recent programs are

of great interest, both as pertains to the quartet choir and his own organ playing. Of special interest was the Christmas music. With the assistance of a fine violinist, who not only played Rousseau's "Meditation" with organ accompaniment, but improvised an obligato to J. E. West's "O Come, Redeemer of Mankind," and played his part in a Handel sonata, Mr. Smith performed Karg-Elert's chorale, "Ich dank Dir, lieber Herre." As part of the prefatory music the choir sang, as at a distance, the French carol, "Bring a Torch, Jeanette, Isabella." The other music consisted of the carol, "Lo, How a Rose," by Praetorius; "The Sleep of the Child Jesus," by Gevaert, and the alto solo, "Sleep, Holy Babe," by Matthews, with obligato violin. Parker's great anthem, "Before the Heavens Were Spread Abroad," was reserved for the following Sunday.

An older generation will note with sorrow the passing of Joseph Gregory, who for many years was identified with musical Boston as a well-known tenor soloist, teacher of voice, and manager of a choir agency. He was an Englishman by birth and brought to his teaching the best of English vocal traditions. But he was probably best known for his activities in finding church positions for organists and singers. As he had been far from well a long time, and had undergone a serious operation, gradually he slipped away from the intimate relations so long enjoyed by his friends, and the end came as a sudden shock.

The Church of the New Jerusalem, Newtonville, has a large four-manual organ that was dedicated several years ago by Clarence Eddy. Recently it was announced that half-hour organ recitals would be given Sunday afternoons for one month, beginning Jan. 16. The first recital was given by Harold Schwab, organist at All Souls' Church, Lowell. His program included Pachelbel's Chaconne, Rinck's Adagio and Rondo from the Flute Concerto, Dunham's "In Memoriam," Vienne's Berceuse and Widor's Finale (Symphony 4). The second program was played by R. Lawrence Capon, organist of the church. His selections were by Guilmant, Karg-Elert, Debussy, Mendelssohn, Gaston de Lille and Dubois. For the third program Thomas W. Lander of the Church of the Redemption, Boston, was chosen with a program made up of music by Bossi, Vienne, Schumann, Widor and the inevitable "Londonderry Air." Among the best women organists in Boston is Myrtle E. Richardson of the Tremont Street Methodist Church. She also favored the French school in her selections from the works of Vienne, Widor, along with Handel and Martini as representatives of the old masters, and Karg-Elert as a modern.

A Sunday in January at the Eliot Congregational Church, Roxbury, under the direction of Irving C. Upton and his quartet choir, brought some good music of pleasing character, selected from Lemaigre, Chafin, Mendelssohn, Marston and Mozart, as well as d'Evry, Buck and Gounod. This church is very prosperous and can afford good music, and during the many years of its history has had some notable musicians as directors.

The Congregational Church in Andover lost a most capable organist and choirmaster when recently Gerald Foster Frazee went to Auburndale to take charge of the music in the Congregational Church. He will discontinue the quartet for the present and, while retaining a soprano soloist, will develop a large junior and senior chorus. Mr. Frazee is a graduate with honor from the New England Conservatory of Music in the class of 1916, having been a student under Henry M. Dunham. After being two years in the navy, he studied organ with Everett E. Truette and became organist at the First Baptist Church, Winchester, after which he went to the Free Christian (Congregational) Church, Andover.

The position of organist and choirmaster at the First Parish (Unitarian) Church, West Newton, after the hearing of twenty or more candidates, was given to Lawrence Copeland, who for

some time has been organist at the Cathedral Church of St. Paul, Boston, as assistant to Arthur Phelps. He is well known as a brilliant musician.

The choir of Christ Church, Fitchburg, under the direction of Herbert C. Peabody, recently performed Stoughton's remarkably fine oratorio, "The Woman of Sychar," in conjunction with a church service. This music is always highly commended whenever brought to performance.

J. Albert Wilson, organist and choir-master at the Church of the Epiphany, Winchester, and superintendent of the music in the public schools in the same town, reports that his choir is far better than it has been any previous season. He is contemplating performing a comparatively unknown, but beautiful, work by Spohr during the Lententide, an oratorio entitled "Calvary," the original being called "The Last Hours of Our Saviour."

A subscription has been started for a suitable monument to the memory of

the late Eugene Gigout. French organists have been requested to send their contributions to L'Orgue et Les Organistes in Paris.

The Evangelical Church in Karlsplatz, Munich, has dedicated a three-manual of seventy-four speaking stops, built by the factory of Albert Moser in Munich. It is one of the largest organs in Bavaria.

George Lee Hamrick, a prominent Southern theater organist, for a number of years holding positions at Birmingham, has been appointed organist of Keith's Georgia Theater in Atlanta. His organ preludes are features of the theater program.

Horace M. Apel has been appointed representative of Midmer-Losh, Inc., for the territory including eastern Pennsylvania, New Jersey, Delaware, Maryland and the District of Columbia, with an office in the Jefferson building, Chestnut street, Philadelphia.

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Official Journal of the National Association of Organists.

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CHICAGO, FEBRUARY 1, 1927.

RESPONSIBILITY

A few Sundays ago we heard an excellent sermon—organists do every now and again, if they keep their ears open—on the subject of privilege and responsibility. The minister pointed out the laxness of the age in the matter of accepting responsibility. He called attention in plain language to the remissness of those who enjoyed the benefits of the church but felt no urge sufficient to assume the consequent duties. A certain snobbishness of the educated, or partly educated, toward those with scantier opportunities was noted, rather than a realization of the obligation imposed upon those more generously privileged to bear greater burdens. The failure to inculcate in children a sense of responsibility was mentioned and the volunteer choir in which the prevailing difficulty is the lack of responsibility in the matter of attending rehearsals also was cited.

It set us to thinking how all this, and much more that was said, might be applied in a sermon to many organists, if there were some eloquent preacher to deliver it. There seems to be a growing belief in many circles that a capable man is sufficient unto himself and that he owes nothing to his fellows. The organizations which are intended to benefit organists as a whole—and do so in an effective manner—are used sometimes by those who would seek their own aggrandizement because those who should act as real leaders neglect to do so. The result is a lowering of the standard of the local organization and eventually a loss to every organist—which includes the ones of high estate just as much as the more ordinary garden variety. Instead of devoting their ten talents to helping the less privileged fellows and thus elevating the whole profession, they stand aside with affected superiority. There are, of course, eminent exceptions to this statement.

"Too busy" is the redundant answer of those who never have time for anything except that which brings them direct personal returns. All successful men and women are busy—inordinately busy—but the great things which benefit the world all have been done by busy people. Those who today are doing the best work on behalf of their fellow organists are among the busiest. We need a greater feeling of responsibility for a profession which gives those engaged in it genuine privilege.

WASTING GOOD SPACE

Of the sixty-two pages of reading matter contained in the January issue of the Musical Times of London exactly four pages, or about 6½ per cent, are thrown away—at least so it seems to us—by the editor in quoting from and commenting on a silly article by one H. C. Mencken in the American Mercury, entitled "Americana 1926," in which all the foolish and worthless occurrences and expressions of the

year that could be found anywhere are set out in the light. We might say for the enlightenment of our London colleague that not many readers of The Diapason probably have seen Mr. Mencken's futile collation, nor would they care about it if they saw it. He glories in the cynicism which always makes its possessors proud, because they have no regard for what others esteem sacred. The things that are lovely and of good report do not usually concern him.

This sort of journalism reminds us of the flies that gather about the garbage in summertime and delight in what they discover, with eyes that cannot see the flowers which the bees find and puts to good use.

Evidently the writer in the Times felt a little ashamed of himself for dishing up, with patronizing comment, all these quotations, in which the Ku Klux Klan, some sensational preachers of the cheapest type and alleged musicians were made to serve as instruments for ridiculing the American nation; for he apologizes several times in confessing that his paper is a musical journal and that this stuff really has no place in it, although, he says, the perusal of it "induces first amusement and then depression."

Let us say that so far as the article in the Mercury is concerned we would have to apologize to our readers for giving any space to a mention of it, as it could induce no amusement, but nausea at best; but we feel it a duty to say a word or two when a dignified magazine such as the Musical Times reprints such things for its English readers and leaves the impression that they are typically American.

What the editor of the Times needs is a trip to the United States, on which he would visit not only the great centers of musical culture such as New York, Boston, Philadelphia and Chicago, hearing its organs especially, but would go to the Pacific Coast and stop on the way in Oklahoma, Kansas, Missouri, Oregon and North Dakota and hear the great organs in St. Paul, Portland, Salt Lake City, San Francisco and Los Angeles, to mention only a very few, so that he would know what there is on this side. He might then fill four or more pages with much better material, for his eyes would be opened, as have those of many from the other side who have enjoyed our hospitality as well as our cash.

Outdoor organs, of which there are at least two noteworthy examples in the United States, are to be copied in Europe. It is reported from Vienna that a large instrument is to be installed at the fortress of Kufstein, in the Tyrol, as a memorial to fallen soldiers of the world war. The organ is to be of three manuals, eighty stops and approximately 4,000 pipes. On Dec. 3 a mass meeting of all who are interested, including veterans of the war, was held to discuss the plan. The noted Vienna organist, Vincent Goller, gave a very favorable opinion on the project. The Cecilia organ building establishment of Salzburg submitted specifications. It is expected that the tones of the instrument will be heard for miles around. The proceeds from recitals are to be devoted to the aid of widows and orphans of war victims.

MR. ERB STATES IT WELL

The Musical Digest of New York, the newest, but one of the liveliest, of the musical weeklies of the country, issued its first magazine number early in January, and it is a thoroughly creditable and interesting number. One of the features is an article by J. Lawrence Erb, the well-known organist and educator, on "Our Melodious Children." He makes a plea for musical appreciation as a necessary part of the educational schedule and comes to this conclusion:

"What every musician and music educator would like to see is, first, everybody able to read music and to assist in some way in its performance, and then, through proper leadership, the creation in every community, whether large or small, of all the musical agencies which that community can support—and no more. The largest cities are still far from the

saturation point, largely because the bulk of their population has never been interested in good music, while the smaller cities and particularly the towns and villages are certainly in need of developing self-expression through music. The present more or less unsatisfactory conditions in the concert field will never be much improved until a much larger public becomes interested in what the artists have to offer; hence the vicious circle will persist until the public and the artists are brought together through the medium of a wider appreciation of good music well performed. For this, as well as for many other reasons, every musician can afford to co-operate with the teachers and school systems in the movement, for the common good, of creating music lovers and intelligent listeners through the study of music appreciation in the schools."

"The vibrant tones of the pipe organ, majestic and sonorous accompaniment of motion pictures," etc., etc., writes the inspired and hysterical press agent of a "movie" producer who is about to film a Biblical feature, are to be used rather freely in the process of making the picture. "On a huge stage at his studio, ——— has had installed a ten-stop instrument, one of the most powerful organs made. Its resonant notes completely fill the stage," etc., etc. In view of the modesty and conservatism of the press agent we hasten to add that these resonant notes no doubt reach to the state line and "completely fill" all the territory west of the Rocky Mountains. We also rush to his aid by saying that he neglected to add that, in view of the enormous size of this ten-stop organ, four consoles and as many organists are required to operate the instrument. As figures are nearly always interesting and relatively accurate, we quote that the same film requires 180,000 pounds of rock and sand, 900,000 feet of lumber (enough for ninety five-room houses), and 35,000 amperes of electricity (enough for a city of 10,000 people), to provide the setting and the necessary illumination. Nature is indeed wonderful, but it cannot compare with art.

"The Organ at Liverpool Cathedral" is the title of a very informative and beautifully printed volume of about forty-eight pages by R. Meyrick-Roberts. It is published by Musical Opinion in London. The great Willis instrument in the cathedral is fully described and there is an interesting historical sketch of its inception. The complete specifications and an account of the dedication are included, as well as very handsome pictures of the organ, the console, the builder, the men who played the instrument and the scene in the cathedral at the dedication service.

"King's Henchman" to Have Premiere

Deems Taylor's lyric drama in three acts, "The King's Henchman," will have its premier performance at the Metropolitan Opera House in New York, Feb. 17. This work, which those musicians who have seen the score predict will make a prominent place for itself in the library of every serious musician, and parts of which may be transcribed for organ with the same successful results that have attended the arrangement of Mr. Taylor's "Through the Looking-Glass" Suite, is published by J. Fischer & Bro. Its first performance is an event to which American composers may look forward as one of vast importance. The artists who will appear in the principal roles are Florence Easton, Lawrence Tibbett, Clarence Whitehill and Merle Alcock.

Frederick S. Smith's New Field.

Frederick Stanley Smith, formerly of the Tabernacle Presbyterian Church, Philadelphia, is making a success in his new field as organist and choir-master at the Carmel Presbyterian Church of Edge Hill, a Philadelphia suburb. Carmel Church has a new edifice, dedicated in November, and it contains an Austin three-manual organ of twenty-eight sets of pipes. There is a chorus of thirty voices, with four soloists.

MR. KINDER FINDS APATHY

Philadelphia, Pa., Jan. 22, 1927.—Editor of The Diapason: I have read with interest your editorial "Big Task for Committee" which appeared in the January issue. Your sentence, "Many such movements have been launched, but the unfortunate thing is that few of them are carried to a point where they bring results," is especially interesting. The first question I asked myself when I reached this point in the editorial was—why is this? It did not take long to find an answer. Our committee in Philadelphia put out their report because of a critical and pathetic condition which, alas, exists in all parts of our country. The report speaks for itself. What has been the response to this report from the profession up to this date? One organist and one chapter of the N. A. O. have, to my knowledge, written expressing approval and pledging their support! ONE! It appears to me, with such surprising apathy on the part of the profession, that the task of the committee is not "big"—it is *clergymen*. I am glad to report that clergymen are interested in the future of church music and in the report of this committee. A clerical union in this city has asked one of our committee to appear before one of its sessions and talk on the subject contained in the report. They, evidently, realize that church music cannot make progress or even stand still if good men are not attracted to the cause of church music and paid what good men are worth. Their interest is one hopeful sign.

RALPH KINDER.

RODE 13,000 MILES IN 1926

Edwin Stanley Seder's Record on Recital Tours—Opens Many Organs.

The year 1926 proved to be the busiest experienced by Edwin Stanley Seder, F. A. G. O., organist and director of the First Congregational Church, Oak Park, and instructor in organ at the Sherwood Music School. During the year his recital tours took him from the Atlantic to the Pacific, as well as South, making 13,000 miles of railroad travel necessary. His appearances were in a dozen states, many being dedication recitals. Included among these were programs on the four-manual Skinner at the University of South Dakota at Vermilion, on the four-manual Wicks at Waterloo, Iowa, in the First Evangelical Church, and on three-manual organs in the Second Presbyterian, Oak Park (Möller), and at the First M. E., Springfield, Ill. (Wangerin). Besides the dedications listed, Mr. Seder gave recitals for the Amateur Music Club, Bloomington, Ill., for Missouri chapter, A. G. O., at St. Louis, for the Illinois chapter, A. G. O., at Evansville, Ill., at North Central College, Naperville, Ill., and at Wilmette, Berwyn and Lincoln, Ill., Charleston, W. Va. (two recitals), Mitchell, S. D., North Platte, Neb., Albuquerque, N. M., and at St. Matthew's Lutheran Church, Chicago. In July Mr. Seder gave the closing radio recital of the Skinner series of 1925-6 from New York. During the year he completed a series of 216 radio recitals from station WGN, in which he played 1,155 compositions without repetition. He has been engaged to dedicate the three-manual Hinners organ at the First M. E. Church, Sparta, Wis., April 7, and will fill numerous engagements during the remainder of the season.

Servers Church Forty Years.

Mrs. Zenas B. Whitney has been the organist of the First Presbyterian Church of Gloversville, N. Y., without interruption for forty years and the anniversary was marked by a special service Jan. 9 in which the Rev. W. C. Spicer, the pastor, chose for his subject "The Ministry of Music." At the close of the service a purse of \$100 in gold was presented to the organist. In the evening Mrs. Whitney gave a recital on the three-manual Austin organ in which she played: Prelude, C sharp minor, Rachmaninoff; Fountain Reverie, Fletcher; "Chorus of Angels" (requested), Clark; Toccata and Fugue in D minor, Bach; Melody, Dawes; Intermezzo, Callaerts; Evensong, Johnston; Hallelujah Chorus, "Messiah," Handel.

The Free Lance

By HAMILTON C. MACDOUGALL

Now that the Oxford University Press has taken to publishing music by English composers—and music in the modern styles, too—I can see that the French propagandists are not going to have everything their own way.

That was a striking thing said by Howard Hanson of the Eastman School of Music in his paper read at the M. T. N. A. meeting; it was to the effect that he had little or no interest in internationalism in music; he believed that, other things being equal, we ought to give the preference to the American over any other composer. Of course, the "nigger in the wood-pile" is in the clause "other things being equal," but I am glad Hanson said what he did. It was a brave thing to say, for he is an American composer himself, and might well (if he had that sort of modesty which is not modest) have kept his idea to himself.

One thing said in the corridor of the M. T. N. A. disgusted me. One musician actually had the almost unbelievable smallness to say that if a man did not like certain of the "ultra" pieces played that evening he was not a good musician. The French do not like Brahms. That is a proof of what? In 1850 nine-tenths of the musical world thought Wagner a humbug and no composer! What follows? Many musicians do not like Brahms. Has that any bearing on the greatness of Brahms or on the validity of the musicianship of the anti-Brahmsians?

Apropos of the new Organ Blowers' Guild, in Providence, in my boyhood days, there was a half-witted fellow who blew the organ in the Round Top Church and who proudly wore on his breast a tin medal given him as a joke by the organist; the inscription read: "_____ Champion Organ Blower." In my early days I had an organ blower in London who had a visiting card, "_____ Verity, Organ Blower." There must be many stories of organ blowers, founded on their whimsies, humors, eccentricities; why may we not have some of them? The organ blower, except in Paris and remote country districts of the United States, is of the past.

I see that the Liverpool Cathedral organ uses "borrowing" in its pedal department. I thought the English disapproved that sort of thing. But they have had to come to it.

The approaching centenary of Beethoven's death has brought to organists once more a realization of the exceedingly small part their instrument has had in the evolution of the art of music. The fact is often noted that with the exception of Bach and Handel no world-great, no eternally-great composer has written for it significant works; and when used in orchestral scores, it is its solidity and sustaining power, and not its tonal variety, that are drawn upon. Despite all the advances in the construction of the organ since the time of Mendelssohn, composers of large works are not one whit more interested in it.

In listening to orchestral works that have an organ part, I have been impressed with the grandeur gained in the use of the open diapason, 16 ft., pedal; you cannot get that overpowering majesty of tone, that supporting depth of tone, in any other way. I would like to make the very naive observation that I do not understand why symphony orchestras do not have, say, an octave of 16-foot pedal pipes to be used for any slow-moving, climactic bass part; it would give something that no ten string basses can ever give. Listen to a well-balanced open diapason, 8-ft., manual stop with its pedal 16-ft., note the magnificent foundation you get from the pedal, and then compare the same or similar music from the Chicago, Philadelphia or Boston orchestras, and realize the falling off in grandeur.

TRIPLE DEDICATION SERVICE

Welte at University of Vermont Has Novel Introduction.

The dedication of the three-manual Welte organ in Ira Allen Chapel, University of Vermont, Burlington, Jan. 14, was divided into three services which filled the capacity of the building. Those of the undergraduates who could not be accommodated at a given session listened in over the radio amplifiers fitted up in the gymnasium. All services were broadcast over the university station.

The presentation by James B. Wilbur to Dr. Guy W. Bailey, president of the university, and the sermon by Dr. Charles E. Jefferson of New York came at 11 a. m. Dr. T. Tertius Noble gave the initial recital at 4:15 p. m., playing an excellent program that was most enthusiastically received. In the evening the Welte Organ Company presented a novelty which proved to be most interesting and made good the promise of many delightful evenings of organ music by the world's leading organists. It is believed that this was the first public organ concert to be so rendered. The entire program, save for the participation of the university women's glee club, was by re-performance of previously recorded numbers. The organists heard were Lemare, Noble, Farnam, Hollins, Eddy and Goss-Custard, the last named being organist of Liverpool Cathedral, playing the largest cathedral organ to date.

Dr. Noble's program was as follows: Fugue in E flat ("St. Ann's"), Bach; Two Hebrew Melodies, Traditional; "Solemn Prelude" (by request), Noble; "Christmas Evening," Mauro-Cottone; "Coronach," Barratt; "The Dream of Jubal," Mackenzie; London-derry Air, arranged by Sanders; Suite in F, Corelli.

The evening recital by means of reproducing rolls was as follows: "Ave Maria," Bach (played by Edwin H. Lemare); Largo, from E flat Sonata, Beethoven (played by T. Tertius Noble); Prayer in F major, Guilment (played by Lynnwood Farnam); Elegy, Noble; "Lamentation," Guilment, and Evening Song, Bairstow (played by T. Tertius Noble); Largo from "New World" Symphony, Dvorak (played by Alfred Hollins); Berceuse in G, Faulkes (played by Clarence Eddy); Summer Sketches, Lemare (played by Edwin H. Lemare); Grand Fantasia, "The Storm," Lemmens (played by Harry Goss-Custard).

The new chapel is a cruciform building of pure colonial architecture, seating 1,200. McKim, Mead & White have put up one of the finest college buildings in America, beautiful within and without, and suited to its purpose. A 170-foot campanile is a striking feature, with the light at the top, a symbol of the lamp of learning which centers in the university seal.

The organ was described in the January Diapason. It proved rich and resourceful, both delicate and full-toned, as Dr. Noble or the artist records demanded. It was ample for lusty congregational singing and abounds in delicate solo stops.

The University of Vermont is one of America's oldest institutions for higher education, founded in 1800. A more delightful location could scarcely be imagined than high above Lake Champlain, in the foothills of the Green Mountains.

Bruening's Music Broadcast.

The Lutheran Church of St. Matthew, New York City, of which Herbert Bruening is organist, is broadcasting its services every Sunday at 11 o'clock over station WRNY, Radio News. Prominent Lutheran preachers will be heard and Mr. Bruening not only is arranging good organ programs on the Skinner organ, but is giving well-selected music with his mixed choir, his boys and instrumentalists. Dec. 28 his mixed choir sang a short program of Christmas selections from the studio at the Hotel Roosevelt.

Max Garver Miranda, head of the organ department at Beloit College, accompanied by Mrs. Miranda, will sail for Europe on Feb. 10. They will remain for eight months of travel and

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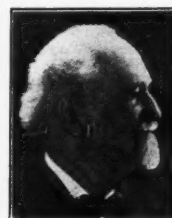
This is done by adding to the regular conventional Choir stops the proper extension of the pedal units, so that all of the pedal material is fully available on the manual through the entire seven-octave range—this special choir manual being provided with seven octaves of keys. All departments will be coupled to the Grand Choir and the body of tone will be approximately doubled when the organist leaves Full organ on the Great to play Grand organ on the Choir.

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RECITAL PROGRAMS

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller played this program in his seventy-eighth recital at the Grand Avenue Congregational Church the afternoon of Jan. 9: "Piece Heroique," Franck; "Meditation a Sainte Clotilde," James; Gavotte, Martini; Berceuse from "Joceelyn," Godard; Humoreske, Dvorak; Irish Air from County Derry, arranged by Lemare; "Marche Nuptiale," Berwald.

In a dedicatory program on a Welte two-manual at Oshkosh, Wis., Mr. Mueller played as follows: Festival Prelude on "Ein feste Burg," Faulkes; Largo from "Xerxes," Handel; Prelude and Fugue in C minor, Bach; "Song of Contentment," Mueller; "Hallelujah Chorus" from "The Messiah," Handel; "Christmas in Sicily," Yon; "The Primitive Organ," Yon; Prayer and Cradle Song, Guilman; Minuet in G, Beethoven; "Marche Nuptiale," Berwald.

Lillian Carpenter, F. A. G. O., New York City—Recital programs by Miss Carpenter at the Academy of Music, Brooklyn, N. Y., have included the following:

Dec. 19—Chorale in A minor, Franck; Intermezzo, Rogers; Second Meditation, Guilman; "War March of the Priests," Mendelssohn.

Dec. 26—Adagio and Finale from Sixth Symphony, Widor; Aria, Dethier; Grand Chorus in A, Salome.

Jan. 2—Finale from First Symphony, Vierne; Reverie, Dethier; Capriccio, Faulkes; Adagio from First Sonata, Mendelssohn; Finale from First Sonata, Guilman.

Jan. 9—Prelude in D minor, Bach; Canticone from D minor Sonata, Rheinberger; Scherzo, Bossi; "At Evening," Kinder; Toccata, Widor.

Jan. 16—Prelude and Fugue in E minor, Bach; Allegro Cantabile from Fifth Symphony, Widor; "Vision," Hill; Chromatic Fantasia, Thiele.

Florence Hodge, Murfreesboro, Tenn.—Miss Hodge, the Chicago organist, who has been absent from the city for the last two years, but has not abandoned her activity as an organist, gave a recital Sunday evening, Dec. 26, at the First Baptist Church of Murfreesboro, her old home town, where she is passing the winter, and presented the following program: "Caprice Heroique," "Romance sans Paroles" and "Rhapsodie Catalane," Bonnet; Evenson, Johnston; "Will o' the Wisp," Nevin; "A Cloister Scene," Mason; "To the Evening Star," Wagner; "Pilgrims' Chorus," Wagner; "Tannhauser" March, Wagner; Andantino, Chauvet; Toccata (from Fifth Symphony), Widor.

Nita E. Clark, Decatur, Ill.—Miss Clark, instructor in piano and organ at the conservatory of music of Milliken University, played the following selections at the annual vesper and candle lighting service given for the students in the auditorium Dec. 17: "Offertory in Two Christmas Carols," Guilman; Christmas Pastoral on "Herald Angels," Dinelli; Fantasia on "O Little Town of Bethlehem," Reynolds; Rhapsody on Old Carols, Lester; Christmas Pastoral, Harker.

Julius H. Oetting, A. A. G. O., St. Louis, Mo.—In a twilight recital under the auspices of the A. A. G. O. at Bethany Evangelical Church Jan. 9 Mr. Oetting gave this program: Third Chorale in A minor, Franck; Londonderry Air, arranged by Sanders; Minuet in D flat, Watling; Mountain Sketches, Clokey; "The Musical Snuff Box," Liadoff; Concert Overture in A, Maitland.

Parvin W. Titus, Cincinnati, Ohio—Mr. Titus of the Cincinnati Conservatory of Music, organist at the Church of the Advent, with standing room only left, at the First Methodist Church of Brookhaven, Miss., Jan. 7, when he gave a recital on the new Möller organ of three manuals and thirty-nine stops. Mr. Titus' program was as follows: Largo, Handel; "Noel," Mulet; Chorale Preludes: "Now Rejoice, Ye Christian Brethren," Bach; "A Rose Breaks into Bloom," Brahms, and "In Thee Is Gladness," Bach; Prelude and Fugue in D, Bach; "Carillon," DeLamar; Canon in E minor, Schumann; Toccata on a Gregorian Theme, Edward Shippen Barnes; Menuet, "Suite Gothique," Boellmann; Londonderry Air, arranged by Sanders; Finale in B flat, Franck.

A. D. Zuidema, Detroit, Mich.—Dr. Zuidema gave the following recitals in the Jefferson Avenue Presbyterian Church during January:

Jan. 2—Andante and Finale from Suite, Bartlett; "In a Mission Garden," Diggle; "Will o' the Wisp," Nevin; "Walter's Prize Song," Wagner; Chorale, "Was Gott thut, das ist wohlgethan," Bach; Allegro (Suite in F), Corelli.

Jan. 9—Chorale, Boellmann; "Morning Mood" ("Peer Gynt"), Grieg; "Dream Children," Elgar; Pastoral, Vrethblad; Finale to Act 2, "Madame Butterfly,"

Puccini; "Der Tag, der ist so freudereich," Bach; Toccata (Sixth Symphony), Widor.

Jan. 16—Allegretto, Guilman; "Prayer," Lemaigre; Londonderry Air, Traditional; Sketch in D flat, Schumann; Slavonic Cradle Song, Neruda; "Chanson d'Été," Lemare; "Carillon" in C, Faulkes.

Jan. 23—Offertory in D flat, Salome; Caprice, Botting; "La Cinquantaine," Gabriel-Marie; "Sunset in a Japanese Garden," Foster; "Air du Dauphin," Roeckel; "The Curfew," Horsman; Offertory, Grison.

Jan. 30—Adagio Sostenuto (Sonata 2), Dudley Buck; Finale (Sonata 2), Buck; Canticone, McKinley; Evenson, Johnston; Romance, Cadman; Pastorale (Sonata 1), Guilman; Toccata, Dubois.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at the Reed College chapel Jan. 11 Mr. Becker presented the following program: "Choral Symphonique," Roland Diggle; Fourth Sonata, Guilman; "Cortege et Litanie," Dupre; "En Bateau," Debussy; "Kol Nidrei," arranged by Bruch; Intermezzo in D flat, Hollins.

Wilhelm Middelschulte, Chicago—In a recital at St. Mary's College, Notre Dame, Ind., on the evening of Jan. 16 Mr. Middelschulte, assisted by the Rev. Aloys Mergl, violinist, played the following compositions: Concerto (A minor), Bach; Andante from Fifth Sonata (violin and organ), Handel; "Noel," d'Aquin; Adagio, Op. 73 (from Piano Concerto), Beethoven; "Fantasia Tragica," Becker; "Dreams" and Prelude to "Parsifal," Wagner; "Ave Maria," Reger; Sonata (violin and organ), Mozart; "Perpetuum Mobile" and Chromatic Fantasia, Middelschulte; Fantasia on the Chorale "Ad nos ad salutarem," Liszt; Pastoral and Finale, Guilman.

Arnold Dann, Pasadena, Cal.—Mr. Dann gave the following program in a recital at the First Methodist Church Jan. 25: "Carillon," Vierne; "Communion" (from the "Messe Basse"), Vierne; "A Gigg" (from the Fitzwilliam Virginal Book), Byrd-Farnam; Pastoral, H. A. Mathews; Two Chorale Preludes ("Dear Christians, Let Us Now Rejoice" and "Blessed Jesu, We Are Here"), Bach; "Marche Pontificale" (Symphony 1), Widor; "The Legend of the Mountain," Karg-Elert; "Carillon," DeLamar; Toccata (Symphony 5), Widor.

Raymond C. Robinson, Boston, Mass.—In his noon recitals Mondays in King's Chapel Mr. Robinson has played:

Jan. 3—Allegro con Spirito, Borowski; Andante (Symphony 1), Widor; Chorale Prelude, "In Thee Is Gladness," Bach; Welsh Folk Song, "Rhosymedre," Vaughn-Williams; "Carillon Sortie," Mulet; "Benedictus," Reger; "Abide with Me," Parry; "Finlandia," Sibelius.

Jan. 10—Toccata, Adagio and Fugue, Bach; "Soeur Monique," Couperin; Adagio (Symphony 3), Vierne; Menuet (Symphony 4), Vierne; "Risolutio," Parker; "Liebestod," Wagner; Finale (Symphony 1), Maquaire.

Jan. 17—"Marche Religieuse," Guilman; "Ave Maria," Arkadelt-Liszt; Fantasia and Fugue in G minor, Bach; Intermezzo (Symphony 3), Vierne; "In the Garden" ("Rustic Wedding"), Goldmark; Finale (Sonata 3), Borowski.

Charles Galloway, St. Louis, Mo.—Mr. Galloway played these selections in his recital at Washington University on the afternoon of Jan. 16: Fantasia and Fugue in G minor, Bach; Romance with Variations, J. Stuart Archer; Gothic Suite, Boellmann; "The Bells of St. Anne de Beaupre," Russell; Prayer and Cradle Song, Lily Wadhams Moline; "Marche Russe," Schminke.

Joseph C. Beebe, Pottstown, Pa.—In Sunday afternoon recitals at the Hill School Mr. Beebe gave these programs in January:

Jan. 16—Gothic Suite, Boellmann; Prelude to "Lohengrin," Wagner; "The Bells of St. Anne de Beaupre," Russell; "Swing Low, Sweet Chariot," Ditton; "In Elysium" ("Orpheus"), Gluck; Toccata and Fugue (D minor), Bach.

Jan. 30—Second Sonata (A minor), Faulkes; "Liebestod" ("Tristan and Isolde"), Wagner; Three Mountain Sketches, Clokey; Melody for the Bells of Berghall Church, Sibelius; Overture to "The Marriage of Figaro," Mozart.

Arthur C. Becker, A. A. G. O., Chicago.—Mr. Becker gave the dedication recital on the new two-manual Schaeffer organ at Holy Cross Church, Mount Calvary, Wis., Dec. 19. Mr. Becker's numbers were: Concert Overture, Faulkes; "Will o' the Wisp," Nevin; "By the Pool of Pirene," Stoughton; Toccata and Fugue in D minor, Bach; "Gesù Bambino," Yon; Scherzo, Reiff; Prelude to "Lohengrin," Wagner; Toccata from Fifth Symphony, Widor; "Variations de Concert," Bonnet.

Ernest M. Ibbotson, F. A. G. O., Detroit, Mich.—The following selections were

played in a series of fifteen-minute recitals after vesper services at the Church of the Messiah, where Mr. Ibbotson is organist and choirmaster: Andante Cantabile (Symphony 4), Widor; Prelude, Donahue; "Cantilene Nuptiale," Dubois; Andante ("Pathétique"), Tschaiakowsky; Scherzando, Gillette; "In Moonlight," Kinder; Scherzo (Symphony 4), Widor; "Forest Vespers," Johnston; Largo, Handel; "La Cinquantaine," Gabriel-Marie; "Triumphant," Schumann; Allegro Vivace (Symphony 5), Widor; "Dreams" (arranged by Fricker), Wagner; Meditation, "Autumn," Johnston; Gothic Suite, Boellmann; Andante Serioso, Dickinson; Toccata and Fugue in D minor, Bach; Berceuse, Godard.

Herbert Chandler Thrasher, Pawtucket, R. I.—Mr. Thrasher, organist and choir director at the Park Place Congregational Church, has given the following Sunday evening recitals:

Nov. 28—"In dulci júbilo," Bach; "Evening Bells and Cradle Song," Macfarlane; "Totus Bledium," Lemont; "Flat Lux," Dubois; Meditation from "Thais," Massenet; "Pomp and Circumstance," Elgar-Lemare.

Dec. 12—"Christmas Dedication," J. P. Dunn; Prelude to "La Traviata," Verdi-Biggs; "Chinoiserie," Swinnen; "Sunset and Evening Bells," Federlein; "Will o' the Wisp," Gordon B. Nevin; "Marche Russe," Schminke.

Dec. 19—"Noel sur les Flutes," d'Aquin; Toccata and Fugue in D minor, Bach; "Christmas in Sicily," Yon; Pastoral Symphony from "Messiah," Handel.

Dec. 26—"St. Cecilia" Offertory in D minor, Batiste; "From the Land of the Sky-Blue Water," Cadman-Eddy; American Rhapsody, Yon.

The regular choir of thirty voices and soloists participated at these recitals. Selections from Handel's "Messiah" were given Dec. 19.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—Mr. Steuterman, organist and choirmaster of Calvary Episcopal Church, gave a recital at the First Methodist Church of Paragould, Ark., on a new three-manual organ built by M. P. Möller, in which he played these compositions: Toccata and Fugue in D minor, Bach; "Emmaus," Frylanger; Minuet in G, Beethoven; Processional, Rogers; Serenade, Kinder; Gavotte, Debat-Ponson; "Ave Maria," Schubert; "Hymn of Glory," Yon; Spring Song, Macfarlane; "Pilgrims' Chorus," Wagner; "Moonlight," Kinder; Coronation March, Meyerbeer.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm gave the following program for the music section of the Wednesday Club at the Second Presbyterian Church the afternoon of Jan. 12: Chorale Preludes—"Praise God, Ye Christians All," Buxtehude, and "In Thee Is Gladness," Bach; Largo, Handel; Concert Overture in C, Mansfield; Meditation, Widor; Allegro from Sixth Symphony, Burgis; Pastoral from First Sonata, Guilman; Scherzo, Gigout; "The Bells of St. Anne de Beaupre," Russell; "Will o' the Wisp," Nevin; "Legende," Stamm; "Grand Choeur," Rogers.

In a recital at St. Marcus' Evangelical Church Jan. 6 Mr. Stamm played: Allegro and Adagio from Sixth Symphony, Widor; Sketches of the City, Nevin; Pastoral from First Sonata, Guilman; "La Creche," Guilman; "Adoration," Becker; Sicilian Folk Song, Portogallo; Fantasia on Old Christmas Carols, Faulkes; "Grand Choeur," Rogers; "Legende," Stamm; Fantasia, Wagner.

Frederick Stanley Smith, A. A. G. O., Philadelphia, Pa.—Mr. Smith, a member of the music faculty of the Beaver College for Women at Jenkintown, gave the dedicatory recital recently on the three-manual Austin organ over which he presides in the new Carmel Presbyterian Church at Edge Hill, Pa. His program was as follows: Prelude, from Sonata in C minor, Guilman; Allegro ma non troppo (Sonata in A minor), Frederick Stanley Smith; "Chanson Gracieuse," Frederick Stanley Smith; "Marche Russe," Schminke; Aria, Handel; Caprice, H. Alexander Matthews; Berceuse, Clarence Dickinson; Londonderry Air, Traditional; Festival Toccata, Fletcher.

In a recital at Beaver College he played this program: Sonata in A minor (MS), Frederick Stanley Smith; "Chanson Gracieuse" (MS), Frederick Stanley Smith; Prelude in D minor (MS), Frederick Stanley Smith; "Marche Champetre," Boex; Aria, Handel; Londonderry Air, Traditional; Caprice, Matthews; Festival Toccata, Fletcher.

Ronald W. Gibson, Winnipeg, Man.—In an anniversary recital at the Broadway Baptist Church Nov. 8 Mr. Gibson played: Chorale Preludes—"In Thee Is Joy," Bach; "How Blessed Faithful Spirits

Are," Brahms, and "My Inmost Heart," Brahms; "Adoration," Seth Bingham; Prelude on "St. Mary," Charles Wood; Meditation, Bairstow; Introduction and Allegro in the Style of Handel, Wolstenholme.

In a program at Westminster Church Nov. 28 under the auspices of the Canadian College of Organists Mr. Gibson played these selections: Prelude and Fugue in C major, Bach; two settings of "Blessed Jesu, We Are Here," Bach and Karg-Elert; "On the Song of Symeon," Charles Wood; "Adoration," Bingham; "Harmonies du Soir," Karg-Elert; Fugue, Honegger; Variations and Fugue on "Our Father Which Art in Heaven," Mendelssohn.

H. L. Yerrington, Norwich, Conn.—Mr. Yerrington, the organist of the First Congregational Church, marked another milestone in his historic service of this church when he gave his forty-sixth annual recital on the afternoon of New Year's Day. His program on this occasion included the following: "Grand Choeur Militaire," Federlein; Indian Serenade, Vibbard; Madrigal, Simonetti-Biggs; Sonata, Op. 42 Merkel; "Solace," Sibley G. Pease; Festival March, Calkin.

Rollo Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland played the following numbers at the Church of St. Luke and the Epiphany, Philadelphia, Sunday afternoon, Jan. 23: "Hosannah," Dubois; "Legend," Cadman; Prelude (MS.), Berwald; Allegretto in B flat, Lemmens; Chorale Prelude on the Tune "Rhosymedre," Vaughn Williams; Second Sonata (Grave, Adagio and Allegro), Mendelssohn.

On Jan. 24 Mr. Maitland played these numbers from station WOO, on the Wanamaker grand organ, Philadelphia: Overture, "Masaniello," Auber; Nocturne in F, Russell King Miller; "Fairy Dolls' Dance," Tschaiakowsky; "In a Chinese Garden," Stoughton; March, "Pomp and Circumstance," Elgar.

At the midwinter commencement of the Philadelphia High School for Girls, held Jan. 26, Mr. Maitland played these numbers: Overture, "Martha," Flotow; "Souvenir," Drda; Toccata, Dubois; Allegretto Grazioso, Hollins; Excerpts from "Faust," Gounod; "Marche Militaire," Schubert.

On Friday morning, Jan. 28, at the commencement exercises of the Central High School, Mr. Maitland offered the following: Overture, "Stradella," Flotow; March, "Commencement," Maitland; Pastoral from First Sonata, Guilman; Excerpts from "Carmen," Bizet; "The Thrush," Kinder; Scherzo from Second Sonata, Andrews; March, "Pere de la Victoire," Ganne.

In the evening of the same day Mr. Maitland played in the "great artist" series the following numbers, broadcast from the Skinner organ studios, New York: Overture, "Stradella," Flotow; "Liebestraum," No. 3, Liszt; Minuet in D major, Mozart; Scotch Fantasia, Macfarlane; Meditation from "Thais," Massenet; "The Thrush," Kinder; "The March of Time," D. D. Wood.

Lynnwood Farnam, New York City—Mr. Farnam gave a Bach program at the Cleveland Museum of Art on the evening of Jan. 12, playing the following compositions: Fantasia in G major; Christmas Chorale Preludes ("A Babe Is Born in Bethlehem," "To Shepherds as They Watched by Night," "In dulci júbilo," "Jesu, My Chief Pleasure," and "Good Christian Men, Rejoice Today"); Allegro from Second Trio-Sonata; "Kyrie, Thou Spirit Divine" (Third "Greater Kyrie" Chorale Prelude; five voices); Chorale Preludes ("The Old Year Now Hath Passed Away," "O Lamb of God, All Holy," and "Today Triumphs God's Son"); Vivace from Sixth Trio-Sonata; Fantasia and Fugue (Great G minor).

Don H. Copeland, Dayton, Ohio—The Rev. Mr. Copeland of Christ Church gave a recital at St. Paul's Lutheran Church Dec. 16 in which he played: Offertory on Two Noels, Guilman; "The Nativity of Our Lord" (on an old carol), Chauvet; "The Holy Night," Buck; "The Christmas Pipes of County Clare," Harvey B. Gaul; "Gesù Bambino," Yon; "Silent Night," Harker; Concert Fantasy on "O Sanctissima," Lux; Two Tone Poems ("The Holy Night," from "The Holy Virgin," and "The High Priest and Scribes," from "The Magi Kings"), Malling; "O Little Town of Bethlehem," Reynolds; Grand Offertory for a High Festival, Grison.

George W. Volkel, New York City—In a recital at the Town Hall Jan. 14 Mr. Volkel, organist of Ninth Church of Christ, Scientist, played as follows: Largo from "New World" Symphony, Dvorak; "Song of the Basket-Weaver," Russell; "A Day in Venice," Ethelbert Nevin; Scherzo from Second Symphony, Vierne. The recital preceded a lecture by George Earle Raiguel.

RECITAL PROGRAMS

Lynnwood Farnam, New York City—Organists in New York are looking forward to the programs of Bach's works to be played by Lynnwood Farnam at the Church of the Holy Communion on the Monday evenings in February. These programs are announced to be as follows:

Feb. 7—Toccata, Adagio and Fugue in C major; Four Advent Chorale Preludes ("Come, Redeemer of Our Race," "Once He Came in Blessing," "O Thou, of God the Father," and "To God We Render Thanks and Praise"); Fugue in G major; Ten Christmas Chorale Preludes ("A Babe Is Born in Bethlehem," "Now Blessed Be Thou, Christ Jesu," "O Hail This Brightest Day of Days," "From Heaven on High to Earth I Come," "To Shepherds as They Watched by Night," "In dulci jubilo," "Let All Together Praise Our God," "Jesu, My Chief Pleasure," "From East to West, from Shore to Shore," "Good Christian Men, Rejoice Today"); Un Poco Allegro from Fourth Trio-Sonata; Prelude and Fugue in G major.

Feb. 14—Fantasia (Concerto) in G major; Three New Year's Chorale Preludes ("O Join with Me in Praising," "The Old Year Now Hath Passed Away" and "In Thee Is Gladness"); Trio-Sonata No. 6 in G major; Two Chorale Preludes for the Feast of the Purification ("In Peace and Joy I Now Depart" and "Lord God, Now Open Wide Thy Heaven"); Prelude and Fugue in G minor; Passiontide Chorale Preludes ("O Lamb of God All Holy," "Lamb of God, Our Saviour," and "See the Lord of Life and Light"); Prelude and Fugue in E minor.

Feb. 21—Prelude and Fugue in B minor; Four Passiontide Chorale Preludes ("When on the Cross the Saviour Hung," "O Man, Thy Grievous Sin Bemoan," "We Bless Thee, Jesus Christ," and "Help, God, the Former of All Things"); Prelude in G major; Allegro from Second Trio-Sonata; Six Easter Chorale Preludes ("In Death's Strong Grasp the Saviour Lay," "Jesus Christ, Our Great Redeemer," "Christ Is Now Risen Again," "The Blessed Christ Is Risen Today," "Ere Yet the Dawn Had Filled the Skies" and "Today Triumphs God's Son"); Fantasia and Fugue in G minor.

Feb. 28—Fantasia in C minor (five voices); Chorale Preludes from the "Orgelbuechlein" ("Come, O Creator Spirit Blest," "Lord Christ, Reveal Thy Holy Face," "Blessed Jesu, at Thy Word," "That Men a Godly Life Might Live," "The Lord's Prayer" and "When Adam Fell, the Frame Entire"); Prelude and Fugue in D major; Chorale Preludes from the "Orgelbuechlein" ("A Saving Health to Us Is Brought," "Lord, Hear the Voice of My Complaint," "In Thee, Lord, Have I Put My Trust," "When in the Hour of Utmost Need," "If Thou But Suffer God to Guide Thee," "Hark! a Voice Saith, All Are Mortal" and "O How Cheating, O How Fleeting"); Allegro Moderato from First Trio-Sonata; Fugue in E flat ("St. Ann").

Hugh McAmis, F. A. G. O., San Antonio, Tex.—Mr. McAmis' twenty-fourth recital on the municipal organ, played Jan. 16, offered the following program: Allegro, Tenth Concerto, Handel; Adagio, Third Sonata, Bach; "Dance of the Reed Pipes," Arabian Dance and "Waltz of the Flowers" (from the "Nut-Cracker Suite"), Tschalkowsky; Toccata, Fifth Symphony, Widor; "Eventide," Fairclough; Hymns; "O Day of Rest and Gladness" and "Nearer, My God, to Thee," Lowell Mason; "In a Persian Garden," Ketybey.

At his noon recital Jan. 19 Mr. McAmis played: Allegro, Air, Minuet and Maestoso for Trumpets (from "The Water Music"), Handel; Serenade, Widor; "Annie Laurie," "Deep River"; Tobin March, McAmis.

At noon Jan. 12 the program consisted of these selections: Chorale Preludes, "In Thee Is Gladness" and "The Old Year Has Passed Away," Bach; Intermezzo, Mascagni; Triumphant Fanfare, Handel; "Believe Me, If All Those Endearing Young Charms," Moore; "In a Persian Garden," Ketybey.

F. A. Mouré, Mus. D., Toronto, Ont.—In his recital at the University of Toronto the afternoon of Jan. 11 Dr. Mouré, the university organist, played: Toccata in F, Bach; Pastorale, de Severac; Sonatina in A minor, Karg-Elert; "Moonlight," Lemare; "Marche aux Flambeaux," Guilmant.

Jan. 25 the program was as follows: Prelude and Fugue in E flat, Bach; Adagio from "Sonata Pathétique" and Andante con variazioni from Septet, Beethoven; "Suite Gothique," Boellmann; Intermezzo, Callaerts; "Etude de Concert," Shelleby.

Carl Broman, Chicago—In a recital at Immanuel Lutheran Church, Elmdale and Greenview avenues, Jan. 26 Mr. Broman

played: Toccata and Fugue in D minor, Bach; Minuet in D major, Mozart; Finale from First Symphony, Vienne; "Within a Chinese Garden," Stoughton; "Jagged Peaks in the Starlight," from Mountain Sketches, Clokey; "Fireside Fancies," Clokey; "Pilgrims' Chorus," from "Tannhäuser," Wagner; "Hymn of Glory," Yon.

Eda Bartholomew, Atlanta, Ga.—Miss Bartholomew, organist of St. Mark Methodist Episcopal Church South, gave a recital Jan. 4 at Plant City, Fla., on a new Austin organ in the First Methodist Church, presenting the following program: "Marche Religieuse," Guilmant; "Invocation," Mally; Andante Cantabile, Tschalkowsky; Variations on an American Air, Flagler; "Dawn's Enchantment," Dunn; Londonderry Air, arranged by Coleman; Intermezzo, Callaerts; Fanfare, Shelley; Russian Boatmen's Song, arranged by Eddy; "Thistle-down," Loud; "The Magic Harp," Meale; "Suite Gothique," Boellmann.

Herbert Bruening, New York City—Mr. Bruening played as follows Dec. 12 at his eighteenth evening recital at the Lutheran Church of St. Matthew, West 141st street and Convent avenue: Paraphrase on a Christmas Hymn, Faulkes; Christmas Pastoral on "Silent Night," Harker; Prelude-Pastorale, "Dies est Laetitiae," Yon. On Nov. 28 he played a Bach program.

Caspar P. Koch, Mus. D., Pittsburgh, Pa.—In his recital at North Side Carnegie Hall Jan. 9 Dr. Koch's program was devoted to the memory of Stephen Collins Foster, whose death occurred Jan. 13, 1864. Foster's last composition, a Serenade, written shortly before his death, has been transcribed for the organ by Dr. Koch. The program: "Marche Funèbre et Chant Seraphique," Guilmant; "Come, Where My Love Lies Dreaming," Foster; "Old Black Joe," Foster; "In Memoriam," Ferrata; Variations on "Old Folks at Home," Flagler; Serenade (transcribed by Koch), Foster; Three Songs, Foster; American Fantasy, Herbert.

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

Dec. 5—"Laus Deo," Dubois; "Twilight," Lambord; "L'Organo Primitivo," Yon; "Departure of a Hero," Wagner; "Will o' the Wisp," Rogers; March ("Sigurd Jorsalfar"), Grieg.

Dec. 12—Suite, Sketches of the City, Nevin; Allegro con grazia, Bargiel; Toccata, Frysinger.

Dec. 19—Prelude and Fugue in C minor, Bach; Two Intermezzos (Serenata and Pastorale), Rogers; "Noel," Dubois; Gavotte in F, Martini; Pastorale (Sonata No. 3, in G), Rheinberger.

Wilbur H. Rowand, Rome, Ga.—Mr. Rowand of Shorter College gave the following program in a recital at the college auditorium Dec. 13: Prelude and Fugue in A minor, Bach; "Con Grazia," G. W. Andrews; "Songe d'Enfant" and "Romance sans Paroles," Bonnet; Toccata in D, Kinder; "Dedication" (from "Through the Looking Glass"), Deems Taylor; Nocturne (for organ and piano), E. R. Kroeger; Intermezzo (Symphony 1), Widor; "Chant Pastoral," Dubois; Scherzo and Allegro (Symphony 2), Vienne.

Guy C. Filkins, Detroit, Mich.—Mr. Filkins gave a Wagner program at the Central Methodist Church Jan. 19, and it was broadcast from station WCX. The selections included: March and Chorus, "Tannhäuser"; Prelude to "Parsifal"; War March, "Rienzi"; "Liebestod" from "Tristan and Isolde"; "Forest Murmurs," "Siegfried"; "Pilgrims' Chorus," "Tannhäuser."

Hans C. Feil, Kansas City, Mo.—In his recent programs Sunday afternoons at the Independence Boulevard Christian Church Mr. Feil has played:

Dec. 5—Concert Scherzo in F, Purcell James Mansfield; Slumber Song, Haydn Wood; Capriccio, Lemaigre; "Chanson du Soir," H. Alexander Matthews; "Finlandia," Sibelius; Andante and Finale from Fourth Symphony, Widor.

Dec. 19—Program of Christmas music: Suite for Christmastide, C. A. Weiss; "The Shepherd's Carol," Frederick Chubb; Offertory for Christmas Season, Reginald Barrett; "Christmas in Sicily," Yon; Fantasy on a Christmas Chorale, "Vom himmel hoch" (MS), Feil.

Jan. 2—Sonata in C minor, Ralph L. Baldwin; "The Christmas Pipes of County Clare," Harvey Gaul; Concert Prelude in D minor, A. Walter Kramer; Nuptial Suite, Everett E. Truette.

Joseph Saylor Black, Jamestown, N. D.—At a musical vesper service in the Presbyterian Church Jan. 9 Mr. Black of Jamestown College played these organ numbers: Sonata No. 2, Mendelssohn;

Prelude in C major, Bach; Rhapsodie in E major, Saint-Saens; "By the Waters of Minnetonka," Lieurance; "A Cyprian Idyl," Stoughton; "The Son of God Goes Forth to War," Whiting.

Russell Hancock Miles, Urbana, Ill.—Professor Miles played this program at the Sunday afternoon recital at the University of Illinois Jan. 9: Offertoire in D minor, Battiste; Venetian Serenade, Berwald; Scherzoso, Rogers; Scenes from an American Desert ("Sand Drifts" and "Adobe Mission"), Nearing; Andante, from "Symphonie Pathétique" (request), Tschalkowsky; "Redemption," Bossi; "Ave Maria," Schubert.

Adolf Torovsky, Washington, D. C.—Mr. Torovsky, organist and choir-master of Epiphany Episcopal Church, gave the following program Dec. 21 at Memorial Methodist Church, Lynchburg, Va.: Sarabande, Handel; "Chant Pastorale," Dubois; Largo ("New World" Symphony), Dvorak; Prelude to "Lohengrin," Wagner; "Gesu Bambino," Yon; Evensong, Jarnefelt; Toccata in G, Dubois; "Romance sans Paroles," "Dedication" and "Elfes," Bonnet; "Berceuse et Priere," Guilmant; "Marche Triomphale," Karg-Elert.

Andrew Baird, Poughkeepsie, N. Y.—In a recital at the Reformed Church Dec. 9 Mr. Baird's program consisted of the following: Concert Overture, Faulkes; "Ave Maria," Schubert; Fantasia in G minor, Bach; Rondo, Morandi; "Au Convent," Borodin; "The Cuckoo" and "The Bee," Lemare; Toccata in E, Bartlett.

Paul H. Eickmeyer, Oberlin, Ohio—Mr. Eickmeyer of the class of 1927 at the Oberlin Conservatory of Music and a pupil of Dr. George W. Andrews, played this program at Finney Memorial Chapel Jan. 17: Three Chorale Preludes ("Liebster Jesu, wir sind hier," "Das alte Jahr vergangen ist" and "Herr Gott, nun schlaussen den Himmel auf"), Bach; "Invocation," Op. 60, Reger; "The Tumult in the Praetorium," de Maleingreau; "Grand Piece Symphonique," Franck; Intermezzo from Third Symphony, Vienne; "Hymn to the Stars," Karg-Elert; Processional March, Andrews.

Samuel A. Baldwin, New York City—Among Professor Baldwin's programs in January at the College of the City of New York were the following:

Jan. 9—Sonata in F minor, Mendelssohn; "Dawn," Mason; Fugue in C major, Buxtehude; "In dulci jubilo," Bach; "The Christmas Pipes of County Clare," Gaul; "March of the Magi," Dubois; "Piece Heroique," Franck; Intermezzo, Brahms; Fugue on Chorale from "The Prophet," Liszt.

Jan. 16—Wagner Program: Overture to "Tannhäuser"; Prelude to "Lohengrin"; "Isolde's Death Song," from "Tristan"; Prize Song from "Die Meistersinger"; Prelude to "Parsifal"; Magic Fire Scene from "Die Walküre"; "Dreams" from "Tristan"; Walhalla Scene from "Das Rheingold."

Jan. 23—Chorale in A minor, Franck; Nocturne, Foote; Prelude and Fugue in D major, Bach; Londonderry Air, arranged by Archer; "Les Jongleurs" and "La Zingara," Jepsen; Chaconne, Bonnet; Largo from "New World" Symphony, Dvorak; Finale from "Symphonie Pathétique," Tschalkowsky.

Jan. 30—Prelude in E flat, Bach; "Ave Maria," No. 2, Bossi; Suite, Purcell; "Album Leaf" and "Chant d'Amour," Arthur T. Granfield; "Will o' the Wisp," Nevin; Concert Study No. 1, Yon; Melody in E, Rachmaninoff; Finale from Fifth Symphony, Vienne.

Claude L. Murphee, Gainesville, Fla.—In a French program at the First Baptist Church, which was repeated at the University of Florida auditorium Jan. 23, Mr. Murphee played: Five pieces from "Hours in Burgundy," Georges Jacob; Cantabile, Cesar Franck; Scherzo in E major, Gigout; Sixth Symphony, Widor.

In his university recital Jan. 9 Mr. Murphee played: "The Angels Done Chanted My Name" (Negro Spiritual), arranged by Gillette; Cradle Song (from Christmas Oratorio), Bach; Christmas Pastoral (based on the Chorale "From High Heaven"), Bach; Canon in B minor, Schumann; "Sunset Meditation," Biggs; "Past Is the Old Year" (New Year's Eve Chorale), Bach; "The World Is Waiting for the Sunrise" (request number), Seitz; "Tears" and "Smiles," Lemare; "The Shepherds in the Field," Malling; "Evening Bells and Cradle Song," Macfarlane; "The Shepherds' Carol," Chubb.

Sibley G. Pease, Los Angeles, Cal.—Recent Sunday afternoon programs at the Elks' Temple included:

Dec. 26—Pastoral Symphony ("Messiah"), Handel; "The Infant Jesus," Yon; Offertory for Christmas Season, Barrett; Five Carols—"Away in the Manger," "God Rest You, Merry Gentle-

men," "Good King Wenceslas," "We Three Kings of Orient Are" and "The First Nowell"; "Contemplation" ("The Holy City"), Gaul; "Hosanna," Wachs; "O Little Town of Bethlehem," arranged by W. G. Reynolds; "Christ Triumphant," Yon; Five Hymns—"Joy to the World," "There's a Song in the Air," "Hark! the Herald Angels Sing," "While Shepherds Watched Their Flocks" and "Silent Night, Holy Night"; "Hallelujah Chorus" ("Messiah"), Handel.

Jan. 2—March in D major, Guilmant; Serenade in G, Widor; "Pastel Menuet," Paradis; Gavotte, "A. D. 1700-1900," Elgar; "Echo Bells," Brewer; "A Cyprian Idyl," Stoughton; "Dreams," Wagner; "Mighty Lak a Rose," Nevin; "Sun of My Soul," Monk; Preludio (Op. 50, No. 1), Ravanello.

Clarence E. Heckler, Harrisburg, Pa.—In a recital at Christ Lutheran Church Dec. 7 Mr. Heckler played these selections: Allegro Vivace (Symphony 5), Widor; Chorale Preludes: "Es ist ein Ros' entsprungen," Brahms; "Der Tag, der ist so freudenreich," Bach, and "Ein feste Burg," Bach; "A Cyprian Idyl," Stoughton; "Memories," Dickinson; "The Magic Harp," Meale; Toccata (Symphony 5), Widor.

Heleen Hall-Hoskinson, A. A. G. O., Clarinda, Iowa—In a recital of Christmas music at St. Luke's Methodist Church, David City, Neb., Dec. 26 Mrs. Hoskinson played this program: "The Heavens Are Telling," Haydn; Largo, from "New World" Symphony, Dvorak; "Herald Angels," Dinelli; Melody, Dawes; Hungarian Rhapsody, Brahms; Prayer and Cradle Song, Guilmant; "The Caravan of the Magi," Maunder; "Holy Night," Buck.

Fred Faassen, Zion, Ill.—Mr. Faassen's programs at Shiloh Tabernacle, which have been regularly broadcast, have included the following ones:

Jan. 5—Prelude to "The Deluge," Saint-Saens; "Chant sans Paroles," Tschalkowsky; "The Bells of St. Anne de Beaupre," Russell; Bridal Song, Goldmark; "Angels' Serenade," Braga; Grand Chorus, Salome.

Jan. 9—"Lead, Kindly Light," Dykes-Lemare; Festal March, Kroeger; Cradle Song, Botting; Allegretto, Foote; Offertoire, Thomas.

Jan. 12—Evensong, Martin; Andante Cantabile from Quartet in D major, Tschalkowsky; "A Sea Song," MacDowell; "The World Is Waiting for the Sunrise," Seitz; "Poet and Peasant" Overture, Suppe; "The Swan," Saint-Saens.

Jan. 19—"Country Gardens," English Folk Song; Serenade from "The Student Prince," Romberg; March in G, Galbraith; "Contemplation," Nearing.

Theresa G. Willey, Red Bank, N. J.—On her Christmas program at the First Methodist Church Dec. 19 Mrs. Willey played the following organ selections: "Christmas Dedication," Dunn; "Grande Postlude de Noel," Thayer; Christmas Pastoral, Dinelli; Prelude in G major, Bach; "The First Nowell"; "Noel," from Byzantine Suite, Henry Mulet.

Chester E. Morsch, Fayette, Mo.—In a faculty recital of the Swinney Conservatory at Central College Nov. 18 Mr. Morsch played these organ selections: Sonata in A minor, Faulkes; Toccata and Fugue in D minor, Bach; Intermezzo, Rogers; "Song of the Basket Weaver," Russell; "Harmonies du Soir," Karg-Elert; Chorale and Prayer (Gothic Suite), Boellmann; Scherzo in C minor, Guilmant.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium included: "Invocation" ("Rienzi"), Wagner; Shepherd's Song ("Tannhäuser"), Wagner; "Love Song," Henselt; "Consolations," Numbers 1 and 4, Liszt; Prelude, "Faut," Gounod; Prelude, "La Traviata," Verdi; Triumphant March, "Naaman," Costa; "For All Eternity," Mascheroni; Preludes, Numbers 4 and 6, Chopin; "Caprice Heroic," Hastings.

Charles Hopkins, M. A., Urbana, Ill.—Mr. Hopkins played this program in Recital Hall at the University of Illinois Jan. 23: Sketch in F minor, Schumann; "Romance sans Paroles," Bonnet; Second Symphony, Vienne; Prelude and Fugue in C major, Bach; Gavotte from "Iphigenia in Aulis," Gluck; Toccata from Fifth Symphony, Widor.

Reginald W. Martin, Mus. B., Sweet Briar, Va.—In his recital at Sweet Briar College Dec. 6 Mr. Martin played: Fantasia, Hofhaymer; Chorale, Bach; Andante (String Quartet), Debussy; "In Springtime," Kinder; Autumn Sketch, Brewer; "Burlasca e Melodia," Baldwin; "Finlandia," Sibelius.

LED BY CONSTANTINO YON.**College Girls Score Success at St. Vincent Ferrer's, New York.**

A solemn high mass was sung Sunday, Jan. 9, at St. Vincent Ferrer's Church, New York, by a chorus of 475 girls from the College of Mount St. Vincent on the Hudson, with the regular choir of a hundred boys and men of the church. This mass was prepared by Constantino Yon, organist and choirmaster of the church, and member of the faculty at Mount St. Vincent. An enormous crowd gathered to hear this performance, and hundreds had to be turned away, but many insisted on hearing mass from the sidewalk, vestibule, side doors and every available space in the church.

The whole mass was sung with excellent tone production in a beautiful ensemble. Mr. Yon conducted the choirs while playing the organ with mastery and a keen insight of the different effects of the choirs and of the instrument. Great appreciation and enthusiasm were shown by the Dominican Fathers, the Sisters of Charity, by the crowd and by the college girls, who, unable to applaud Mr. Yon in the church, waited to applaud him out in the street.

Of the different parts of the mass which was sung special mention may be made of the rendition of the Gregorian Credo Number 3, the Sanctus and Benedictus from the "Missa Choralis" by Refice, and of the effective combinations used on the organ both in the accompaniment and the solos.

It is Mr. Yon's intention to have another performance in the near future, thus starting to put into effect community singing, which was the ideal expressed by his holiness the late Pope Pius X, in his motu proprio.

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Accessions to the Welte Organ Company personnel during the last

two months include several well-known men. Alfred E. Witham, an artistic voicer of reed and flue pipes, for many years associated with James Cole and other New England builders, did many of the stops for the University of Vermont organ in his first month's work. David Arthur, Welte's pioneer voicer of reeds, is responsible for several others. R. O. Whitelegg, from Henry Willis & Sons, London, voicer of many stops in the Westminster and Liverpool Cathedral organs, is now doing both flue and reed voicing in the Welte factory, a notable accession to the ranks. Joseph Touchette, head pipemaker for a Canadian firm, now occupies a similar position in the Welte Company, where he started in January under Henry Vincent Willis, tonal director.

Arthur J. Thompson, after four years in Columbia University, during which time he installed and serviced organs in a number of theaters and churches in the New York district, decided much was to be learned in Europe and took six months for this purpose. He is now in the office with R. P. Elliot. While abroad Mr. Thompson was fortunate in having the friendship of leading organists and builders, including Marcel Dupre in France and Messrs. Willis, Harrison, Compton and Pardon in England.

Philadelphia Women Meet.

A meeting of the Philadelphia Club of Women Organists, held Sunday, Jan. 16, at 3:30 p. m., was attended by twenty members. There were numerous subjects brought up, discussion of which will help the members in their organ playing. Tea was served immediately after the meeting at the Warwick Hotel, Seventeenth and Locust streets.

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"There was in her playing a virility and breadth that indicated, not only a technical mastery of the instrument, but a feeling of strength and spaciousness . . . Miss Hogan's playing was remarkable for its perspective and admirable ease of style."

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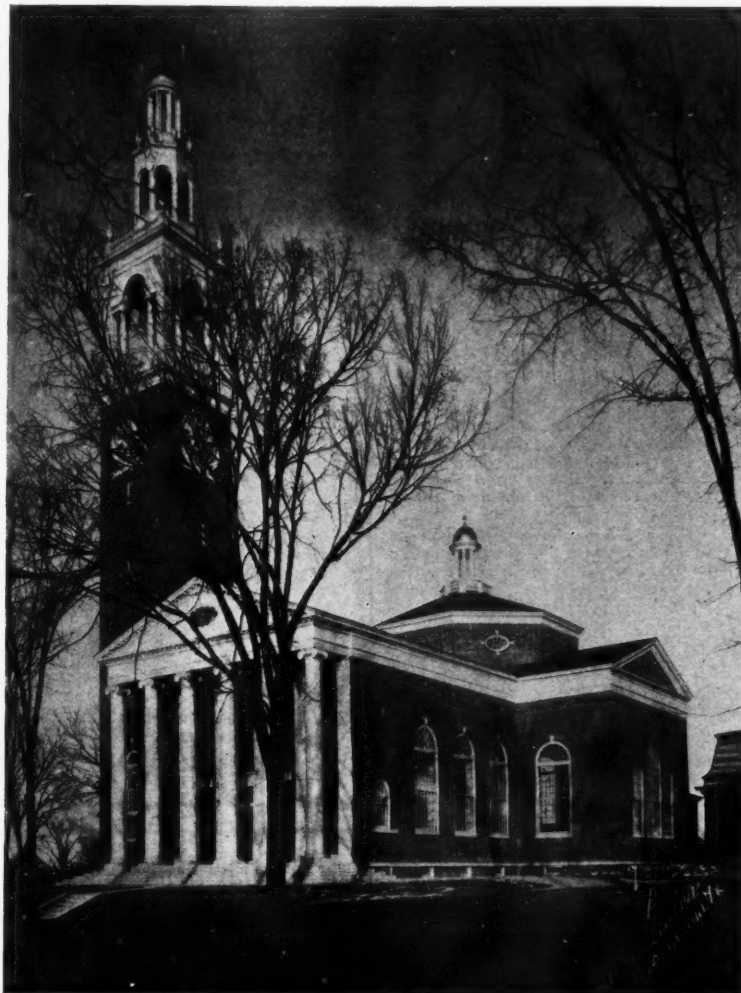
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 Burlington, January 14, 1927

Presentation and dedication service at 11 a. m., with sermon by Rev. Chas. E. Jefferson, D. D., LL. D., of New York, Dr. Noble at the organ.

Afternoon recital at 4:15 p. m., by T. Tertius Noble, Mus. D., organist and choirmaster, St. Thomas Church, New York. PROGRAM: Fugue in E flat, "St. Ann," J. S. Bach; Two Hebrew Melodies, Traditional; Solemn Prelude (by request), T. T. Noble; Christmas Evening, M. Mauro-Cottone; Coronach, Edgar Barratt; "The Dream of Jubal," Mackenzie; Londonderry Air, Traditional; Suite in F, Corelli.

Evening recital, 8 p. m., by the Welte Philharmonic Reproducing Organ and the Women's Glee Club of the University. PROGRAM: Ave Maria, Bach, played by Edwin H. Lemare; Largo from E flat Sonata, Beethoven, played by Dr. T. Tertius Noble; Prayer in F major, Guilman, played by Lynnwood Farnam; "Lift Thine Eyes" (Elijah), Mendelssohn, Women's Glee Club; Elegy, Noble; "Lamentation," Guilman; Evening Song, Bairstow, played by Dr. Noble; Largo, from the "New World Symphony," Dvorak, played by Alfred Hollins; Berceuse in G, Faulkes, played by Clarence Eddy; "Glorious Forever," Rachmaninoff, Women's Glee Club; Summer Sketches, Lemare, played

by Edwin H. Lemare; Grand Fantasia in E minor, "The Storm," Lemmens, played by Harry Goss-Custard.

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The Burlington Free Press and Times on Jan. 15 said: "It is impossible to imagine more perfect voicing than was accomplished by the makers of the big three-manual instrument. * * * Dr. Noble's playing was faultless."

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Bach—a Novelty!

A Commentary

By WALTER H. NASH, F. A. G. O.

On Jan. 4, at Carnegie Hall, New York, music lovers were given an unusual treat by the Philadelphia Orchestra in the form of a Bach program. The same numbers were given an earlier hearing in Philadelphia, but attention is called to this particular performance for the sole purpose of bringing to the notice of our national body of organists certain remarks contained in Laurence Gilman's review in the Herald-Tribune.

Two of the five offerings were transcriptions by an anonymous hand from original organ compositions, one being a choralevorspiel, "Ich ruf' zu Dir, Herr Jesu Christ," and the other that is incomparable of masterpieces—the Fantasia and Fugue in G minor. Of these two, the first is probably not so familiar to the organist as it deserves to be, but the Great G minor can hardly be called an unknown quantity to the present-day organist.

However this may be, Mr. Gilman sees fit to class the two numbers as "novelties," not because they appear in a new garb, but giving as his justification that "they are among those compositions of Bach which—for the simple reason that most music lovers neither play the organ, read organ music nor go to Bach recitals—must continue to remain a sealed treasury of masterpieces, so far as the general public is concerned, until they are removed from the concealing twilight of the organ loft to the bright publicity of the concert room."

Such an assertion has many significant phases. First of all, the allusion to "the concealing twilight of the organ loft," which is obviously not a literal one, is aimed at the organist who claims that fugues in general and Bach fugues in particular are not the public's choice for program material. Oh, yes, I have heard just such remarks! And yet Mr. Gilman refers elsewhere in his review "to those richly privileged persons, the organists."

Would it not be better to designate the public as the privileged ones and classify the organist as one who is duty-bound to perpetuate the voluminous heritage of J. S. Bach? But whether duty or privilege, the point at

issue is certainly worthy of consideration by those who are interested in seeing the organist come into his own. It is a well-known fact that to Mendelssohn is due the credit for placing Bach on his well-deserved pedestal of fame, but not so much through his organ compositions as through the medium of his masterly choral works. In our present day a great deal of credit must be given to certain contemporaries who are carrying on a similar activity. For example, Dr. Wolle, with his annual Bach festivals at Bethlehem, Pa., is surely indefatigable in keeping alive the choral treasures of the master. And to Dupre, Courboin, Farnam and others are due unending praise for their efforts in broadcasting the richness of Bach's organ literature. Then comes Homer Samuels, giving us a deeper and more emotional portrait of his piano works. Even the violin artists and the violoncellists are not without their share of Bach's message. In fact, if there be any musician today who has not heard Pablo Casals play a Bach sonata for cello alone, then I say he has not lived—musically!

But to return to the organist. Inasmuch as the mastery of Bach is universally acclaimed after so many years of musical transition, is there any excuse for the organist of today to ignore so blandly that which should be a privilege to carry on as the humble interpreter of this master's musical conceptions?

Surely if Leopold Stokowski can see fit to do his share in bringing before the musical public these organ works in a transcribed form, the organist should take heart and do his bit. Incidentally it might be interesting to note that last season this same orchestra performed Mr. Stokowski's own transcription of the Toccata and Fugue in D minor, and previous to that the Passacaglia in C minor, both with the same success as attained in this more recent program. And in passing, I cannot help recalling that when the writer was serving as the humble dean of one of the A. G. O. chapters, a letter was framed and sent to Mr. Stokowski requesting that an orchestral performance of the G minor Fantasia and Fugue be undertaken. Here again I feel the organists can do much in voicing their approval, both individually and collectively, in behalf of Mr. Stokowski's efforts toward a wider recognition of the music by Bach. Such encouragement would tend to further an appreciation that would re-act most favorably to the organists' advantage.

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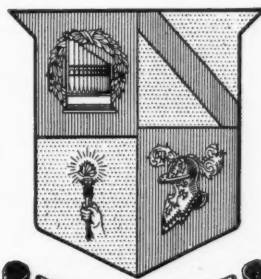
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Slide Playing (Concluded).

Much depends, in the playing of slides, on the registration used. A recent issue, "My Dream of the Big Parade," contains scenes of a soldier's life in the great war. In this set combinations of piccolo and snare drums, trumpet and tuba solos for the melody and a mezzo piano combination for the accompaniment on the final chorus are all effective. Bass and kettle drums on the pedals are also useful.

In another set featuring popular songs the melody is illustrated as sung in Scotland, China and Japan. Here a bag-pipe imitation on the Scottish scene, use of the Chinese wood-block, with Chinese rhythm, in the accompaniment, and a combination of strings, flutes and piccolo, and the kinura or orchestral oboe on the Japanese scene will fit the requirements of the slides. The final chorus on all slide sets is emphatically the American foxtrot song; so a change back to the imitation of the modern orchestra is always necessary.

Still another set—a romantic song—is beautifully illustrated with pictures of Southern life, for which the best registration consists of the soft and mezzo-piano combinations of tone color, contrasting the reed against the tibia, flute against oboe, and clarinet against strings, and also utilizing the harp and the xylophone. The last-named is useful in repeating the chorus the second time. Where the song is rendered—as vaudevillians term it—"one and two" followed by "one and two" (which means one verse and two choruses, and repeating one verse and two choruses), a good registration to begin with is a reed solo in the baritone register, or draw the 16-foot reed on the second touch, brighten up to mezzo-forte on the first chorus, then use the xylophone on the second chorus, return to the beginning and play a verse on bourdon, 16 ft.; tibia, 16 ft.; flute, 4 ft., and twelfth, with tremulant. Follow this with chorus on the open and flutes, 8 and 4-ft., and end by playing the chorus the last time on full organ (swells closed), with a crescendo at the finish.

The various pedal accessories—rain, fire gong, horse's hoofs, bird imitation, snare drum, etc.—may all be utilized in playing these slides, interpolating them wherever a certain special effect is desired.

When a singer is featured on the slides the accompaniment should always be a secondary consideration and there should be no desire to overwhelm the soloist with a torrent of sound, but rather discretion in choosing a registration that will sustain him, always remembering that the art of accompanying lies in giving the proper support, "just under" the voice, broadening out if the audience joins in and using slightly more volume of tone.

New Photoplay Music.

Japanese: A really worth-while organ solo makes its appearance from the press of G. Schirmer this month. "At the Foot of Fujiyama," by H. B. Gaul, opens in a characteristic Japanese style with a combination of quintadena and stopped diapason, depicting an Oriental cortege approaching. This is developed with changes of tonality. A slower movement for reed solo, with drum effect in the pedal, introduces the national hymn, "Kimigayo." The main theme occurs again to end fortissimo on an unresolved chord, which adds to the oriental weirdness of the number.

Two numbers by A. Tellier (Bosworth) are "Cortege Japonais," an Oriental bridal procession, in which a great deal depends on the correct registration for its effect, and "Otaki San," a charming little intermezzo useful on garden scenes of geishas, tea-houses, etc.

Winter: "Coasting," by Charles Huerter, is a clever musical illustration of this winter sport. A series of rapid downward runs give the idea of the slide down hill, interrupted by

slower eighths and quarters (the bumps), and the finish is particularly good.

Algerian: From the photoplay "Beau Geste" is published this excerpt, "Chanson Algerian," by J. C. Bradford, a slow andante for string solo (Fox).

Bright: Four pieces to be added to this cover are: "Jeannette," by Salcede; "Marionettes" and "Fete des Lisette," both by F. G. Byford, and "Rendezvous," by W. Aletier. All are in four-four measure, in the style of entractes, but not to be classed as gavottes. Refreshingly new material for the comedy features.

Russian: The English composer Granville Bantock produces "Russian Scenes," a suite in five movements.

(1) "At the Fair" contains a brilliant minor theme and a striking major section. (2) Mazurka, (3) Polka and (4) Valse are in the accepted forms and the suite ends with (5) "Cossack Dance," a lively characterization of Russian gayety.

Dramatic: From Belwin comes an excellent assortment of new dramatic music. "Dreadful Fire," by H. Ourdine, pictures tragic situations in its C minor theme. "Terror," by Baron, depicts fear of something mysterious and terrible about to happen. "Merciless Pursuit," Baron, is an allegro agitato showing constant pursuit. "Lamentation Desperée," Baron, an andante, is followed by an agitated section showing desperation and sorrow. "Dramatic Recitative," Baron, in F sharp minor, is dramatic, beginning lento and continuing agitatedly. "Misterioso Furioso," C. Affrunti, has rapid, rhythmic beats, with the theme alternating between the two hands. "Plainte Passionnée," by Baron, has a decisive theme of five notes worked out in an excellent manner. "Recitative Heroique," by E. Rapee, is declamatory and vigorous in style. "Dramatic Appassionato," Ciganeri, begins piano and works up to a strong climax. "Andante Tragic," B. Levenson, is the best heavy dramatic number we have seen in a long time. Tragedy, suspense, fear and resignation are all aptly expressed here. "Lamentation Exotique," Borch, contains a plaintive and appealing minor theme.

Light Dramatic: "Supplication," Baron, includes hesitancy and pleading in its contents.

Dutch: "Dutch Fishergirls," J. Fresco, is a wooden shoe dance in triple measure. The first beat of each bar should be slightly exaggerated by accenting it.

Western: A new vehicle for rodeo scenes will be found in Rapee's "Galloping Furies," which pictures a cattle stampede.

Military: Here are two numbers of a military nature. Baron's "American Parade" is a triumphal march, brilliant in character, while "Parade of the Victors," by A. Bergh, describes the approach, passing and departure of a victorious army.

Romantic: "L'Heure Bleue," Baron, is especially worth while and a substantial piece to be added to the musician's library. The first theme is well contrasted with a daintier one in the relative minor. "Souvenir d'Antan" has a sustained theme. "Une Pensee d'Amour" (Borch) contains a melody suitable for a soft solo stop, and the theme is romantic and sentimental.

Descriptive—"The Spinning Top," J. Knecht, has a clever idea to illustrate the mechanical toy. G, F sharp, E and D are iterated and reiterated from halves and quarters to eighths to show the increased velocity of motion.

We have been cataloguing our library anew in the last few weeks and have a few additional hints which developed from our recent experience. First, loose-leaf paper with linen backs where the holes are punched for the binder are the best material obtainable now, as these are practically usable indefinitely and will not tear like the ordinary kind. Second, in listing certain covers place them in sub-divided groups. For example: Under Scotch music we list all the individual pieces alphabetically and number them to correspond to our typewritten catalogue. Then we take

the songs of Harry Lauder, which are numerous in themselves, and begin on the third page for them. Under the ordinary system no room would be left for additional pieces later, and they would not be in their proper places either in the catalogue or in the cover. A third idea is to sub-divide the Oriental music as follows: All pieces of a general Oriental nature (not Chinese or Japanese) are first catalogued. Examples are: (1) "A Desert Dream," Bierman; (2) "A Legend of the Desert," Stoughton; (3) "Antar," Dreyfus, etc. Next we list Algerian, Arabian, Egyptian, Indian, Persian, Moorish, Siamese and Turkish each alphabetically, beginning with No. 1, but keep them all in separate covers within the large Oriental cover.

Still another help, if one takes the time to do it, is to trim the edges of all music, and in particular the large piano solo copies, of unnecessary paper. We have discarded fifty to sixty pounds of weight in this way and are only half through.

Kansas Teachers to Meet.

The nineteenth annual meeting of the Kansas State Music Teachers' Association convenes at Lawrence, Feb. 24 to 25, the meetings being held at the University of Kansas. Among the features will be a lecture and demonstration on the afternoon of Feb. 24 by Percy Grainger on "Ensemble Playing," in which he will use certain advanced students to illustrate points brought out in his talk. On the evening of the same day, Mr. Grainger will appear in a piano recital at Robinson Gymnasium. On the afternoon of the second day, Herbert Witherspoon, eminent vocal pedagogue, will give a lecture on "Common Sense in Singing." One of the other speakers scheduled is D. A. Hirschler of Emporia, on "The Possibilities for a Church Choir in Communities of Moderate Size." Round tables in piano, organ and voice are being organized. The officers of the association are: Donald M. Swarthout, Lawrence, president; A. D. Schmutz, Newton, vice-president, and Mrs. Edwin Anderson, McPherson, secretary-treasurer.

As an example of the use that can be made of an organ in a hospitable home, William H. Barnes of Evanston, and his mother, Mrs. Charles O. Barnes, have entertained the following groups and organizations, all of them large companies, since Nov. 2: Local chapters of the American Guild of Organists and the National Association of Organists; University Club of Evanston; Current Events Class of Evanston; Music Study Class of Evanston; Directors of the Drama Club of Evanston; Chicago Artists' Association and Rho Chapter, Phi Mu Alpha.

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- Voix Celeste, 8 ft., 61 pipes.
- Gedeckt (extended), 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 61 notes.
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- Nazard, 2 1/2 ft., 61 pipes.
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- Melodia (all open), 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
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- Harp, 8 ft., 61 bars and resonators.
- Celesta, 4 ft., 61 notes.
- Tremolo.

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- Flauto Major, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 61 pipes.
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- Clarion, 4 ft., 61 notes.
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- Echo Bourdon (from Echo), 16 ft., 32 notes.
- Octave (Extended Diapason), 8 ft., 12 pipes, 20 notes.
- Flute (Extended Bourdon), 8 ft., 12 pipes, 20 notes.
- Gedeckt (from Swell), 8 ft., 32 notes.
- Super Octave (Extended Diapason), 4 ft., 12 pipes, 20 notes.
- Tuba Profunda (Extended), 16 ft., 12 pipes, 20 notes.
- Tuba (from Solo), 8 ft., 32 notes.
- Fagotto (from Swell), 16 ft., 32 notes.

Dr. Eversden on Kilgen Staff.

Announcement is made of the appointment of Dr. Percy B. Eversden as musical advisor for George Kilgen & Son, Inc., of St. Louis. Dr. Eversden is widely known as a church and concert organist and has designed several organs for churches and fraternal auditoriums. For the last seven years he has served as organist of First Church of Christ, Scientist, of St. Louis, prior to which he was for thirteen years organist and choirmaster of the Episcopal Church of the Redeemer in the same city. He is state president for Missouri of the N. A. O. and is highly esteemed in his profession. Dr. Eversden will continue his duties at First Church, making his headquarters at the Kilgen factory, where he will be pleased to greet his friends both old and new.

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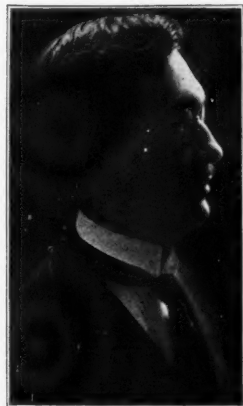
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Salient Changes in Organ Teaching in the Last Fifty Years

By EARL V. MOORE
Professor of Music in the University of
Michigan and Director of the University
School of Music, Ann Arbor, Mich.

Paper Presented at Annual Meeting of Music
Teachers' National Association in
Rochester, N. Y.

No significant observations can be made on the changes which have come upon organ teaching in the span of years covered by the life of this association which is now celebrating its golden jubilee without taking cognizance of the developments and improvements, both mechanical and tonal, which the art of organ building has undergone in the same period. Since this paper is addressed not only to organists, who should be more or less conversant with the changes in the instrument itself, but to that larger body of musicians and friends of music whose interest is general rather than particular, it is pertinent and necessary to discuss together the two inter-related subjects—changes in the organ as a medium of artistic expression and the consequent changes in the teaching of those who are to make fullest use of this improved medium.

Though the organ is one of the oldest instruments on which effective solo performance is possible, and though it was one of the first instruments on which purely instrumental music was played, and though its general features and tonal structure have been stabilized for many centuries, the advances in mechanical and tonal components effected during the fifty years under review have been monumental and epoch-making in effect. Composers and performers are coming to a realization that the traditional limitations have been overcome one by one, and that new possibilities of expression have been opened, which, though not as startling, perhaps, as scientific developments in this generation, none the less indicate that the organ has kept abreast of the times, and is being adapted to new conditions, always, I think, with this principle in view: To conserve the majesty and power of the great organs of the past, but to render the organ of today more flexible and amenable to more subtle shades of expression and to perfect still further the promptness of speech and the tone quality of registers, individually and collectively. In the realization of this ideal, American organ builders have led the way, recognizing and assimilating, of course, the best in European practice. The present-day examples of our best organ builders' art excite the interest of foreign organists almost as much as our skyscrapers or our motor cars. Have we not a right, then, to expect that American composers and performers, with this vastly improved medium of expression at their command, will, in this generation or the next, assume a position of leadership in that sector of the art world in which the organ is dominant? The privilege is at hand.

The possession of a Stradivarius or a Steinway does not, per se, guarantee a Paganini or a Paderewski. But the fine instrument does inspire to higher artistic ideals that large body of musicians without which no art life can exist, expand and produce composers and virtuos. As, for example, the perfection of the violin from the older viol types by the great Cremonese makers in the sixteenth and seventeenth centuries made possible the development of a violin technique by Vivaldi, Corelli, Tartini and others, and gave impetus to the creation of a style of composition distinctly violinistic, so the introduction of electric action (making possible a much lighter touch), the improved control of the swell shades (allowing refinements in dynamics and accents), pistons for the instantaneous change of registers, singly or in groups (giving the performer the means of coloring his music without disturbing the rhythmical flow, so

objectionable and inartistic a feature of concerts on old style organs), are all improvements and developments (to name only a few) which have come to the organ in the last few decades, and which are destined to raise new ideals and standards in organ technique and style.

The improvements in rapidity of key and stop action and in the celerity and facility of control of the vast resources of the instrument interest the performer chiefly. For the audience these mechanical refinements are but a means to an end. It is through tone quality that the organ makes the strongest appeal to those who listen. The organist may have a mechanically perfect instrument and a brilliant technique, but if the audible effect is not a beautiful expression, the ultimate purpose of this form of music has been overshadowed through misplaced emphasis on mechanics and virtuosity. It is in this field of tone quality that some of our representative organ builders have made most significant contributions.

Doubtless the changed acoustical conditions under which the organ is heard in this country have been instrumental in the refinements of voicing the various traditional tone qualities and in the development of distinctly new ones. The huge spaces in which the European organs sound—cathedrals and halls—and the tonal "fog" which surrounds performances under these conditions, due to excessive resonance, tend to hallow the ensemble effect and provide coverage for many defects either in the instrument or the performance which stand out in stark ugliness under the almost "dead" auditorium conditions in this country. The effective range of registers under these newer conditions of controlled resonance has challenged the builders to a finer ideal for "voicing," and inspired them (the courageous souls) to seek out new colors of tone which can now be heard to the best advantage. For example, the older organs are sadly deficient in tone variety and quality in the pedal section; you are doubtless familiar with the "woody," "tubby" or "woolly" quality whenever the music descends into the low pitches (usually assigned to the pedal section); it is a rumble of more or less indistinct pitch tending to muddiness rather than to clarity of speech. This weakness was reflected in composition and performance, but with the development of individuality of quality and promptness and clearness of speech, pedal technique for the performer and writing for this division by the composer have new opportunities and new responsibilities which cannot be evaded in the future.

In the development of color in the registers for manuals, excursions have been made with varying success into the field of imitation of orchestral instruments—which suggests an entirely fresh perspective of the use and function of the organ, which is by no means a closed debate among organists at the present time. It is not the intent of the writer to take sides, but merely to report conditions as they are. The obvious effect of the various improvements briefly touched upon has been to bring sharply into view a reappraisal of the functions and capacities of the organ of today as it is heard in church, home, theater or civic concert hall.

The introduction of the organ in theaters and municipal auditoriums in this country has projected a new element into the situation, just as the erection of the first public opera house in Venice in 1637 and the correlative appeal of the box office interjected conditions into the history of opera which have ever been of vital moment. The organ has ceased to be used only in sacred precincts and for purposes of worship. The king of instruments has been forced by the gods of business and economy to descend from the lofty, impersonal and majestic position as co-celebrant in the act of worship to the lowly, personal and trivial function of assisting in creating the illusion in pie-throwing contests in the abodes of the silent drama. This extreme reversion from type is not a subject for serious or prolonged alarm among organists. The pendulum will swing back to a norm as it does in

any other political or social revolution, and undoubtedly with some beneficial results.

Whereas formerly all organ teaching pointed toward service playing for the average student, and toward recital and concert performance for the more talented, the sudden demand upon the profession to fill a new type of position has tended to throw teaching into somewhat of a chaos where an attempt was made to supply this demand, because there was no background of experience on which to build. Without appearing to tempt the oracle, it is safe to say that the quite different demands put upon the "movie" organist will bring about a definitely organized curriculum in the near future, which shall train for this branch of the profession performers who are as soundly developed musically as they are technically for their specific roles. I refer particularly to the question of musical background, taste and knowledge of the broad field of musical literature, to their inherent imagination and feeling for the dramatic, the poetic or the comic, and for that form of training which will enable them to extemporize music which shall fit the screen action and yet have definite artistic worth. Perhaps this is too much to hope for, but certainly the definite attempts to teach the art of improvisation or ex tempore playing by such men as Dupre, Schlieder and others are indicative of the study being made of this field in an educational way. The creative instinct is universal, and a fanciful story, invented and expressed in words or in tones, is evidence that there is beauty in the act both for the creator and for the receiver. If the teaching of organ playing with specific application to the needs of the theater does nothing else than develop a finer and more poetically inclined group of improvisers, this most significant expansion of the use of the organ in the first quarter of the twentieth century will have been eminently worth while. Certainly in the churches the art of ex tempore playing was receiving scant attention.

Little has been said directly about traditional organ teaching, little could be said about such fundamentals as independence of hands and feet, ample manual and pedal technique, differentiation of the gradations of touch from legato to most brilliant staccato, development of taste in registration and wide acquaintance with standard literature. These are the generally accepted requirements. The most significant advance made in this field is the emphasis placed on the training of concert organists whose technical equipment and appreciation of the possibilities of the present-day instrument shall grow with and make use of the achievements of the builders of fine organs. Sound, broad musicianship

and increasingly higher technical standards have formed the equipment of these men and women who have climbed the ladder of virtuosity in organ playing. The teaching profession is meeting the new conditions in this direction.

France, Germany and England have developed performers of international reputation and styles of performance that are quite sharply differentiated. In this country, with the materials at their disposal—finer instruments, better acoustical conditions in auditoriums and audiences better educated, organistically speaking, through hearing more and more organ music in church, home, concert hall, and over the radio—leaders in organ playing are developing a style and technique typically American and composers are being intrigued by the unexplored fields of expression possible on the improved instruments. Many of our foremost concert organists are already internationally known, and when our composers have created a literature worthy to be linked with the contributions of Bach, Mendelssohn, Guilman and Franck, the full measure of the advances in organ playing and organ building in America in the last half century will be apparent.

NOVEL PROGRAM IN CHURCH

Don H. Copeland Uses Tympani, Violin and Piano with Organ.

The Rev. Don H. Copeland of Christ Episcopal Church, Dayton, Ohio, presented a program of novelties in ecclesiastical music at a special service on the first Sunday in Advent. The prelude and postlude were integral parts of the service, coming after the processional hymn and before the recessional hymn respectively. This has been Mr. Copeland's custom at all musical services for the last year. For the prelude he used organ, piano and violin in "The Swan," by Saint-Saens, and "Invocation," Ganne. For the postlude organ, piano and tympani were combined in the Adagio and Allegro from the "Concerto Gregoriano" by Yon. The choir sang the Bach-Gounod "Ave Maria" and the Paladilhe "Laudate Dominum," both in Latin, with organ, tympani, piano and violin. The combination of organ, piano and tympani proved most effective.

On Nov. 2 Mr. Copeland was guest artist for the Women's Music Club of Dayton, playing the first movement of the "Sonata Cromatica" by Yon; Chorale Preludes (with explanatory lecture), "Wir glauben all," "Vom Himmel kam," "Erschienen ist der herrliche Tag" and "Alle Menschen müssen sterben," Bach; "The Bells of St. Anne," Russell; "Liebestod," Wagner; "Angelus," Massenet, and Toccata, Widor.

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New York Activities

News of the Organists and Their Work in the Metropolis

By **RALPH A. HARRIS**

New York, Jan. 24.—Samuel A. Baldwin, professor of music at the College of the City of New York, gave a public organ recital in the Great Hall of the college for the 1,100th time Jan. 23.

On May 29, 1916, Mr. Baldwin gave his 500th recital, eight years after he had made his debut. The state department of education, as well as the college and the city authorities, joined in doing honor to the organist. Then again a crowded hall witnessed the award of testimonials and the delivery of eulogies on the occasion of his 900th recital, and a year or two ago, the 1,000th recital.

"I'll continue it," he said to an interviewer, "as long as I feel young and alert. Next year I will celebrate the fiftieth anniversary of my first public appearance at the organ. In 1932 I will celebrate my seventieth birthday, and perhaps give my last public organ recital. It will be one celebration after another now."

Professor Baldwin has invariably included Bach in his programs. He holds that Bach's is the only great organ music. "It is fundamental," he said, "to the playing, appreciation and understanding of the organ. An organist can no more be ignorant of Bach than a pianist of Chopin."

The remainder of the program, as a rule, includes organ compositions of all schools and categories. Professor Baldwin himself makes transcriptions of many pieces which he considers suitable for the organ. In this way he is enabled to bring to his audience both the favorite and less known masterpieces of the great composers, whether they have written especially for the organ or not. Wagner and Tschai-kowsky he plays most frequently, as he finds their compositions are effectively expressed by his instrument. In his first 1,000 recitals Professor Baldwin gave over 8,000 performances of 1,486 different works. He has played before audiences totaling over half a million people. His seasons consist of sixty—sometimes fifty-nine—recitals, and there has hardly ever, possibly never, been postponement, delay or omission in the clock-like regularity of a varied and artistic performance.

Two interesting programs have come from G. Darlington Richards of St. James' Episcopal Church, Madison avenue and Seventy-first street. His liturgical choir gave the Advent and Christmas portion of "The Messiah" at vesper service on Dec. 19, and on Christmas Eve held a candle-light service.

Ruth Barrett, well known in the theatrical world of organists, appeared in recital at the Wanamaker Auditorium, Tuesday afternoon, Jan. 18. The program opened with the Sonata in the Style of Handel, by Wolstenholme. For the remainder of the program, Miss Barrett acted as accompanist to Evelyn Chellborg, soprano, with violin obligatos played by Mary Schultz.

John Wesley Norton's choir at St. George's Church, Flushing, gave an hour of choral music at St. Stephen's Church, Port Washington, L. I., Jan. 13. The choir, consisting of fifty men and boys, founded a year ago, is fast coming to a place of

prominence among the liturgical choirs of New York, and is doing most creditable work.

The Catholic Diocesan Choristers of Brooklyn, a chorus of 200 men and boys from the various Catholic churches in the city, appeared in recital at the Academy of Music on the evening of Jan. 20, under the baton of Frederick T. Short of St. Paul's Church. Richard Keys Biggs has directed the chorus in former years.

Bach's motet "Blessing, Glory, Wisdom and Thanks" was given by Dr. David McK. Williams at St. Bartholomew's Church on Sunday afternoon, Jan. 23.

Dr. Clarence Dickinson's choir at the Brick Presbyterian Church gave Elgar's "Light of Life" Sunday afternoon, Jan. 23.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Jan. 20.—Twelve thousand persons assembled at Wanamaker's Dec. 30 to hear the wonderful Wanamaker collection of stringed instruments, twenty-four in number, played by members of the Flonzaley Quartet, the Pro Arte Quartet, the Lenox Quartet and the New York String Quartet, with some members from the Philadelphia Orchestra. The concert was preceded by a reception to Dr. Thaddeus Rich, curator of the instruments, by Rodman Wanamaker for the musical virtuosi of the city, and it was followed by a dinner. The beauty of tone of these instruments in the hands of such players is beyond any printed words to express. Their blending seemed perfect, no one instrument intruding into the general refined effect. The concert was directed by Dr. Rich, who also played as a solo Saint-Saens' Prelude to "The Deluge." Charles M. Courboin played the organ accompaniments to "The Deluge" and the final number, a "Concerto Grosso," by Veracini, arranged for strings and organ by G. Francesco Malipiero especially for this concert.

Fifty students of the University of Pennsylvania glee club assisted in the afternoon service, Jan. 16, at the Church of St. Luke and the Epiphany. The choirmaster is Harry Alexander Matthews, who also conducts the glee club. W. Lawrence Curry was organist and the tonal volume of these men added to the regular choir was an inspiration in choral work.

On Jan. 14, at 12:30, a recital was given in Calvary Presbyterian Church on the new Casavant organ, by Henry S. Fry of St. Clement's Church. The second recital of this series was played Jan. 21 by George Alexander West of St. Luke's, Germantown. These noon

recitals are intended to meet the wishes of people in this downtown section, at an hour when they are released from business cares.

Rollo F. Maitland has arranged a series of four recitals at the Church of the New Jerusalem on Saturdays, beginning Feb. 12, at 3:45 p. m. An especially notable group of soloists will assist, including Nicholas Douty, tenor; Sacha Jacobinoff, violinist; Mae Hotz, soprano, and Emil Folgmann, 'cello.

Gertrude Rennyson, formerly of the Baireuth Opera, was guest soloist at the Memorial Chapel at Valley Forge on Christmas morning. Theodore Paxson was the organist.

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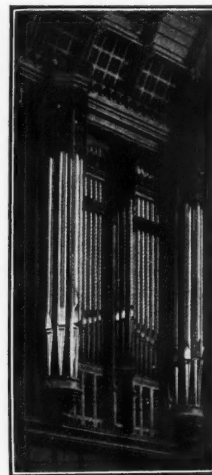
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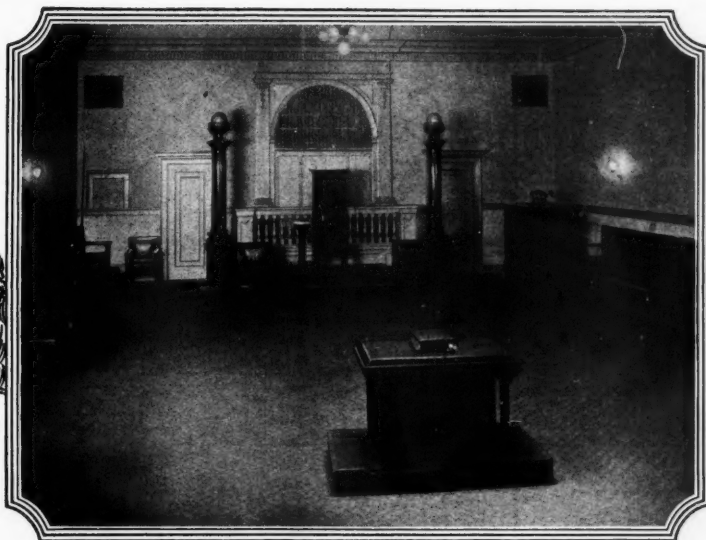
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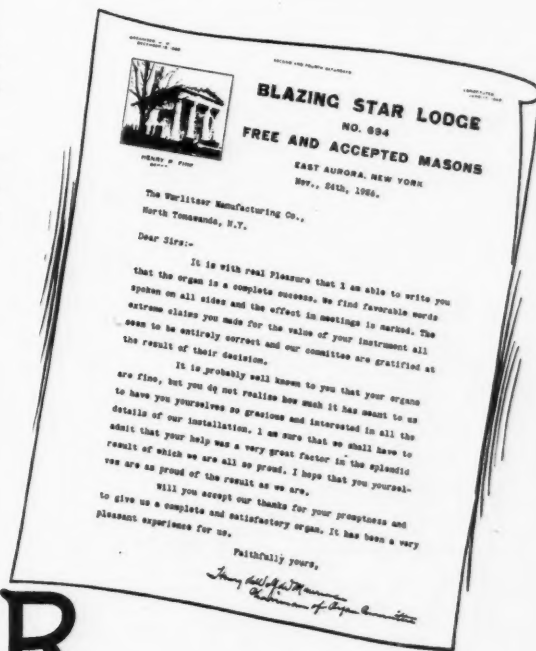
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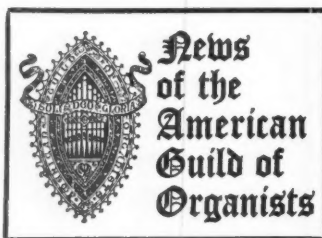
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Headquarters.

The annual New Year's Day luncheon of the American Guild of Organists was held in the Waldorf Apartments, Waldorf-Astoria Hotel, New York, and was attended by about seventy-five members, mostly from headquarters. Warden Sealy gave an interesting outline of the steady growth of the Guild during the past four years, the figures showing:

Membership in 1922, 1,900.
Membership in 1924, 2,440.
Membership in 1926, 2,890.

For the benefit of headquarters members, Mr. Sealy emphasized the fact that this growth has been almost entirely outside New York City.

He made general announcement of the following events:

Jan. 27—Formal dinner and reception to M. Vierne.

Some time in February—Guild service at All Angels' Church.

Some time in April—Guild service at the Church of St. Mary the Virgin.

Mr. Sealy emphasized the advantages of study at Fontainebleau, and announced that the Estey Organ Company would again offer the free scholarship, for which he hoped that there would be more competition than ever before.

The gathering was quite representative of the whole Guild, including members from San Francisco and Chicago, as well as several charter members from New York City. Dr. Peter C. Lutkin told of the new department of church and choral music at Northwestern University.

A brief address of greeting was made by Dr. Ernst Kroeger of St. Louis.

New England Chapter.

From present evidence not only will there be almost a plethora of events during the next few months, but renewed life in the chapter will add a considerable number of organists to its membership.

The recital given by Frederick H. Johnson, F. A. G. O., before the members of the sub-chapter at Providence, R. I., the evening of Jan. 4 was poorly attended. It again demonstrates that under ordinary conditions it is difficult to get people to leave their homes on a wet night to attend a free recital. Mr. Johnson's program is worthy a place in this column, and was as follows: Psalm, Marcello; "Recit de Tierce en Taille," de Grigny; Allegro, Handel; "Erbarm' dich mein, O Herre Gott," Hanff; Prelude and Fugue, B minor, Bach; "Grand Choeur" (Tempo di Minuetto), Guilman; "Adoration," Bingham; Chorale, A minor, Franck; Intermezzo, Barie; "Traumeri," Schumann; Allegro Vivace, Widor.

Louisiana Chapter.

The Louisiana chapter, which was organized recently through the active work of Jean E. Pasquet, assisted by Mrs. E. B. Tallmadge, an academic member of the Guild now residing in New Orleans, had its first public events in Christ Church Cathedral Jan. 9 and 10. The first was a choral evensong, the music being furnished through the generous co-operation of the choirs of nine churches—Christ Church Cathedral, St. Paul's Episcopal, St. George's Episcopal, First Methodist, Rayne Memorial Methodist, Carrollton Avenue Presbyterian, Prytania Street Presbyterian, Napoleon Avenue Presbyterian and St. Charles Avenue Presbyterian. These choirs made up a chorus of more than sixty voices. The church was filled to its capacity, chairs being placed in the aisles and numbers of people standing through the service. Following was the program: Prelude, "Solemn Melody," Walford Davies; Processional Hymn, "The Church's One Foundation"; Magnificat and Nunc

Dimittis in B flat, Stanford; anthem, "Prepare Ye the Way of the Lord," Garrett (Jean E. Pasquet at the organ); address, the Rev. Matthew Brewster, D.D., chaplain, Louisiana chapter, A. G. O.; solo, "Lord God of Abraham," from "Elijah," Mendelssohn, (G. Campbell Cooksey, with J. R. Black at the organ); offertory anthem, "Sing, O Heavens," Tours (Earle S. Rice at the organ); Pastorale and "Carillon," Vierne (Herbert S. Austin, A. R. C. O.); "Clair de Lune," Karg-Elert, and Sonata in A minor (first movement), Borowski (Jean E. Pasquet); recessional hymn, "Jerusalem the Golden"; postlude, "Grand Choeur" in D, Guilman.

On the following evening a recital was given by Frank L. Sealy, A. G. O., F. A. G. O., warden of the Guild. There was a very large attendance. The following program was played: Chorale in B minor, Franck; "Piece Heroique," Franck; "Christmas Bells," Dieckmann; "Song without Words," Sealy; "Sur Le Nil," Becker; "The Dancing Girls of Delhi," Stoughton; Prelude, "Courante Duo," Holloway; "Ronde Francaise," Boellmann; "Noel," Mulet; "Thou Art the Rock," Mulet.

The success of these first public programs of the chapter augur well for the future. The Guild is fortunate in having the sympathetic and active co-operation of Edward C. and Herbert J. Austin, both members of the Royal College of Organists.

Western Pennsylvania.

One of the most enjoyable dinner meetings we have ever had was held at the Ruskin, Pittsburgh, Monday evening, Jan. 17. Our newest members were in attendance to meet their colleagues.

After the dinner, and the usual transaction of business, Miss L. Marianne Genet, organist of St. Stephen's Episcopal Church, Wilkingsburg, gave a vivid account of her trip to Vienna, Fontainebleau and Monte Carlo last summer. At Fontainebleau she was under the inspiring tutelage of M. Philippe in piano and M. Bloch in composition.

Then, going westward in our minds, Mr. Philippi took us in detailed account over his journey of last summer, from Buffalo to Toronto, the Great Lakes, Winnipeg, Banff, Lake Louise, Vancouver, Victoria, Seattle, Portland, San Francisco, Yosemite, Los Angeles, Denver, Chicago and home.

All this made an occasion which those who were so fortunate as to be present will not soon forget. In fact, each of the speakers gave ample promise of having much more to say concerning various points which had to be passed over rapidly to cover the ground intended.

A dinner in honor of Lynnwood Farnam was given at the new Webster Hall Monday, Jan. 24. As the recital by Mr. Farnam occurred the 25th, too late for the time of this writing, only the program can be included here: Toccata in G major Jepson; "Carillon," DeLamar; Dorian Prelude on "Dies Irae" (MS.), Bruce Simonds; Scherzo from Eighth Symphony, Widor; Chorale No. 2, in B minor, Franck; Fugue in C sharp minor, Honegger; Un Poco Allegro, from Fourth Trio-Sonata, Bach; Concerto No. 5, in F major, Handel; Canon in B minor, Schumann; "The Legend of the Mountain," Karg-Elert; "Divertissement" (MS.), Baumgartner; "Divertissement," from "Twenty-four Pieces," Vierne.

Central California.

Stockton organists who met Jan. 4 at the Wolf Hotel to organize the Central California chapter chose Allan Bacon, head of the organ department at the College of the Pacific, as dean of the organization. Other officers elected at the first meeting of the chapter were as follows: Kenneth L. Loomis, sub-dean; Miss Olive Morris, secretary-treasurer, and F. Graham Tollitt and L. H. Backes, auditors. Meetings are to be held throughout the year on the first Monday of each month. An encouraging address was made by Wallace Sabin of San Francisco. Twenty-one organists were named as colleagues.

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**Chorale Preludes
on English Hymns**

Hamilton, Bermuda, Sept. 19, 1926.—Editor of The Diapason: Several things in the September issue aroused my interest greatly. First there is Mr. Walter Wismar's request for a list of "Chorale Preludes on English Hymns," and I append a list, which is in all probability far from complete, and whilst containing some which were mentioned by Mr. Percy Shaul Hallett in the August issue, gives the composers and publishers of several other sets.

Secondly, there were the remarks upon the subject of the Rotunda, published by the organ building firm of Henry Willis & Sons in England. Your editorial remarks were very much to the point, for although the publication naturally gives a lot of information about Willis' own work (and highly interesting this information, too, even to those who are not likely to preside at a Willis organ), yet it contains articles written by organists of wide repute on a variety of subjects connected with our work. The first issue was hailed with delight by organists in England, and the second number was even better than the first. I, in common with a great number of my organist friends in the old country, am eagerly awaiting the issue of the third number. A glance through the contents of any of the numbers, with their finely executed illustrations, would convert anyone, even, I feel sure, the editor of the American Organist, to the view that the Rotunda is an exceedingly useful publication.

Lastly there were your comments on "Ruining a Prelude." Well, we suffer from this sort of thing everywhere. Although perhaps somewhat hackneyed, Rachmaninoff's Prelude in C sharp minor makes an effective organ number, but since its main idea has been vulgarized through the two-step "Russian Rag," one has to take courage in both hands before playing the "Prelude" in church. Before I left England I heard a fairly good yarn concerning this particular "Prelude." The fact that there is a story extant that Rachmaninoff wrote this as "program music" will probably be known to all. This alleged "program" makes the music describe the awakening of a supposedly dead man who has been screwed up in a coffin, and the emphatic notes forming the main idea of the prelude are supposed to be his knocks in order to attract attention to his plight. Well, a well-known organist in the west of England was having a chat with the tuner outside in the churchyard, and somehow this prelude and its "program" were mentioned. "Oh," said the tuner, "I never think of that particular piece except when I am very cross, because it seems to say, very emphatically, 'Well, I'm d—d.'"

Yours faithfully,
HARRY T. GILBERTHORPE.

Chorale Preludes on English Tunes. Variations and Fugue on "Winchester Old," Dr. C. Wood (Stainer & Bell).

Six Chorale Preludes, Dr. C. H. Kitson. (Stainer & Bell.)

Three Preludes on Melodies from the Genevan Psalter, Dr. C. Wood (Stainer & Bell).

Sixteen Preludes on Melodies from English and Scottish Psalters, Dr. C. Wood (Stainer & Bell).

Three Preludes on Welsh Hymn-tunes, Dr. Vaughn Williams (Stainer & Bell).

"Sonata Britannica," Sir C. V. Stanford (treats "St. Mary" and "Hanover") (Stainer & Bell).

Three Chorale Preludes, Dr. H. Darke (Novello).

Three Chorale Preludes, J. E. West (Novello).

Two sets of Three Chorale Preludes, (a) on German chorales, Ethel Smyth (Novello).

Seven Chorale Preludes (two sets), Sir H. H. Parry (Novello).

Three Chorale Fantasias, Sir H. H. Parry (Novello).

Three Psalm-tune Preludes, Harvey Grace (Novello).

Prelude and Toccata-Prelude on the Two Hymns for Passion Sunday, Dr. E. C. Bairstow (Augener).

Novello also publishes S. S. Wesley's "Studies on English Psalm-tunes." Augener, I believe, publishes some studies on English Psalm-tunes by W. T. Best. Howells' "Three Psalm-Preludes" are not built upon any Psalm-tune, but are simply preludes inspired by certain passages in the Psalms.

PLAYS DE LAMARTER WORK

Palmer Christian Achieves Success with Detroit Symphony.

Palmer Christian, professor of organ at the University of Michigan, achieved marked success with the Detroit Symphony Orchestra recently when he played the E Major Concerto for organ and orchestra by Eric De Lamarter, under the direction of the composer, the baton being handed to De Lamarter on the occasion by Gabrilowitsch. Charlotte M. Tamsby, writing in the Detroit Free Press, called this unique event one of outstanding importance, saying that "Mr. Christian gave the work a sweeping performance, characterized by his familiar command of the instruments both from the technical and interpretative aspects. He shared with the composer in the ovation." W. E. Kelsey, in the Detroit News, reported that Mr. Christian "played like a master." Mr. Christian, in addition to his regular series of university recitals at Ann Arbor, has been booked for a number of dates, including appearances at Wellesley College, Princeton University, Baltimore, New York City, Chicago, Rutgers College, New Brunswick, N. J., and a southern tour in March.

Dickinson Opens Lecture Series.

The first of Clarence Dickinson's annual series of historical lecture recitals at Union Theological Seminary will be given on Tuesday afternoon, Feb. 1, at 4 o'clock. The subject of the series is "The Evolution of Man's Attitude to Nature, Sentiment, Priesthood, Royalty, as Revealed in Music." The assisting artists on Tuesday are Mary Craig, soprano; Haig Gudenian, composer and violinist, and a male chorus of thirty voices with tympani. The program includes Gudenian's "The Prophet in the Desert" and "In the Garden of Gethsemane," for viola; "The Cowherd's Tune," Grieg; "The Eagle" and "The Humming Bird," MacDowell; "The Ox Cart," Mousorgsky; "The Storm," Lemmens, and "Song of Dawn," Torjussen, for organ, and "Ride of the Valkyries" for four hands, Charlotte Matthewson Lockwood playing the second part.

Miss Klein in New York Recital.

Miss Charlotte Klein, organist of Trinity Church, St. Augustine, Fla., and formerly prominent in Washington, gave her New York debut recital at the Wanamaker Auditorium on the afternoon of Jan. 25 and made a very favorable impression. She was introduced to the audience by Frank L. Sealy, warden of the A. G. O. Miss Klein's offerings were: Chorale in B minor, Franck; Caprice, Sturges; "The Bells of St. Anne de Beaupre," Russell; Toccata, "Pange Lingua," Bairstow; Pastorale, Bach-Widor; Prelude and Fugue in A minor, Bach; Finale (First Symphony), Verne; "The Brook," Dethier; Reverie, Bonnet; Fugue in G minor, Dupre.

Henry Willis IV. Arrives.

News comes from London of the arrival of Henry Willis IV., who was born Jan. 19. A cable dispatch received in New York by Robert P. Elliot tells of the coming of this young man, who is expected to be an heir to the reputation and traditions of his distinguished organ building ancestors.

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 - *11. Call of Spring, White-Smith Co., Chicago.
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- *Numbers 3, 4, 11, and 12 have been played before the King and Queen at Crathie Parish Church, Scotland, 1925-6.

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**Southern
California News**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 14.—William Ripley Dorr gave the second candlelight musical service at the Wilshire Presbyterian Church Sunday evening, Dec. 26. The church was filled to capacity and the program was splendidly done. Mr. Dorr had the assistance of Joseph W. Clokey, organist of Pomona College, who played a short recital of Christmas music before the service. Mr. Clokey played well, but I do wish he were not so afraid of waking up the old ladies. I like to hear something a little more rousing than dulciana, salicional, piccolo and nazard; however, that's my depraved taste.

I liked the Noble anthem, "Glory to God," and the Jungst-Dickinson "While Shepherds Watched" best. In both numbers the choir did noble work (pardon me) and Mr. Dorr had every reason to be proud of them. Other numbers were: "Lo, How a Rose E'er Blooming," by Praetorius; "The Three Kings," Spanish carol harmonized by Louis Romeu, and Mackinnon's splendid "Sleeps Judea Fair." All in all a most interesting program, very well done!

A Bach program was given before a packed house at Angelus Temple recently. It was a highly creditable performance and included such numbers as the Hallelujah Chorus and part of Bach's Christmas Oratorio. One of the best things on the program was the Bach Prelude and Fugue played by the organist of the Temple, Esther Fricke Green. It was splendidly done, and friends who were listening in on the radio told me that it came over in great shape. This can't be said of all the organ music that goes over the air out here, but the Kimball at the Temple has the reputation of being one of the best radio instruments here.

The annual banquet of the local chapter of the A. G. O. and the Musicians' Club was given on Monday evening, Jan. 10, at the Artland Club. About 100 were present—I should say 50 per cent musicians and 50 per cent organists. A number of the old standbys were absent, but those that did attend had a good time. After the dinner an interesting program was given, Walter Earl Hartley, dean of the Guild, acting as toastmaster. The speaker of the evening was the Rev. C. Douglas, the new pastor of the Congregational Church,

Los Angeles. He gave a witty talk that contained a lot of good common sense. He was followed by the great American quartet consisting of Miss Molto Appassanita Fitchiske, Miss Non Diluendo Douglasky, Mr. Mixolydian Mortmervich and Mr. Static Williams, who sang some compositions especially written for the occasion by Miss Douglasky. This part of the program was broadcast by station FAGO, your correspondent acting as announcer. I may say that the compositions of Miss Douglasky showed a distinct Russian trend and that the singing of the quartet was something to be remembered. The two ladies (?) were ravishing to behold, but their voices are not the voices of your girls and I trust they will stick to the organ bench. Sleight of hand and impersonations completed the program and rounded out the evening. The general impression was that everyone deserved a vote of thanks.

It was good to see Alexander F. Schreiner at the banquet. He has been away from here for a little over two years, most of the time in Paris, where he studied with Vierne, Widor and others. For the last few months he has been acting as one of the organists at the Tabernacle in Salt Lake City. It is hoped that we shall soon have an opportunity of hearing him in recital.

I am told that the University of Redlands has contracted for a Casavant organ.

Dinner for Sydney Webber.

A dinner was given by friends of Sydney Webber, the retiring organist of Trinity Episcopal Church, Waterbury, Conn., who is going to Portland, Me., in his honor at the Elton, about thirty-five persons being present, including the rector of the church, the Rev. Henry Baldwin Todd, and the Rev. Anton T. Gesner, rector of All Souls' Church. Robert S. Walker acted as toastmaster, and brief remarks were made by a number of the guests. It was recalled that when Mr. Webber came to Trinity twelve years ago the old organ, in the gallery, was still in use and there was a mixed choir of men and women singers. Since he came, the choir of men and boys has been formed and the new organ was designed by him. The menu cards were especially designed and had upon them an outline picture of Trinity Church, with a portrait of Mr. Webber in the center. The guests partook of fruit cocktail prelude, turkey a la Bach, voix celeste sauce, tremolo dressing, etc. At the close of the dinner, a tobacco pouch, containing gold pieces, was presented to Mr. Webber.

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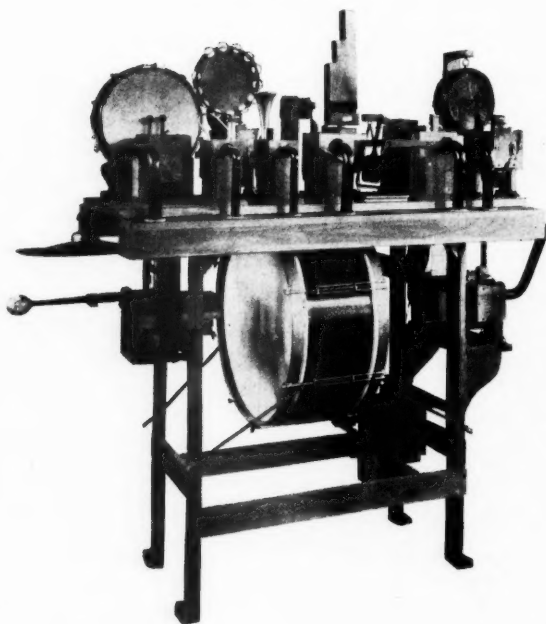
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News From St. Louis

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Jan. 21.—We referred last month to the increasing number of recitals given by local organists, and we are pleased to chronicle a continuance of this activity for January. While there is still room for improvement in the attendance at these recitals, better attendance is generally reported and more of our organists are availing themselves of the opportunities afforded in the giving of these programs.

At the Scottish Rite Cathedral every Sunday afternoon Otto Wade Fallert, organist of the Rite bodies, with the assistance of several church soloists, is offering a series of attractive popular programs to audiences numbering several hundreds.

Theodore Diebels at the Roman Catholic Cathedral, George Devereux at St. Francis Xavier's, and Charles Galloway at Washington University continue their monthly recitals, which are growing in interest each month.

Two of our organists, Mrs. Lillian DeWitt of Fourth Church of Christ, Scientist, and Arthur Davis of Christ Church Cathedral, are patiently marking time till new organs are installed in their churches, a Kilgen in the former and a Skinner in the latter, both four-manuals.

Without doubt the outstanding event of the month in organ circles was the splendid recital on the four-manual Kilgen organ at the Third Baptist Church by Miss Lillian Carpenter, A. A. G. O., of New York, Jan. 20. This recital was given under the auspices of the St. Louis chapter, N. A. O., and in spite of the most inclement weather of the season, brought out all our leading organists. It is needless to say that Miss Carpenter won the approval of all present; it was evidenced in the rather unusual demand for an encore to her last number on the program. Instead of the customary rush for hats and coats, the audience remained seated, vociferously demanding more. Miss Carpenter came to us much heralded as a concert organist of high rank, and we were not disappointed. Her coloring was that of an artist and her technique and facility made for a clarity of rhythm that was truly delightful. We hope to hear her again. The program was played entirely from memory.

An interesting paper on the history of the organ was read before the Wednesday Club at its session Jan. 12 by Mrs. J. Forbes Johnson, who is well known locally for her interest in music. This meeting was held in the Second Presbyterian Church, where Ernest Prang Stamm presides at the organ, and following the paper, Mr. Stamm rendered several organ numbers to the delight of the 300 ladies present.

One of the outstanding recitals of the month was that played by Julius Oetting, A. A. G. O., at Bethany Evangelical Church on the afternoon of Sunday, Jan. 9. In one of the best-balanced programs that we have seen, this young organist brought out the possibilities of his instrument in a manner above the ordinary, evidencing careful study and preparation of his selections and winning the congratulations of his colleagues and the newspaper's music critics. He offers another program on the 30th.

A lecture recital on "The Music of India" followed the business session of the Musicians' Guild of St. Louis

Sunday afternoon, Jan. 16. The lecturer, Miss Jane A. Thompson, has spent several years in India, studying both the form and native song of the country, and was heard with much appreciation by the members of this organization, comprising prominent teachers of our city. Miss Thompson has a sweet voice and illustrated her lecture with several Indian melodies, accompanying herself on various native instruments.

A new Wicks organ was dedicated on Sunday, Jan. 16, at St. Mary's Catholic Church at Belleville, Ill., the organists for the occasion being John Wick, Bernard Miller and Professor S. S. Lindenberger.

A former church organist, Frederick Fisher, a thorough musician, and assistant conductor of the St. Louis Symphony Orchestra, celebrated forty years of service with this organization this month, receiving an ovation for his splendid work as he conducted the orchestra on this occasion in Tschai-kowsky's Concerto, with Rudolph Ganz at the piano. Mr. Fischer still loves the organ and is heard occasionally when the orchestration calls for the use of this instrument. We only wish that he had a better organ at such times to display his ability in this line.

Henry H. Walsler, organist of Zion Evangelical Church, hopes to have a new Kilgen organ in the near future to replace the present one, which has served this congregation so well for nearly half a century.

The Missouri chapter, A. G. O., plans to present Mrs. Virginia Carrington Thomas in a recital early in February. She was to have been here last month but was unable to keep her engagement owing to her husband's illness.

The Country Day School, in St. Louis County, plans the installation of an organ in the auditorium and has requested William H. Barnes of Chicago to prepare specifications for it.

Both of our university organists, George Devereux of St. Louis University and Charles Galloway of Washington University, are receiving expressions of sympathy from their friends for the reason that the wives of both are ill in hospitals. We all hope that speedy recovery may soon restore the afflicted to their homes and families.

Another event of interest was the formal opening of the new Kilgen four-manual organ at the United Hebrew Temple by Arthur Lieber on Jan. 21. Mr. Lieber had the assistance of the combined quartets from the four temples of the city and gave a most interesting program.

Dr. F. P. Leigh, organist of the Third Baptist Church, is happy in showing his friends a beautiful platinum watch, a Christmas gift from the members of his choir.

Frank Q. T. Utz Recovers.

Frank Q. T. Utz, Mus. B., the Marshall, Mo., organist, will give a recital on a new Austin organ at Independence, Mo., Feb. 6 and also will broadcast a recital from the Latter Day Saints' Church at Independence, Feb. 3 beginning at 8 o'clock. Mr. Utz has recovered from a severe attack of grip with which he was taken ill early in November and which caused him to be deaf for six weeks. He is again able to take care of all his activities, including his twilight recitals Sundays at the First Christian Church of Marshall.

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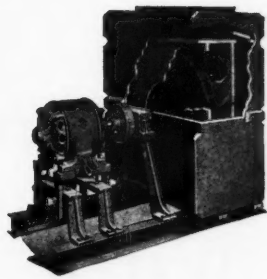
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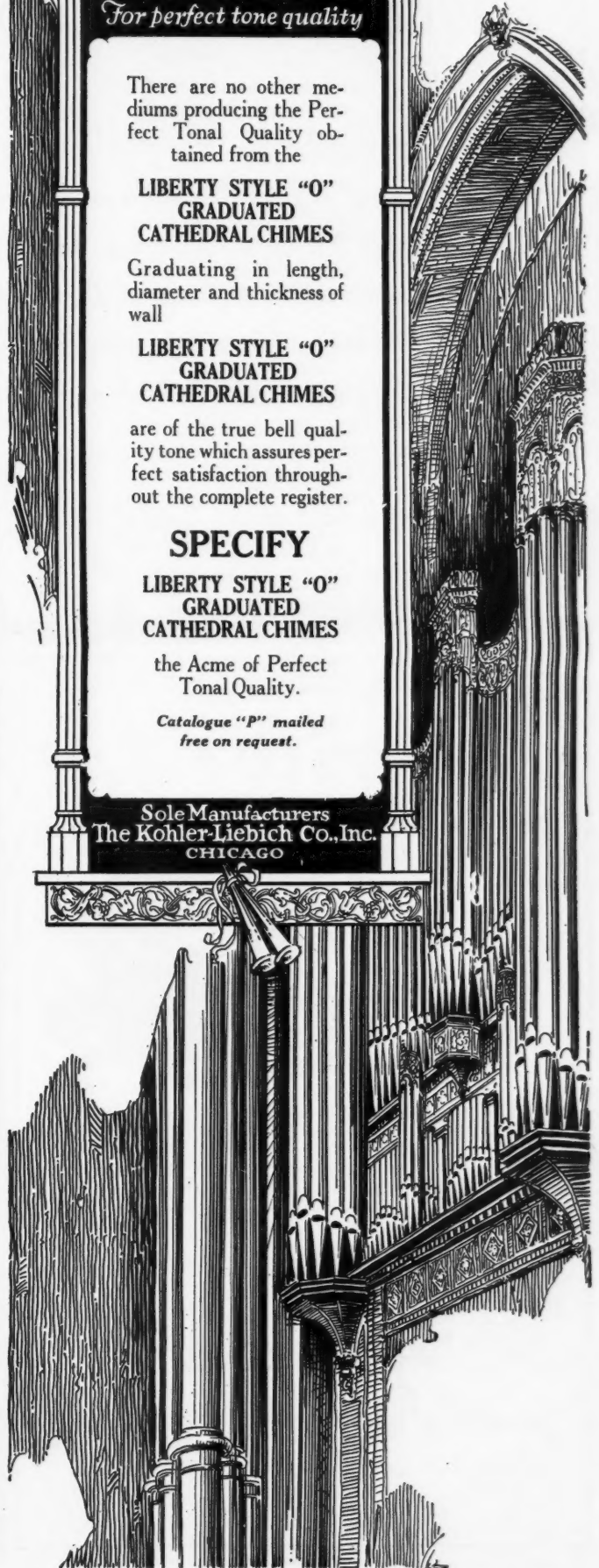
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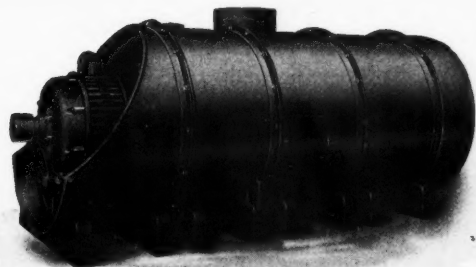
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