



THE DIAPASON

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WASHINGTON CHURCH TO HAVE LARGE ORGAN

CONTRACT GOES TO MOLLER

Calvary Baptist Instrument Will Be Divided Between Choir Gallery and Two Towers—Moss Draws Up Specifications.

Calvary Baptist Church, Washington, D. C., has awarded to M. P. Möller the contract for what is to be the largest church organ in the District of Columbia. Thomas Moss is the organist and choirmaster of this church and drew up the specifications. The scheme contains several unusual features. The main organ will occupy the present organ and choir gallery, and the great antiphonal and swell antiphonal, with the echo, will occupy the two towers at the rear of the church. The console will be in front of the pulpit platform, on the auditorium level, with the choir surrounding it. The organ is expected to be installed and ready for use Sept. 1.

Following are the specifications:

GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason (from No. 1), 8 ft., 61 notes.
4. Harmonic Flute (Solo stop), 8 ft., 61 pipes.
5. Gamba (mf Solo stop), 8 ft., 61 pipes.
6. Flute d'Amour, 4 ft., 61 pipes.
7. Octave, 4 ft., 61 pipes.
8. Twelfth, 2 2/3 ft., 244 pipes.
9. Fifteenth, 2 ft., 61 notes.
10. Seventeenth, 61 notes.
11. Nineteenth, 61 notes.
12. Mixture (Drawing Nos. 8, 9, 10 and 11), 4 rks.
13. Trumpet, 16 ft., 61 pipes.
14. Trumpet, 8 ft., 61 pipes.
15. Clarion, 4 ft., 61 pipes.

SWELL ORGAN.

16. Bourdon, 16 ft., 73 pipes.
17. Open Diapason, 8 ft., 73 pipes.
18. Gedeckt, 8 ft., 73 pipes.
19. Sallcional, 8 ft., 73 pipes.
20. Sallcional Celeste, 8 ft., 73 pipes.
21. Aeoline, 8 ft., 73 pipes.
22. Quintadena, 8 ft., 73 pipes.
23. Harmonic Flute, 4 ft., 73 pipes.
24. Violina, 4 ft., 73 pipes.
25. Flautina, 2 ft., 61 pipes.
26. Twelfth, 2 2/3 ft., 61 pipes.
27. Tierce, 1-3/5 ft., 61 pipes.
28. Mixture (Drawing Nos. 25, 26 and 27), 3 rks.
29. Cornopean, 8 ft., 73 pipes.
30. Oboe, 8 ft., 61 pipes.
31. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

32. Dulciana, 8 ft., 73 pipes.
33. English Diapason, 8 ft., 73 pipes.
34. Concert Flute (Harmonic), 8 ft., 73 pipes.
35. Dulciana, 8 ft., 73 notes.
36. Unda Maris, 8 ft., 73 pipes.
37. Clarinet, 8 ft., 61 pipes.
38. Rohr Flöte, 4 ft., 73 pipes.
39. Twelfth (from No. 38), 2 2/3 ft., 73 notes.

PEDAL ORGAN.

50. Open Diapason, 32 ft., 68 pipes.
51. Open Diapason (from No. 50), 16 ft., 32 notes.
52. Open Diapason (from No. 50), 8 ft., 32 notes.
53. Octave (from No. 50), 4 ft., 32 notes.
54. Small Diapason (from No. 1), 16 ft., 32 notes.

SOLO ORGAN.

42. Stentorphone, 8 ft., 73 pipes.
44. Gross Flöte, 8 ft., 73 pipes.
45. Gamba, 8 ft., 73 pipes.
46. Gamba Celeste, 8 ft., 73 pipes.
47. Harmonic Flute, 4 ft., 73 pipes.
48. English Horn, 8 ft., 73 pipes.
49. Tuba, 8 ft., 73 pipes.

ECHO ORGAN.

55. Bourdon, 16 ft., 44 pipes.
56. Second Bourdon (from No. 16), 16 ft., 32 notes.
57. Bourdon (from No. 55), 8 ft., 32 notes.
58. Flute (from No. 34), 8 ft., 32 notes.
59. Dulciana (from No. 32), 16 ft., 32 notes.
60. Violoncello (from No. 45), 8 ft., 32 notes.

CHARLES M. COURBOIN BACK AT THE CONSOLE.



61. Trombone (10-inch wind), 16 ft., 44 pipes.
62. Trumpet (10-inch wind), 8 ft., 32 notes.
63. Clarion (from No. 15), 4 ft., 32 notes.
64. Second Trombone (from No. 13), 16 ft., 32 notes.
65. Harp.
66. Chimes.

GREAT ANTIPHONAL ORGAN.

67. Diapason, 8 ft., 73 pipes.
68. Doppel Flöte, 8 ft., 73 pipes.
69. Viole d'Orchestre, 8 ft., 73 pipes.
70. Viole d'Orchestre Celeste, 8 ft., 73 pipes.
71. Dulciana, 8 ft., 73 pipes.
72. Dulciana Celeste, 8 ft., 73 pipes.
73. Melodia, 8 ft., 73 pipes.
74. Flauto Traverso, 4 ft., 73 pipes.
75. Dulcet, 4 ft., 73 pipes.
76. French Trumpet, 8 ft., 73 pipes.
77. Orchestral Oboe, 8 ft., 61 pipes.

SWELL ANTIPHONAL ORGAN.

78. Diapason, 8 ft., 73 pipes.
79. Spitz Flöte, 8 ft., 73 pipes.
80. Spitz Flöte Celeste, 8 ft., 73 pipes.
81. Rohr Flöte, 8 ft., 73 pipes.
82. Viole Aetherea, 8 ft., 73 pipes.
83. Vox Angelica, 8 ft., 73 pipes.
84. Flute, 4 ft., 73 pipes.
85. French Horn, 8 ft., 61 pipes.
86. Vox Humana, 8 ft., 61 pipes.
87. Lieblich Gedeckt, 16 ft., 73 pipes.
88. Dolce Cornet, 3 rks., 183 pipes.
89. Musette, 8 ft., 61 pipes.

GREAT ANTIPHONAL PEDAL.

90. Bourdon, 16 ft., 44 pipes.
91. Flute (from No. 90), 8 ft., 32 notes.

SWELL ANTIPHONAL PEDAL.

92. Gedeckt (from No. 87), 16 ft., 32 notes.
93. Gedeckt (from No. 87), 8 ft., 32 notes.

ECHO ORGAN.

94. Spitz Flöte, 8 ft., 73 notes.
95. Spitz Flöte Celeste, 8 ft., 73 notes.
96. Rohr Flöte, 8 ft., 73 notes.
97. Viole Aetherea, 8 ft., 73 notes.
98. Vox Angelica, 8 ft., 73 notes.
99. Flute, 4 ft., 73 notes.
100. Vox Humana, 8 ft., 61 notes.

The harp, the celesta, the chimes and both the great and swell antiphonal divisions are to be floating units, playable at will from any manual.

Takes Post at Sault Ste. Marie.

Harry R. Robinson has moved from Haddon Heights, N. J., to Sault Ste. Marie, Mich., to take charge of the music at St. James' Episcopal Church. A new Wicks organ is being installed in this church and will be opened by Mr. Robinson soon.

VIERNE IS ACCLAIMED ON FIRST VISIT TO U. S.

DEBUT RECITAL IN NEW YORK

Noted Frenchman Plays at Wanamaker Auditorium to Audience of Organists—Prominent Persons Attend A. G. O. Dinner.

New York, Feb. 18.—Louis Vierne gave his American debut recital in the Wanamaker Auditorium, New York, Tuesday evening, Feb. 1. Although admission was by invitation, the hall was taxed beyond its natural capacity by an eager, expectant and appreciative audience, composed largely of organists.

As a fitting prologue Dr. Alexander Russell invited the official representatives of three large societies of organists to come to the rostrum to welcome the distinguished visitor. Brief greetings were extended by Frank L. Sealy, warden of the American Guild of Organists; Reginald L. McAll, president of the National Association of Organists, and Miss Vera Kitchener, president of the Society of Theater Organists. M. Vierne politely expressed his thanks and then proceeded with his recital.

His program opened with the Toccata and Fugue in D minor of Bach, played with vim, freedom of style and rhythm, and a rather orchestral tone color, quite different from the "diapason" churchly quality usually heard. This was followed by two chorale preludes, by the same composer, "My Heart Lies Heavy within Me" and "In There is Joy." The interpretation of both was quite characteristic of their respective titles, but with little dynamic and tonal contrast.

The second group of the program consisted of six original pieces (from his Twenty-four Pieces in Free Style) — "Preamble," "Complaint," "Epitaph," "Canzona," "Arabesque" and "Marche Funebre"—each intended to convey a musical expression of M. Vierne's recollection of the peculiar characteristics of some pupil. These were of a sombre type, quiet, harmonically and melodically quite modern, with very much play upon the whole-tone scale.

The program was concluded with a magnificent rendition of the Adagio and Finale from Vierne's First Symphony. The adagio was most delightfully contrasted and the finale showed the master in his best technique.

As an encore Mr. Vierne played an improvisation on a theme (plainsong) submitted by Dr. Russell.

M. Vierne gave a second recital at Wanamaker's Friday afternoon, Feb. 4, playing the Bach Prelude and Fugue in A minor, two chorale preludes—"Christ Lay in Bonds of Death" and "Through Adam's Fall Mankind also Fell"—followed by a set of six "Fantastic Pieces," the latest compositions from his pen: Prelude, Adagio, Caprice, "Divertissement," "Requiem Aeternam" and "Marche Nuptiale." The "Divertissement" brought a storm of applause. The program concluded with the adagio and toccata from his Fifth Symphony.

Another afternoon recital, the last of the present series, was given on Monday afternoon, Feb. 7. The program was published in the February Diapason.

Following this recital M. Vierne left on his transcontinental tour, to play in more than thirty cities. On his return he will give other recitals, probably in the early part of April.

COURBOIN AS ORGAN BUILDER

Placed in Charge of Wanamaker Shop—Honored at Scranton.

Charles M. Courboin has been placed in charge of the organ shop of John Wanamaker in Philadelphia, and in this capacity will supervise the construction and enlargement of the instruments for the Wanamaker stores, a work which has been done by the shop since its establishment some years ago. This makes necessary the removal of Mr. Courboin to Philadelphia and he has resigned as organist of the Hickory Street Presbyterian Church and of the Chamber of Commerce at Scranton, Pa., effective March 1.

Mr. Courboin leaves Scranton after having established himself firmly in the hearts of the people of that city, as illustrated by the fact that the Chamber of Commerce has launched a movement to have a street in the city named for Mr. Courboin, and by the additional fact that he has been designated as honorary organist of both the church he leaves and of the chamber of commerce. Mr. Courboin expects to make frequent visits to the city which has been his home for several years.

Death of Mrs. Warren R. Hedden.

Warren R. Hedden, former warden, and for ten years prior to 1913 chairman of examinations of the American Guild of Organists, has suffered a bereavement in the death of his wife, Janet Smedley Hedden, which occurred Jan. 18, after a lingering illness. Mrs. Hedden was the daughter of William Smedley, who for many years was choirmaster at St. James' Episcopal Church, Chicago. She was a noted soprano and vocal teacher in New York City, and secretary of the Guild of Vocal Teachers. She trained her husband's choir boys in vocalization, and her decease is mourned by many who were her pupils.

H. J. Bartz at Fort Wayne.

Harold Jackson Bartz, who for the last nine months has been organist and choir director at the First Presbyterian Church, McKeesport, Pa., has resigned to accept a similar position with the First Presbyterian Church of Fort Wayne, Ind. He took up his new work Feb. 1.

A reception and dinner was tendered M. Vierne in the State Apartments of the Waldorf-Astoria Hotel by the American Guild of Organists on the evening of Jan. 27. Of the seventy-five guests a few were: Frank L. Sealy, warden; Frank Wright, past warden; Channing LeFebvre, R. Huntington Woodman, S. Lewis Elmer,

Dr. Alexander Russell, Wallace Goodrich, T. Tertius Noble, Charles M. Courboin, Mrs. Isabel Fuller, dean Lehigh Valley chapter; Dr. Miles Farrow, David McK. Williams, Louis F. Mohr, H. Willard Gray, Frank S. Adams, Lynnwood Farnam, Edward S. Barnes, T. Edgar Shields, Ernest M. Skinner, Frank Taft, John S. Camp, Dr. J. Christopher Marks and Archer Gibson.

Addresses of welcome and greeting were made by several representative men, from the various phases of organistic activity, including Dr. Alexander Russell, Dr. T. Tertius Noble, David McK. Williams, Miles Farrow, Wallace Goodrich, Frank L. Sealy, Charles M. Courboin, R. Huntington Woodman and Miss M. Arabella Cole. M. Vierne's response was interpreted and translated by Mr. Courboin. The dinner was a huge success and a delightful spirit of good fellowship was evident throughout.

Philadelphia Fetes Vierge.

Philadelphia, Pa., Feb. 19.—An organ recital which aroused more expectant interest than any other this year occurred Feb. 9 when Louis Vierne of Paris occupied the bench at the Wanamaker store. The entire organ world turned out to hear this celebrated musician play on the "world's largest," and they greeted him with generous applause, requesting an extra number, which he generously and graciously accorded in the form of an improvisation on "Ave Maris Stella," the plain-song theme.

Bach's Toccata and Fugue in D minor was the opening number, one of the masterpieces of organ lore. It was given a splendid performance, filled with tremendous crashes of mighty chords, rushing scale passages and an ever-increasing flood of tone. The tempos, phrasing and nuances were conventional; the combinations were quite at variance with custom. Rather too brassy, perhaps, as a rule, instead of reserving the tremendous tubas for high climaxes. Of the second group of three numbers, a "Legend" was the most beautiful and poetic.

The Franck Chorale in A minor has been described as the loftiest expression of the author's religious exaltation. M. Vierne brought out in strong contrasts the incessant strife between good and evil. The tender episode expressing faith and the final triumph of right were dramatically and poetically expressed by both artistic registration and intense musical feeling.

Greater familiarity with this particular organ would have added much to the tonal color. But the ripe musicianship was present, and increasingly evident as the recital progressed. He is an easy player, without vain effort at virtuosity. He won the plaudits of both the musicians present and the general audience, appearing on the balcony twice in response to generous applause from the hands of about 6,000 persons.

Mr. Vierne's program and its rendition had a religious flavor rather than the "concert" variety—evidently a reflection of the master's churchly work. This makes the program rather severe for the assimilation of the average public. The program closed with the Adagio and Finale from the First Symphony, composed when Vierne was 26 years of age; it was first played by Guilmaut at the Trocadero in 1897, and won instant recognition. The Finale has been a standard number with the better-informed organists ever since that time and promises to increase in popularity when heard from the hands of its composer. The thunderous pedal theme on this organ could not be duplicated the world over.

After the recital M. Vierne became the center of a large throng; hundreds clamored for a handshake and an autograph, both generously granted. But other enthusiasts claimed him for the rest of the evening. His brothers of the organ loft had arranged a private reception of their own at the Arcadia Cafe. These were the members of two organizations—the American Organ Players' Club and the Pennsylvania chapter of the American Guild of Organists—nearly 100. And they gave M. Vierne a testimonial banquet, loaded with good eats and good cheer, and finally made him one of them.

Dr. John McE. Ward was toastmaster, introducing Rollo Maitland, sub-dean, who represented the Guild in the absence of Mr. Fry, who was ill. Both Dr. Ward and Mr. Maitland welcomed the guest to our shores and especially to Philadelphia. Their remarks were interpreted, in French, to the visitor by Dr. Alexander Russell. James Francis Cooke of the Etude spoke for the musicians of Philadelphia and vicinity, Dr. Russell for the Wanamaker management and Edward Shippen Barnes gave some personal experiences with M. Vierne as his pupil.

The climax of the evening came when Frederick Maxson nominated M. Vierne to the distinguished coterie of "honorary members" in the A. O. P. C. This was promptly seconded by J. C. Warhurst and Dr. Ward as president put the motion. A roar of "ayes" was equal to three great diapasons, while the opposite opinion was conspicuous by its silence. The gold enameled pin, the insignia of the club, was pinned to the lapel of the guest's coat, amid rounds of applause.

DICKINSON CLOSES COURSE

Last Lectures of Historical Series at Union Seminary, New York.

Clarence Dickinson's last lecture recital in the historical series at Union Theological Seminary in New York on Tuesday afternoon, Feb. 22, had for its subject "The Evolution of Man's Attitude toward Royalty as Revealed in Music." He had the assistance of Frances Pelton-Jones, harpsichordist; Arthur Hackett, tenor, and the Holland vocal trio in the presentation of a program which included "Sellinger's Round," Byrd; "The King's Hunt," Bull; "Le Tendre Nanette," Couperin; "Presto," Scarlatti, and the Mozart "Variations," "Minuet from Don Giovanni" and "Rondo a la Turque" for harpsichord; Elizabethan madrigals by Morley and Lawes, the Italian "Al bel Lume," Hassler's "Tanzen und Springen" and Berger's "Summer Evening" for the vocal trio; "Trumpet Tune," Purcell; Introduction to Act 3, "Lohengrin," Wagner, and Finale from "Symphonie Pathetique," Tchaikowsky, for organ; "Troubadour Song," Chatelet de Courcy; "Air," Rameau, and Aria from "Lohengrin" for tenor.

The third lecture recital in Dr. Dickinson's series, given Feb. 15, had for its subject "The Evolution of Man's Attitude toward Priesthood as Revealed in Music." The assisting artists were the full motet choir of the Brick Church and a quartet of trumpets and trombones, with tympani. The program included: "Approach of the Thunder Cloud," Indian, for organ and drums; "Propitiatory Temple Dance," Egyptian; "Hymn from the Rig-Veda," Brahmanistic; Buddhist Chant, Chinese; "Hymn to Apollo," Greek; "Ono Adonoï Kaperno," Hebrew; "Cherubimic Hymn," Russian; "The Creed," Gretchaninoff; "Scene of Intercession," from "The Dream of Gerontius," Elgar; "Jerusalem's Wall," Forsyth; "The Blind Plowman," Clarke, and "The Living God," O'Hara, for soloists and chorus; "Thou Great and Mighty King," Karg-Elert, and "The Great Processional," Richard Strauss, for trumpets, trombones and tympani, and "Easter," Dickinson, for soloists, chorus, quartet of brass and drums.

Eddy Master Class in Florida.

Clarence Eddy left Chicago in February to conduct a master class at Jacksonville, Fla., and before his departure he received word that his time while there was to be taken completely. The class opened Feb. 22 and will close March 1. In addition to his teaching, Mr. Eddy will give a recital on the large new four-manual Pilcher organ in the First Baptist Church of Jacksonville, and on March 2 he will play at Winter Park, under the auspices of the Organ Players' Club of Orlando. March 4 and 5 he is booked for recitals on the new Kimball four-manual in the Hollywood Beach Hotel. Mr. Eddy expects to be back in Chicago March 13 and is booked to open the three-manual Kilgen in the First Presbyterian Church of Lisbon, Ohio, March 16.

INDIANAPOLIS CHURCH ORDERS LARGE ESTEY

GIFT OF JESSE A. SHEARER.

New \$750,000 Broadway Methodist Edifice to Be Equipped with Four- Manual Instrument—Designed by John A. Bell.

Indianapolis is to have a large four-manual Estey organ, which will be an important addition to the instruments of that city. It has been ordered for the new \$750,000 edifice of the Broadway Methodist Episcopal Church and is the gift of Jesse A. Shearer and his family. The order was placed through Lyon & Healy, Chicago representatives of the Estey Company, and was negotiated by A. R. Dolbeer of the Lyon & Healy organ department. John A. Bell of Pittsburgh drew up the specifications and will supervise the construction of the organ.

Following is the scheme of stops as prepared for this organ:

GREAT ORGAN.

Principal Diapason (scale 38 heavy metal leathern lips), 8 ft., 73 pipes.
*Second Diapason (scale 42), 8 ft., 73 pipes.
*Gross Flöte (open basses), 8 ft., 73 pipes.
*Melodia, 8 ft., 73 pipes.
*Erzähler Celeste, 2 ranks, 8 ft., 134 pipes.
*Harmonic Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
*Tuba (10-inch wind), 8 ft., 73 pipes.
*Celestial Harp, 4 ft., 61 bars.
Chimes (from echo).
Tremulant for high and low-pressure.

*In separate expression box.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
String Celeste (Viol d'Orchestre), 2 rks., 8 ft., 134 pipes.
Spitz Flöte Celeste, 2 rks., 8 ft., 134 pipes.
Chimney Flute, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
Mixture, 4 ranks, 244 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris with Dulciana, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tremulant.

SOLO ORGAN (10-inch wind).

Stentorphone, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Gamba Celeste, 2 ranks, 8 ft., 134 pipes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis (15-inch wind), 8 ft., 73 pipes.
Harp (from Great), 61 notes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
Dolce Flute (from Swell Bourdon), 8 ft., 32 notes.
Gedeckt (from Pedal Bourdon), 8 ft., 32 notes.
Major Flute (from Pedal Open), 8 ft., 32 notes.
Trombone, 16 ft., 44 pipes.
Tromba (from Trombone), 8 ft., 32 notes.
Chimes, 21 notes.

ECHO ORGAN (Playable from Solo).

Vox Humana, 8 ft., 73 pipes.
Cathedral Chimes (tenor A to F), 21 bells.
Tremulant.

The number of speaking stops is forty-eight and there will be a total of 2,945 pipes, in addition to harp and chimes.

Fewer Copyrights in 1926.

The copyright office of the Library of Congress announces that in the fiscal year ended June 30, 1926, 25,484 copyrights were issued for musical compositions. This compares with 25,548 granted in the fiscal year ended June 30, 1925, and 26,734 in the preceding fiscal year ended June 30, 1924. Dramatico-musical compositions copyrighted in the years named are not included in the above figures.

IN WICHITA FALLS CHURCH

Kilgen Installs Three-Manual—To Be Dedicated This Month.

A three-manual organ built by George Kilgen & Son has been installed at the First Presbyterian Church of Wichita Falls, Tex., and the dedication is scheduled for this month. Following is the specification of the instrument:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Viol d'Gamba, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Clarabella, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Clarinet Flute, 8 ft., 73 notes.
Viol d'Orchestre, 8 ft., 61 pipes.
Vox Celestis, 8 ft., 49 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 notes.
Piccolo, 2 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Dulciana, 16 ft., 61 notes.
Melodia, 8 ft., 85 pipes.
Salicional, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Flute, 4 ft., 61 notes.
Flute Octaviane, 2 ft., 61 notes.
Orchestral Oboe, 8 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Harp, 4 ft., 49 notes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 30 pipes.
Bourdon, 16 ft., 30 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.

ECHO ORGAN.

Still Bourdon, 16 ft., 61 notes.
Lieblich Gedeckt, 8 ft., 85 pipes.
Vox Angelica, 8 ft., 61 pipes.
Vox Aethera, 8 ft., 49 pipes.
Fern Flöte, 4 ft., 61 notes.
Zart Flöte, 2 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 20 bells.
Tremolo.

New Contracts for Kilgen.

George Kilgen & Son, Inc., St. Louis, Mo., report the following contracts for the last month: Two-manual, Freeman Mortuary, Kansas City, Mo.; three-manual, St. Engelbert's Church, St. Louis; two-manual, Ocaso Theater, Kansas City, Mo.; two-manual, New Pert Theater, Gillespie, Ill.; two-manual, All Nations' Pentecostal Church, Chicago; three-manual, St. Luke's Evangelical Church, St. Louis; two-manual, Immanuel Evangelical Church, New Wells, Mo.; two-manual, First Presbyterian Church, Belleville, Ill.; two-manual, Country Day School, St. Louis County, Mo.; two-manual, Le Mars Amusement Company, LeMars, Iowa. They report among last month's installations the following: Three-manual, Presbyterian Church, Wichita Falls, Tex.; two-manual, Our Lady of Good Counsel, St. Louis; two-manual, Centenary M. E. Church, Louisiana, Mo.; two-manual, Prosper Christian Reformed Church, Falmouth, Mich.; four-manual, St. Teresa's College, Winona, Minn.; two-manual, La Grange Theater, La Grange, Ill.; four-manual, United Hebrew Temple, St. Louis; two-manual, Christian Reformed Church, Grand Rapids, Mich.

"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
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**CLEVER PAIR CAUGHT
AFTER NIPPING MANY**

WEST AND AID GO TO PRISON

**Men Accused of Passing Bad Checks
on Organ Men in Various Parts
of the Country Arrested in
Philadelphia Hotel.**

Many persons connected with the organ business in various parts of the country will be interested in news of the arrest in Philadelphia of the man known variously as Robert West, J. C. Toole and P. M. Mitchell, and who made a specialty of swindling those interested in organs. With him was taken into custody his alleged accomplice, O. J. Wilmot, alias Bodeck or Bodeck. Both men were held for trial by the grand jury. Toole was unable to obtain bail pending trial, but Wilmot was released on a bond of \$800.

A sentence of three years in prison was imposed on West on his plea of guilty in court, Feb. 16. Bodeck got off with a term of one year. His family made restitution of the face of a bad check passed by him in Philadelphia.

The men, whose activities have been previously recorded in The Diapason, were arrested after making victims of a number of persons in Philadelphia, as well as in Pittsburgh, New York and other cities. West had been released from the Bridewell, the city prison in Chicago, only a few months ago, after serving a term of a year for victimizing Chicago organ salesmen and organists two years ago and being caught in a trap at the Congress Hotel. He escaped with a light sentence on the pathetic plea of having a wife who needed his help. Apparently he resumed his activities immediately after being released. His cleverness was such that he was able to cash a number of bad checks in cities in every part of the country.

West and Wilmot were staying at the Sylvania Hotel in Philadelphia and their conduct and lavish expenditures aroused the suspicion of the hotel authorities, who notified the police. The latter arrested both men. They claimed after their capture to be representing a large organ manufacturer. The prisoners were identified by William A. Loveland and three others and on the testimony of these witnesses the grand jury took prompt action.

West's real name is said to be Einstein. His acquaintance with the organ business and his ability to speak with familiarity of prominent builders and their representatives helped him to find new victims. The most common method of procedure was to lead the organ salesman or organist on through posing as a wealthy prospect intending to purchase an instrument as a memorial. The name of nearly every organ builder of prominence was used by the swindling pair in its industrious efforts to defraud as many persons as possible.

Many Recitals by Seibert.

Henry F. Seibert of New York has given or is to give recitals as follows: Fitchburg, Mass., Feb. 13 and March 13; WJZ radio recital, New York, Feb. 20; Town Hall, New York, Feb. 11 and 25; Nashua, N. H., return engagement, May 5; Lebanon, Pa., May 16; Mamaroneck, N. Y., May 8; New York Institute for the Blind, Feb. 18; Jacksonville, Fla., Jan. 27; St. Petersburg, Fla., Jan. 28; Holy Trinity Church, New York, "Stabat Mater," Rossini, March 6. In Jacksonville he opened a Skinner organ and was re-engaged for next year. The St. Petersburg date was a return engagement.

Programs by Miss Andriessen.

At the vesper musical at 4 o'clock Sunday, Feb. 6, in Trinity Lutheran Church, New Brighton, Pa., Miss Belle Andriessen, the organist, had as her numbers Demarest's "Grand Aria" for organ and piano and "Harp of St. Cecilia," Wiegand, and "Arietta," by Norden, for organ, violin and piano. Shure's "Through Palestine," with a talk by the pastor, is planned for the Ash Wednesday evening service, and Beethoven selections for March 27.

READING ORGANISTS UNITE

Initial Program of Organ Players' Club—Moyer is President.

On Sunday evening, Jan. 30, at 9:15, the initial program of the Organ Players' Club of Reading, Pa., was enthusiastically received by a large and appreciative audience in the First Reformed Church. The object of the organization, as outlined by the president, is to foster and promote interest in organ music in the churches of Reading as well as to bring the organists themselves into closer bonds of sympathy. The following officers were elected:

President—Myron R. Moyer, First Reformed Church.

Vice President—W. Richard Wagner, Grace Lutheran Church.

Secretary—Earl W. Rollman, St. Stephen's Reformed Church.

The program of the evening included: Toccata, d'Evry, and "The Thrush," Kinder (Miss Rhea Drexel); "Soeur Monique," Couperin, and "Minuet Gothique" ("Suite Gothique"), Boellmann (Earl W. Rollman); Soprano Solo, "Sun of My Soul," Gaul (Mrs. Carrie Zerbe, with Earl A. Bickel at the organ); Meditation, Kinder, and "La Concertina," Yon (Miss Emily Shade); "Within a Chinese Garden," Stoughton, and Toccata (Fifth Symphony), Widor (W. Richard Wagner).

NEW ORDERS FOR REUTER.

Long List of Contracts Received at Lawrence, Kan., Factory.

Among recent contracts, the Reuter Organ Company of Lawrence, Kan., reports the following:

St. Luke's Episcopal Church, Bartlesville, Okla.

St. Maurice Catholic Church, New Orleans, La.

First Baptist Church, McMinnville, Ore.

Pilgrim Congregational Church, Portland, Ore.

Providence Hospital, Seattle, Wash.

Ellanay Theater, El Paso, Tex.

Florence Theater, Los Angeles, Cal.

Reynolds & Eberle Mortuary, Pasadena, Cal.

Evangelical Lutheran Church, Wall Lake, Iowa.

Death of Alexander Kastalsky.

Dispatches from Europe report the death in Moscow of Alexander Dmitrievitch Kastalsky, composer of church music, at the age of 70 years. Kastalsky was the founder and chief exponent of a new school of a cappella church music. He was born in Moscow Nov. 29, 1856, and studied from 1875 to 1882 at the Moscow Conservatory, among his teachers being Tschai-kowsky and Tanieieff. He was teacher of piano in the Synodal School from 1887 to 1917, assisting after 1899 in the direction of the Synodal Choir and, after 1901, being its director. This school was closed in 1923 and merged with the conservatory. He was also teacher of fugue and composition at the Philharmonic School in Moscow from 1912 to 1922. In the last three years Kastalsky had been active as professor of choral singing in the conservatory. He was the composer of a number of a cappella choruses, an opera, "Clara Militché," produced in 1916; incidental music for plays, chamber and piano works and oratorios. Kastalsky was also the author of a manual of church music.

C. C. White on Skinner Staff.

Clifton C. White has joined the staff of the Skinner Organ Company, with headquarters at the New York studio of the company on Fifth avenue. Mr. White is well-known as an organ fan in various cities. Some years ago he abandoned the more prosaic field of automobile tires when an overweaning love for the organ led him into the field of organ design and sales. Mr. White had been connected for some time with the Estey Company in New York and later in the Philadelphia territory.

Dedication of a Möller organ in the Methodist Church at Hinckley, Ill., took place Jan. 23. A short recital was played by Miss Aileen Tiede, organist of the church.

"MOVIE" SCHOOL IN BOSTON.

Del Castillo to Conduct Training-Place for Theater Organists.

New England is to have a new school for theater organ playing, planned with a comprehensive course and patterned after similar schools in existence in other parts of the country. It will open about March 30 in Loew's State Theater Building, Boston, under the direction of its founder, Lloyd G. Del Castillo, well-known throughout the country as a theater organist and writer on subjects connected with motion picture accompaniment. The school will start out with a full equipment of new Estey practice organs. In his preliminary announcement the founder points out the demand for more trained players in theaters in New England.

Mr. Del Castillo enters his new field after long and varied experience in the theater. A prominent featured organist of Public Theaters, the ex-

**SKINNER HONOR GUEST
AT OKLAHOMA DINNER**

SEVENTY-EIGHT AT TABLES.

**Guild Entertains Organ Builder at
Brilliant Affair in Tulsa and Hears
Address on Development of
Instrument.**

A reception and banquet of the Eastern Oklahoma chapter, A. G. O., Feb. 1 in the Y. W. C. A. Auditorium at Tulsa, in honor of Ernest M. Skinner, was a brilliant social event in the organ history of Oklahoma. Those present included the principal organists of the eastern part of the state. To these were added visiting organists, musicians and music lovers to the number of seventy-eight, all told. Harry W. Kiskaddon presided as toastmaster and after the dinner he introduced Mrs. Ernest Edward Clulow, dean of the chapter, who extended a greeting to the chapter and its guests. The evening's program, in detail, was: Invocation, the Rev. Charles D. Skinner; greetings, Dean Clulow; appreciation, John Knowles Weaver; piano solos, "My Old Kentucky Home," Niemann, and Concert Etude, Lamont Smith, (William Sumner); "Hyechka," Mrs. Fred S. Clinton; vocal solos, "Entreaty," Meyer Helmund, and "Bumble Bee," Pointer (Belle Vickery Matthews); "Grand Opera," J. R. Cole, Jr.; violin solos, "Serenade Melancolique," Tschai-kowsky, and Spanish Dance, No. 8, Sarasate (Tosca Burger); remarks, C. Asbury Gridley; address, Ernest M. Skinner.

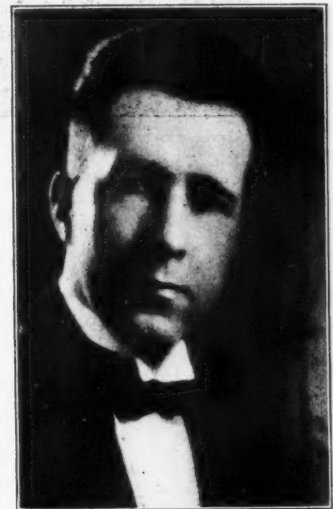
Interest of the evening centered in Mr. Skinner, who was introduced to the assemblage by C. Asbury Gridley, southern representative of the Skinner Organ Company. An informal lecture was given by Mr. Skinner on the organ, illustrated by means of a blackboard, beginning with the inception of the instrument and briefly tracing its chief points in development and construction down to the present time. Mr. Skinner's remarks were given the authority of understanding and interspersed with original wit that fascinated the hearers. Mr. Skinner drew comparisons between English, French and American organs. He praised the voicing and tonal beauty of the English organ; the French, he said, are slow in applying modern inventions. Neither can compare, in electric action and modern appliance, with the American organ, which leads the world. Interesting was the explanation of results of high wind pressure and of the many developments in quality and variety of tone production. It is now possible to produce for the organ stops that are identical in tone quality with orchestral instruments of the same names, such as the oboe, clarinet, French horn, English horn and bassoon. The organ string tone does not yet fully approach the violin, Mr. Skinner said. The latter appears the most difficult to imitate.

Lithuanian Chorus Makes Records.

Under the direction of Bronislaw Nekrasas, organist and conductor, the choir of St. Vincent's Lithuanian Church at Girardville, Pa., has just made some interesting new records for the Victor Company. The songs recorded are typical Lithuanian music. Mr. Nekrasas has conducted the volunteer chorus of sixty voices for the last four years with marked success and it has won fame outside its home city in the Pennsylvania anthracite coal region. The choir sang on Lithuanian day at the Sesquicentennial Exposition in Philadelphia.

Artcraft Opens New Plant.

The Artcraft Organ Company opened a new plant at Santa Monica, Cal., late in January. Starting about twelve years ago, according to C. E. Haldeman, president of the company, this concern has grown and expanded in a manner typical of the business energy of southern California. A. R. Taylor, vice-president of the company, assisted Haldeman and members of the factory staff in receiving hundreds of Santa Monica bay district and Los Angeles visitors at the official opening of the factory.



LLOYD G. DEL CASTILLO.

hibiting branch of the Famous Players-Lasky Corporation, he leaves one of their largest presentation houses, the 4300-seat Metropolitan of Boston. Other positions have included the Rialto in New York City; the Buffalo Theater of Buffalo, which he opened; Loew's State Theater in Boston, and the Fenway, Boston, with which he was long associated. He has also been known as a composer, organist and guest conductor of the People's Symphony Orchestra of Boston, and staff writer of the Jacobs music magazines. He is a graduate of Harvard University, from which he received a degree with honors in music, following an active undergraduate musical career as director of the fifty-piece Harvard University orchestra, co-founder of the Harvard Musical Review and composer and musical director of Pi Eta Club shows.

The scheme of instruction which he has devised possesses novel features and it stresses an individualized system which is made elastic to conform to the special abilities of the student. A certain amount of standardization is essential to any form of school organization, Mr. Del Castillo says, but it has been reduced to a minimum, in order that it may be modified as much as needs be for each student's welfare and greatest rate of progress.

Honors for Ray Hastings.

Dr. Ray Hastings' fifteenth anniversary as organist of the Temple Baptist Church in Los Angeles was observed with a complimentary note and Dr. Hastings' picture on the front page of the church folder Feb. 13. Under the cut appeared this paragraph: "We are today celebrating the fifteenth anniversary of the coming of us of that splendid Christian gentleman and prince of organists, Ray Hastings. Temple Church is fortunate in having such a musician and one so willing to do his utmost for the welfare of this great church." In the evening Dr. Hastings gave, by special request, a program of his own compositions, play: "Welcome!"; "Love's Greeting"; "Funeral March"; "Impromptu" and "Immortality."

**ERIE CATHEDRAL HAS
TELLERS-KENT ORGAN**

FOUR-MANUAL IS DEDICATED

Peter Le Sueur Plays Program on Instrument of Fifty-three Stops at Church of St. Paul—Has Both Solo and Echo.

A four-manual instrument of fifty-three stops, with solo and echo, has been installed in the Cathedral of St. Paul at Erie, Pa., by the Tellers-Kent Organ Company and a recital on the new organ was played Jan. 24 by Peter Le Sueur, F. R. C. O., F. A. G. O., Mus. B., assisted by Ida Mae Claudy, contralto of the Third Presbyterian Church, Pittsburgh, and by the choir of St. Paul's Cathedral. Mr. Le Sueur's organ selections included: Fantasia in E minor, Lemmens; "Within a Chinese Garden" and "The Courts of Jamsbyd," from Persian Suite, Stoughton; Londonderry Air, arranged by Lemare; March on a Theme of Handel, Guilment; Midsummer Caprice, Johnston; Introduction to Act 3, "Lohengrin," Wagner.

The organ is the gift to the cathedral of William C. Beers and his son, Tracy Beers, and replaces the one installed twenty years ago by the Hutchings-Votey Company. The specification of stops is as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Gamba, 8 ft., 73 pipes.
3. Gamba Celeste, 8 ft., 73 pipes.
4. Grosse Flöte, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Flute Harmonic, 4 ft., 73 pipes.
8. Tuba, 8 ft., 73 pipes.
9. Clarion, 4 ft., 73 notes.
10. Chimes (from Echo Organ).

SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Viole d'Orchestre, 8 ft., 73 pipes.
14. Viole Celeste, 8 ft., 73 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Aeoline Celeste, 8 ft., 61 pipes.
17. Gedeckt, 8 ft., 73 pipes.
18. Salicet, 4 ft., 73 pipes.
19. Flute Cheminee, 4 ft., 73 pipes.
20. Piccolo, 2 ft., 61 pipes.
21. Contra Fagotto, 16 ft., 73 pipes.
22. Cornopean, 8 ft., 73 pipes.
23. Oboe, 8 ft., 73 pipes.
24. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

25. Lieblich Gedeckt, 16 ft., 73 notes.
26. Horn Diapason, 8 ft., 73 notes.
27. Dulciana, 8 ft., 73 pipes.
28. Unda Maris, 8 ft., 73 pipes.
29. Lieblich Gedeckt, 8 ft., 73 notes.
30. Concert Flute, 8 ft., 73 pipes.
31. Flute d'Amour, 4 ft., 73 notes.
32. Orchestral Oboe, 8 ft., 73 pipes.
33. Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

34. Stentorphone, 8 ft., 73 pipes.
35. Grosse Gamba, 8 ft., 73 pipes.
36. Doppel Flöte, 8 ft., 73 pipes.
37. Wald Flöte, 4 ft., 73 pipes.
38. French Horn, 8 ft., 73 pipes.

ECHO ORGAN.

39. Echo Salicional, 8 ft., 73 pipes.
40. Echo Celeste, 8 ft., 73 pipes.
41. Clarabella, 8 ft., 73 pipes.
42. Fern Flöte, 4 ft., 73 pipes.
43. Vox Humana, 8 ft., 73 pipes.
44. Vox Humana (Tenor C), 16 ft., 61 notes.
45. Chimes.

PEDAL ORGAN.

46. Resultant, 32 ft., 32 notes.
47. Open Diapason, 16 ft., 44 pipes.
48. Bourdon, 16 ft., 32 pipes.
49. Contra Viole, 16 ft., 44 pipes.
50. Bass Flöte, 8 ft., 32 notes.
51. Flute Dolce, 8 ft., 32 notes.
52. Contra Fagotto, 16 ft., 32 notes.
53. Lieblich Gedeckt, 16 ft., 32 notes.

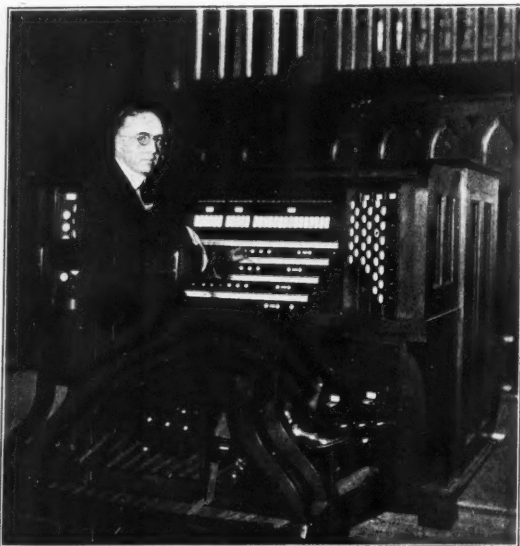
SERIES BY ARTHUR BECKER.

Four Recitals on Famous Old Organ at St. Vincent's Church, Chicago.

Arthur C. Becker, dean of the school of music of De Paul University, Chicago, and organist of St. Vincent's Catholic Church on the north side, is giving a series of four monthly recitals at his church. On Feb. 27 he played the second of the series, with the following program: "Suite Gothique," Boellmann; "Pregiera" and "Musette, Ravanello," Kamemnoi Ostrow; Rubinstein; "Within a Chinese Garden," Stoughton; March from "Aida," Verdi.

Mr. Becker is drawing large audiences because of the high regard his church entertains for him. At each re-

MARSHALL BIDWELL, WHO WILL BE HEARD IN CHICAGO.



citil there is a soloist, Josef Konecny, violinist, being the assisting artist on the February program. Mr. Becker is making good use of one of the famous older organs of Chicago, the large Lyon & Healy instrument, which, it will be recalled, was played by Guilment on his last visit to the city.

CHRISTIAN HERE MARCH 14.

Program of Second Recital in Series Given at Kimball Hall.

Palmer Christian of the University of Michigan, who will give the second recital in the series at Kimball Hall, under the auspices of the National Association of Organists and the Illinois chapter of the American Guild of Organists, will be heard on the evening of March 14. As Mr. Christian spent many years in Chicago and is held in the highest esteem among his colleagues in this city, there is unusual interest in his performance, especially as he has not been heard in Chicago for some time. Mr. Christian will play the following program: Toccata, Adagio and Fugue in C, Bach; Largo and Allegro (Concerto in D), Vivaldi-W. F. Bach; Prelude, Schmitt; Chorale Improvisation on "In dulci jubilo," Karg-Elert; Improvisation (Basso Ostinato e Fughetta), Karg-Elert; Passacaglia and Finale on B-A-C-H, Georg Schumann; "Legend" and "The Fountain" ("A Chinese Garden," MS.), DeLamarer (dedicated to Mr. Christian); "Träumerei," Strauss; "Rhapsody Catalane," Bonnet.

PROVES VOGUE OF CHIMES

Kohler-Liebich Company Has Best Business Year on Record.

Evidence of the increasing demand for chimes and harps as necessary equipment for a modern organ is found in the growth of the business of the Kohler-Liebich Company of Chicago. The factory of the company in the Ravenswood district reports the largest and busiest year of its existence.

All the work at the factory is under the direct supervision of John B. Kohler, who has spent a lifetime in the effort to develop and perfect all types of organ percussions. Mr. Kohler was especially pleased a few weeks ago to receive the following letter from an organist in Philadelphia as an example of the way in which his work is appreciated:

"Certainly nothing that you can claim for the two percussions I have at Olney would be too much. On Monday night there was a meeting there of the Sabbath School Superintendents' Association; a great number of men, all practical church workers, and from churches all over Philadelphia and the vicinity. They were delighted with the harp, and still more with the chimes; Dr. Wells, our pastor, said it was curious to see them prick up their ears when I gave out the last hymn as a chime solo!

"Sincerely,
"WALTER LINDSAY."

BIDWELL CHICAGO RECITAL.

Coe College Organist to Play for A. G. O. at St. Luke's, Evanston.

Marshall S. Bidwell, organist of the First Presbyterian Church of Cedar Rapids, Iowa, and head of the organ department at the Coe College Conservatory of Music, will give a recital at St. Luke's Church, Evanston, on the evening of March 15. He will play as the guest of Herbert E. Hyde of St. Luke's and under the auspices of the Illinois chapter, American Guild of Organists. Mr. Bidwell, who has made a splendid record in Iowa and in many other places as a recitalist, is a prize winner of the Fontainebleau School and a graduate of the New England Conservatory of Music. He is ranked as one of the foremost of the younger generation of American organists.

Mr. Bidwell's selections are to be: Introduction and Allegro (First Sonata), Guilment; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Fantasia and Fugue, G minor, Bach; Prelude to "The Blessed Damozel," Debussy - Christian; Allegro vivace (Fifth Symphony), Widor; Scherzo (Sonata in E minor), Rogers; "May Night," Palmgren; "Liebestod" ("Tristan and Isolde"), Wagner; Allegro, "Thou Art the Rock," Mulet.

The new three-manual Möller organ in the Ruhama Baptist Church at Birmingham, Ala., was opened Feb. 13 with a recital by Paul de Launay. The instrument is the finishing touch to the new church edifice. It has over 3,000 pipes and a harp and chimes.

SKINNER FOUR-MANUAL FOR MEMPHIS CHURCH

IMPORTANT ORDER IN SOUTH.

Idlewild Presbyterian in the Tennessee City Closes Contract for Large Instrument with Boston Factory.

Prominent among Southern contracts of the winter is one closed in February by the Skinner Organ Company and the Idlewild Presbyterian Church of Memphis, Tenn. It provides for a four-manual instrument. The specifications as finally approved are as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 17 pipes.
- Diapason, 8 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Ezriahler, 8 ft., 61 pipes.
- Flute Celeste (from Swell), 8 ft., 61 notes.
- Rohrflöte (from Swell), 8 ft., 61 notes.
- Flute (from Swell), 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Mixture, 3 ranks, 181 pipes.
- Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Voix Celeste, 2 ranks, 8 ft., 146 pipes.
- Flute Celeste, 2 ranks, 8 ft., 134 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Chorus Mixture, 5 ranks, 305 pipes.
- Posaune, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe d'Amour, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Celesta, 61 notes.
- Celesta Sub.

SOLO ORGAN.


- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- French Horn, 8 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.

ECHO ORGAN.

- Night Horn, 8 ft., 61 pipes.
- Quintadena, 8 ft., 61 pipes.
- Cathedral Chimes, 25 bells.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft.
- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Posaune (Swell), 16 ft., 32 notes.
- Tromba, 8 ft., 12 pipes.
- Cathedral Chimes (Echo).



PIETRO
YON

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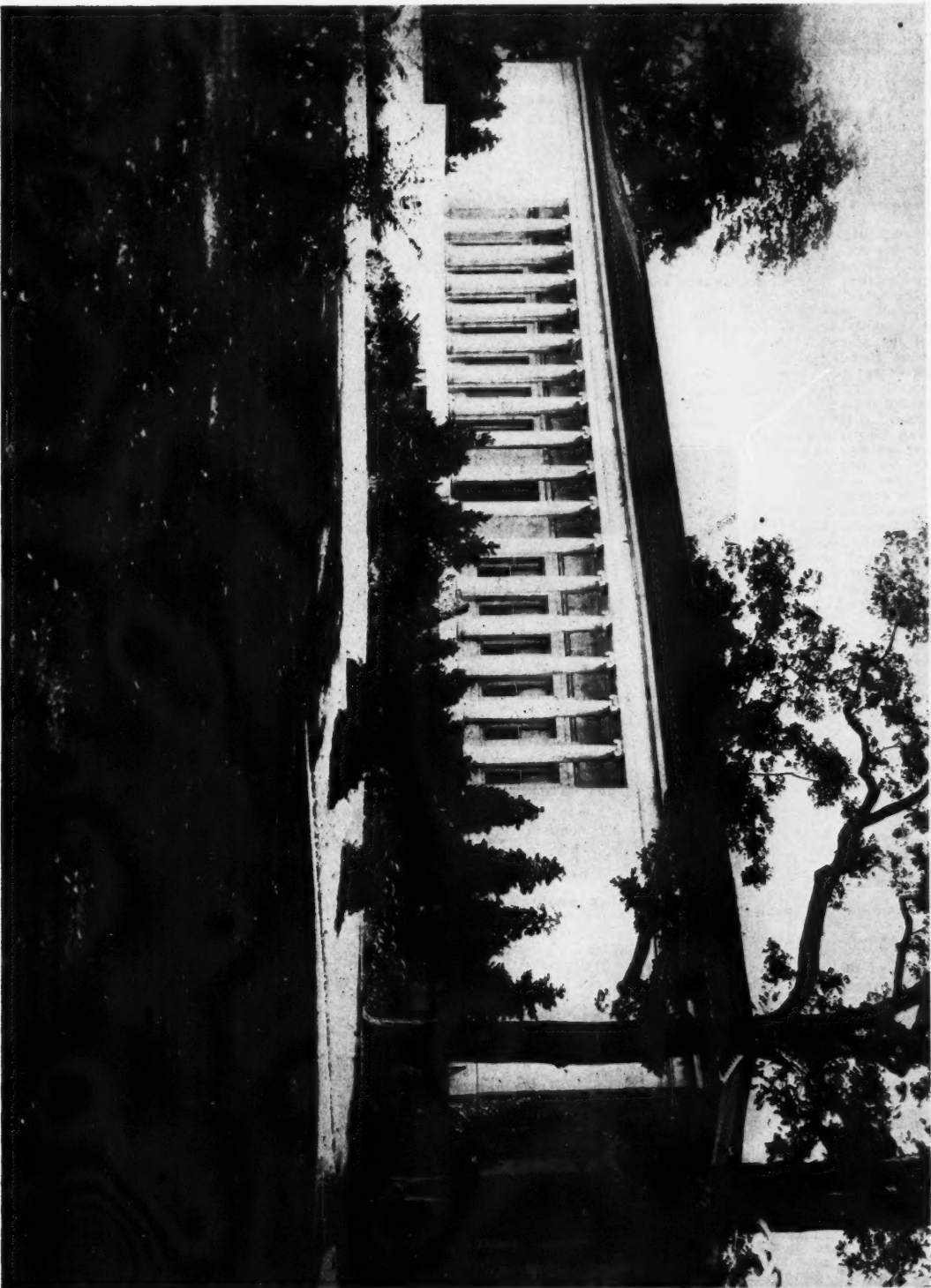
Skinner Automatic Player Organ Scores Again !!



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TOLEDO MUSEUM OF ART, TOLEDO, OHIO

The Toledo Museum of Art, after a thorough investigation, unanimously decided in favor of the Skinner Organ, showing that in their opinion the Skinner Automatic Player Organ is in a Class by itself. The Skinner tone speaks for itself, but in addition to that, the reliability of the Electric Player Mechanism and the distinctive quality of the Skinner Library of Music Rolls had to be considered in the purchase of this particular instrument, a four-mannual Player Organ.



Organ Architects and Builders

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Theatres



**DOUBLE FOUR-MANUAL
IN SEATTLE CATHEDRAL**

YON PLAYS AT DEDICATION.

**New Casavant Sanctuary Instrument
Combined with Hutchings-Votey
in Gallery—Designed by Dr.
F. S. Palmer.**

St. James' Cathedral at Seattle opened its new double organ Feb. 6 when Pietro A. Yon gave a dedicatory recital, assisted by the cathedral choir of men and boys under the direction of Dr. F. S. Palmer, organist and director at the cathedral, and the Amphion Society male chorus, directed by Graham Morgan.

The new organ is created through the completion by Casavant Brothers of a new memorial sanctuary instrument which is combined with the gallery organ built by the Hutchings-Votey Company in 1907. This gives the cathedral a complete double organ with a four-manual console and seating capacity for choirs at both the east and the west ends of the church. There are few such organs in existence and Seattle has the only one on the Pacific coast. The new Casavant, which has been installed behind the high altar, is in no sense a mere echo organ, but a complete instrument in itself, designed primarily for the accompaniment of the sanctuary choir. Besides the usual foundation stops, diapasons, flutes, strings and harmonic corroborating ranks, it contains an aethereal flute celeste and a fine smooth reed that add much to the ensemble. The organist can play either organ from one console, as they are electrically connected. The large four-manual Hutchings-Votey is in the gallery. It is still in excellent condition and is better than ever with the addition of the new antiphonal organ. The specifications for both organs were drawn up by Dr. Palmer.

Following are the specifications of the new sanctuary organ:

GREAT ORGAN (Enclosed).

1. Bourdon, 16 ft.
2. Diapason, 8 ft.
3. Melodia, 8 ft.
4. Dulciana, 8 ft.
5. Gemshorn, 8 ft.
6. Flute Celeste, 8 ft.
7. Principal, 4 ft.

SWELL ORGAN.

8. Diapason, 8 ft.
9. Bourdon, 8 ft.
10. Viola di Gamba, 8 ft.
11. Voix Celeste, 8 ft.
12. Harmonic Flute, 4 ft.
13. Flageolet, 2 ft.
14. Nazard, 2 1/2 ft.
15. Tierce, 1-3/5 ft.
16. Contra Fagotto, 16 ft.
17. Oboe Horn (Ext. of No. 16), 8 ft.

Tremolo.

PEDAL ORGAN.

18. Bourdon I, 16 ft.
19. Bourdon II (Enclosed in Swell), 16 ft.

The specifications of the gallery instrument are as follows:

GREAT ORGAN (Partly Enclosed).

22. Diapason, 16 ft.
23. Diapason I, 8 ft.
24. Diapason II, 8 ft.
25. Doppel Floete, 8 ft.
26. Gross Floete, 8 ft.
27. Gemshorn (prepared for), 8 ft.
28. Dulciana (prepared for), 8 ft.
29. Octave, 4 ft.
30. Flute Harmonique, 4 ft.
31. Fifteenth, 2 ft.
32. Mixture (prepared for), 4 rks.
33. Trumpet, 8 ft.
34. Harp (prepared for).

CHOIR ORGAN.

35. Dulciana, 16 ft.
36. Diapason, 8 ft.
37. Concert Flute, 8 ft.
38. Gamba, 8 ft.
39. Viola, 8 ft.
40. Voix Celestis, 8 ft.
41. Flute d'Amour, 4 ft.
42. Piccolo, 2 ft.
43. Clarinet, 8 ft.

Tremolo.

SOLO ORGAN.

44. Stentorphone, 8 ft.
45. Philomela, 8 ft.
46. Harmonic Flute, 4 ft.
47. Tuba Mirabilis, 8 ft.

SWELL ORGAN.

48. Bourdon, 16 ft.
49. Diapason, 8 ft.
50. Salicional, 8 ft.
51. Unda Maris, 8 ft.
52. Quintadena, 8 ft.
53. Stopped Diapason, 8 ft.
54. Flauto Traverso, 4 ft.
55. Octave, 4 ft.

56. Nazard, 2 1/2 ft.
57. Flautino, 2 ft.
58. Dolce Cornet, 5 rks.
59. Contra Fagotto, 16 ft.
60. Oboe, 8 ft.
61. Vox Humana, 8 ft.
62. Cornopean, 8 ft.
63. Clarion, 4 ft.
- Tremolo.

PEDAL ORGAN.

64. Bourdon (Ext. No. 67), 32 ft.
65. Diapason, 16 ft.
66. Violone, 16 ft.
67. Bourdon, 16 ft.
68. Gedeckt (from No. 48), 16 ft.
69. Flute (Ext. No. 65), 8 ft.
70. Violoncello (Ext. No. 66), 8 ft.
71. Quint (from No. 67), 10 1/2 ft.
72. Trombone, 16 ft.

There are two four-manual consoles, one in the sanctuary and the other in the gallery. The organs are electrically connected by cables 350 feet in length.

Mr. Yon played to an audience which jammed the cathedral. His program consisted of these numbers: "Sonata Romantica," Yon; "Frere Jacques, Dormez-vous?" Ungerer; Prelude and Fugue in A minor, Bach; "Piece Heroique," Franck; Scherzino, Powell Weaver; "Echo," Yon; Second Etude, Yon; Toccata, Renzi.

NOTABLE WORK PRESENTED

Gleason Plays Hanson's Concerto for Organ and Orchestra.

One of the most impressive concert events of the Rochester music season has been the performance of Howard Hanson's Concerto for organ and orchestra by the Rochester Philharmonic Orchestra with Harold Gleason as soloist and Eugene Goossens conducting, according to S. B. Sabin, critic of the



HAROLD GLEASON.

Rochester Democrat and Chronicle. Mr. Gleason was given a real ovation at the close of the playing of this work. The work itself is a frank innovation on the concerto form; it is a piece of music in which the organ is given a prominent part in the composite score, and the instrument is used with knowledge of all the resources of the modern organ. The Rochester performance was a world premiere of the work. Mr. Gleason is to be soloist in a second performance of the concerto to be given in New York later in the season. It is the most recent of Dr. Hanson's compositions, the score being completed just in time for the first rehearsal. Critics in the Rochester papers gave credit to the composition for its deeply interesting content and unanimously wrote of Mr. Gleason's performance as a virtuoso feat. The difficulties of the organ score with its call for expert handling of organ mechanism as well as its technical and musical demands make this a work for master organists only to attempt.

An organ built by M. P. Möller has been installed in the Baptist Church of West Medford, Mass., whose edifice has been reconstructed and enlarged, a choir balcony being one of the new features. The organ is a two-manual of 908 pipes and a set of chimes. The dedication of the building and organ took place Jan. 30 and Orison K. Smith presided at the console.

**THREE PRIZES POSTED
FOR YOUNG ORGANISTS**

CHICAGO CONTEST IN APRIL.

**Performers from 21 to 32 to Strive
for Awards of \$550 under Auspices
of Illinois Federation of Music
Clubs and N. A. O.**

Announcement is made of a series of prizes for which young organists in the central states may strive this spring under the auspices of the Illinois Federation of Music Clubs in cooperation with the Illinois council of the National Association of Organists. The prizes, which aggregate \$550, are as follows:

First prize, offered by William H. Barnes, \$250.

Second prize, offered by the Van Dusen Organ Club, the Society of Theater Organists of Chicago, Calvin Brown, the National Association of Organists, the Sinfonia Fraternity, Phi Beta Sorority, Gamma chapter; Mrs. Andrew Langwill and Mrs. M. J. Carpenter, \$200.

Third prize, offered by the Austin Organ Company, \$100.

The contest will be held in Chicago between April 18 and April 25 and will be open to organists in Wisconsin, Iowa, Nebraska and Illinois.

Contestants must be native-born citizens of the United States, or children of naturalized parents, and must have had their entire musical training in the United States. The age limits are from 21 to 32 years. Contestants should send a registration fee of \$5 by April 5, to Mrs. Edmund J. Tyler, president of the Illinois Federation of Music Clubs, 2636 North Francisco avenue, Chicago.

The pieces required to be played are the Fantasia in G minor of Bach and Guilman's Sonata in D minor. One of the two must be played from memory, the contestant making his own choice.

The offer of these prizes was procured through the efforts of Frank

Van Dusen, Illinois state president of the N. A. O., who realized the importance of having organists represented in the contests of the Illinois Federation of Music Clubs.

Agrees with Dr. Heinroth.

["Mr. Turveydrop" in Music News.] Charles Heinroth's article in the current Diapason is capital and might convince advocates of "pure organ music" that transcriptions are here to stay because they are distinctly valuable. But the advocates are not likely to read it. The newer generations, however, will follow the broader vision, perhaps smiling at times that so many honest musicians held such curtailing views.

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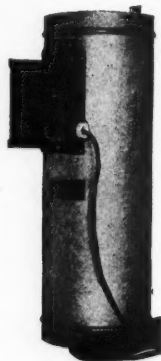
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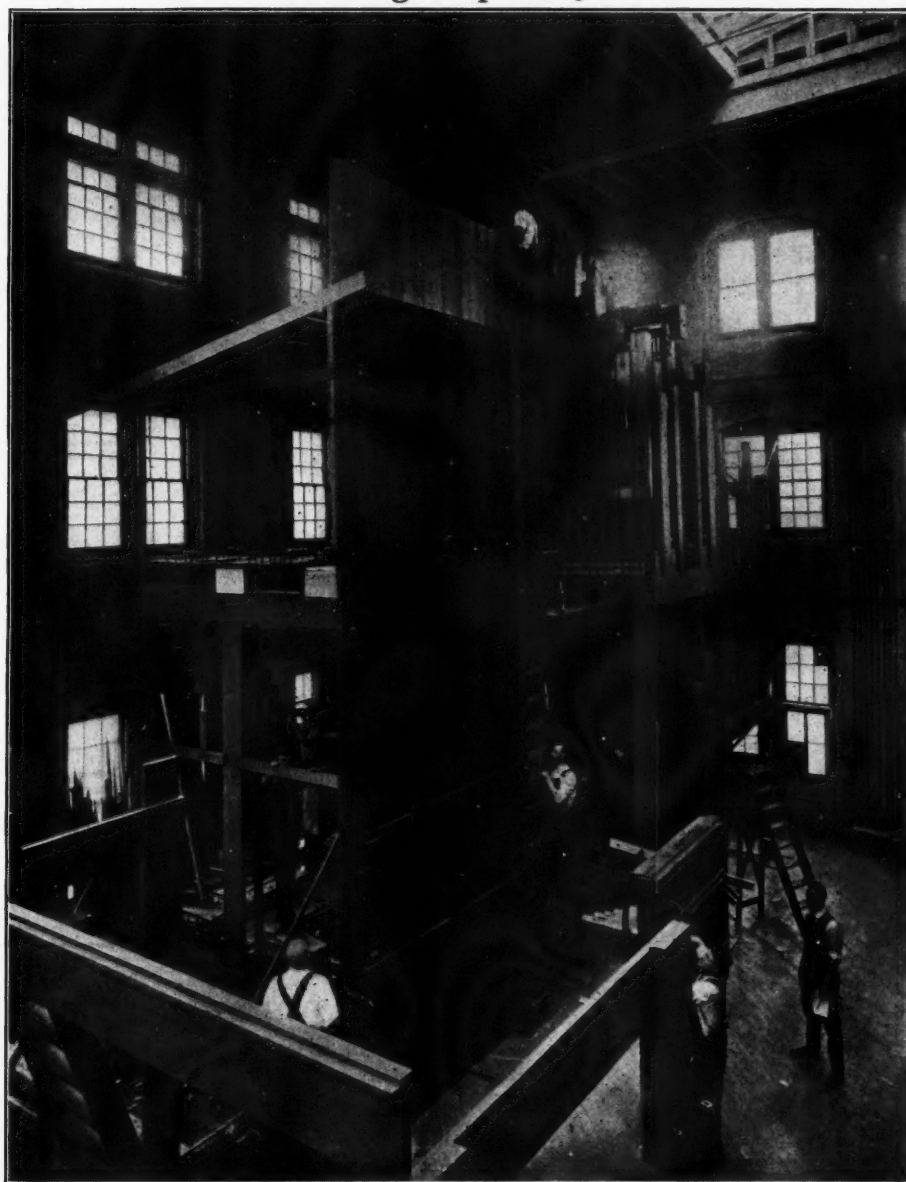
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**KINDER PLAYS TO 1,200
DESPITE SNOW-STORM**

HAS ROUNDED OUT 28 YEARS

Final Recital of January Series at Church of the Holy Trinity, Philadelphia, Is 1,053d Played by Organist There.

On the Saturday afternoons of January for the last twenty-eight years Ralph Kinder has given recitals at the famous Church of the Holy Trinity, facing Rittenhouse Square, in Philadelphia. When he gave the last one of the 1927 season, which was postponed to Feb. 5 because of a wedding in the church the last Saturday in January, he had achieved a record of 1,053 recitals in this church. Naturally Mr. Kinder's admirers call attention to this as a remarkable thing in the history of the organ in America.

Mr. Kinder's annual recitals are ranked as musical events of first importance in Philadelphia and are attended by thousands who come from far and near; the programs are intended for and designed to please all tastes—the ignorant and the learned in organ music—as all kinds come to the recitals; at each recital a soloist assists, the soloists this season representing the best in Philadelphia. The recitals are looked upon as services and not concerts or shows, the reverence of the congregation being marked. Although a snow-storm was raging Feb. 5 there were 1,200 people present.

Mr. Kinder's programs in the 1927 series were as follows:

Jan. 8—"Marche Pontificale" and Meditation, Widor; Prelude and Fugue in E minor, Kinder; Offertoire in D flat, Salome; Fantasia on the "Vesper Hymn," Turpin; "The Magic Harp," Meale; "Angelus du Soir," Bonnet.

Jan. 15—"Jubilate Amen," Kinder; Canzonetta, McCollin; "Etude Symphonique," Bossi; "Wedding Chimes," Faulkes; "Suite Gothique," Boellmann; Allegro Vivace (First Symphony), Vierne; "In the Afterglow," Strang.

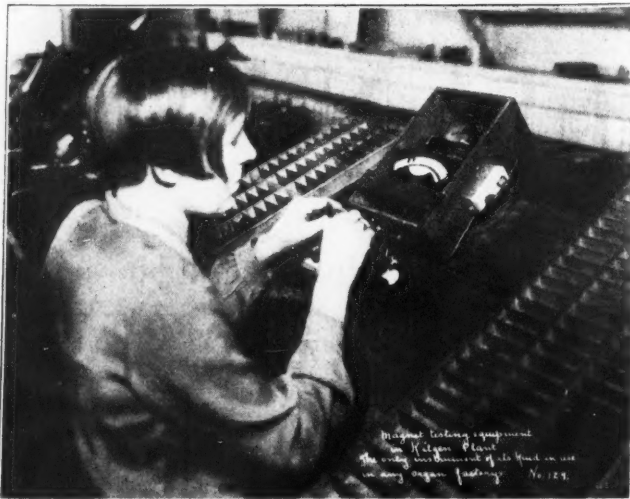
Jan. 22—Prelude and Fugue in A minor, Bach; Madrigal, Lemare; Overture in C sharp minor, Johnson; Humoresque, Tschalkowsky; Concertante in C major, Handel; "In Springtime," Kinder; Evensong, Johnson.

Feb. 5—Sonata in G major (Allegro Maestoso, Andante), Elgar; Canzonetta, Maitland; Scherzino, Ferrata; Toccata in D major, d'Evry; "The Thrush," Kinder; "Sunset," Frysinger; Military March, Schubert.

Mr. Kinder is preparing for the series of next season with natural satisfaction.

Adolph Egner, father of Dr. Frederic Tristram Egner, the St. Catharines, Ont., organist, died suddenly at Hamilton, Ont., Jan. 27. He had been an official of the inland revenue department of Canada for many years, but retired some time ago. He is survived by his widow and son.

TESTING THE MAGNETS AT KILGEN PLANT.



The picture shows the new ohm-meter perfected by George Kilgen & Son, Inc., St. Louis, Mo., a description of which appeared in last month's Diapason. It represents the "acid test" which all magnets must pass in the equipment of this factory.

SKINNER FOR POTTSVILLE.

Large Three-Manual Being Built for First Presbyterian Church.

A large three-manual is to be built by the Skinner Organ Company for the First Presbyterian Church of Pottsville, Pa. The scheme prepared for it is as follows:

GREAT ORGAN.

- Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Tromba, 8 ft. (on separate high pressure), 73 pipes.
- French Horn, 8 ft. (on separate high pressure), 73 pipes.
- Chimes, 25 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Triangulaire, 8 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Chorus Mixture, 5 ranks, 395 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe d'Amore, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Gamba, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.

- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 61 bars.
- Celesta, 16 ft., 61 notes.
- Tremolo.

PEDAL ORGAN (Augmented).

- Contra Bourdon, 32 ft., 12 pipes.
- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Bourdon, 16 ft. (Swell).
- Gamba, 16 ft. (Choir).
- Waldhorn, 16 ft. (Swell).
- Quint, 10 1/2 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Cello, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt, 8 ft. (Swell), 32 notes.
- Super-Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.

**A NEW CANTATA FOR
EASTER**

"For He Is Risen"

By Joseph W. Clokey
(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

FIRST CONGREGATIONAL CHURCH
SIDNEY, NEW YORK

April 6, 1926.

Beman Organ Company,
Binghamton, N. Y.

Gentlemen:

The organ installed by Mr. Frank Beman in the First Congregational Church in January, 1895, at Sidney, New York, gives perfect satisfaction in every respect. We, after thirty-one years of use, can say that it is one of the best two manual organs both in tone and workmanship today in the Susquehanna Valley. It certainly was built to give satisfaction in every way.

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. Pindar,
Organist.

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

Beman Organs
BUILT BY ARTISTS AND ARTISANS SINCE 1884

BEMAN ORGAN COMPANY BINGHAMTON, N. Y.



E X P E R I E N C E

BEETHOVEN'S crowning glory had been achieved. Already his immortal *Ninth*—unheard by the master mind that gave it birth—had scaled empyrean heights and shaken the firmament with its titan peals. “Nothing more can be done,” said Wagner; “any further attempt is but to progress backward.” — And thus the exalted *finale* of a life filled with simple faith and supreme hope. — It is peculiarly significant that, seven years before the death of Beethoven, the first Pilcher Organ was built — an instrument which long, practical experience and thorough musical appreciation have today made worthy of true genius. —

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LOUISVILLE, KENTUCKY



PILCHER *Organs*

THE VOICE OF INSPIRATION

Quartet and Chorus

By HAROLD WILLIAM THOMPSON, Ph.D.

Church Music of 1925-1926, Addenda.

In my recent survey I was compelled by circumstance to omit mention of the publications of Novello and Gray. I have now something like a complete file of those two great houses for 1925-26, and have also discovered a few neglected numbers from other publishers.

The pleasantest discovery, on the whole, was a series of anthems and carols by Hugh Mackinnon, all published by Gray, some of which I noted last month in my suggestions for Lent and Easter. But it will be proper to give the complete list now:

1. "A Bethlehem Carol." S; for SSA. Christmas.
2. "Bread of the World," a cappella. Communion.
3. "Give to My Restless Heart," a cappella, all SSA. Peace, love for Christ.
4. "I Hear Along Our Street," a cappella. Christmas.
5. "Lord Christ Came Walking," a cappella, six parts and Bar. obligato. Presence and power of Christ.
6. "Lo! the Dawn of Resurrection." Easter Processional.
7. "Now on Land and Sea." A; chimes. Evening.
8. "Of the Light of the Dawn," a cappella, six parts. Nature, adoration, Trinity.
9. "O Holy Jesu." a cappella. Communion Introit.
10. "O Scholars and Sages," a cappella, three pages. Christmas.
11. "Where Go Ye." S, six parts accompanied, fourteen pages. Christmas.

Every one of these is good, and different critics would disagree as to which is best. Different styles are represented by a composer of marked talent who is experimenting eagerly, always polishing before publication. For instance, No. 5 is obviously inspired by Dr. Noble, No. 9 by Dr. Willan, No. 7 by Dr. Matthews, and so on; but Mackinnon has added his own personality in each case. My own favorite is No. 9, one of the most serenely beautiful little numbers I have seen since I have been reviewing for this journal. It will go with any type of choir. I should expect No. 7 to be very popular with quartets particularly, though it is intended for mixed voice choir and obligato solo. The tenth is brief but melodiously charming, another number for your quartet. And even though you do not have a special choir of women, it would be pleasant to use No. 3 as a trio; it is a perfect little thing, a trifle finer than No. 1, also quite available as a trio. No. 11 is one of three settings of Miss Widdemer's haunting poem published by the same firm this last year, which is, I think, bad management, though that is none of my business. In it the composer shows once or twice his fault of writing too thick accompaniments, more evident in No. 6, but he also shows fine melodic resource and dramatic feeling. There is a curiously effective quotation from "Parsifal," a sort of thing for which I don't care usually. Of Nos. 5 and 8 it is hard to judge without hearing them. Personally I should prefer to give the number à la Noble if I had a good baritone and a chorus reliable through twelve pages of not difficult unaccompanied music. (It is startling to see how Mackinnon has caught the style of "Fierce Was the Wild Billow"; Candlyn turned the trick once, too.) Some organists at my suggestion have used No. 6 as a good organ postlude for Easter.

As I stated in a previous article, I expected the most serious omission in my survey to be that of Dr. Dickinson's things; so I am glad to be able to repair that lack now. These things, too, are all published by Gray:

1. "The Quest Eternal." SATB. Christmas.
2. "O Jesu Sweet," a cappella. Lent.
3. "Anerio," "Fear Not." double chorus. Easter.
4. Austrian. "Shepherds' Christmas Song." B. Mixed voice arranged for TTBB. Christmas.
5. Bohemian. "The Lord Is Arisen," a cappella. Easter.
6. Pluddeman. "Now Christ Is Arisen," a cappella. Echo parts for SA or children. Easter.

7. Spanish. "In Joseph's Lovely Garden." S; in three arrangements: Mixed. SSAA. TTBB. Easter.
8. Spanish. "Out on the Plains Shepherds Watching." AB. Parts for violin, cello, harp. Christmas.

The first number is a setting of the poem by Miss Widdemer mentioned above, and the setting which I should use if I were given the choice. It is easier than Mackinnon's, but full of interest, and it gives all your soloists a chance. "O Jesu Sweet" is a tender little thing, a setting of a Sixteenth century poem; a quartet will manage it nicely, for it has the grace that a quartet can interpret. Of the editions, Nos. 3 to 8, in the indispensable Sacred Chorus Series, I recommend particularly No. 6.

Dr. Dickinson has also given us an excellent solo for medium voice, "Still there is Bethlehem" (G), perhaps a little low in one place for a mezzo soprano. The text is fine and the music elevating. There are so few good solos that I could wish that Dickinson would write a lot more even though he had to cease for a few months to be our chief American editor. I do wish sometimes, too, that he would write another organ work as interesting as his "Storm King Symphony." But he is one of the busiest church musicians in the country as it is; the program of his historical recitals at Union Seminary lies before me, in itself a marvel of erudition and taste, and that is only a little part of his entire contribution to the nation's beauty every year. A few years ago I read in a musical journal an outburst by a worthy and ancient person not born in this country about a little historical recital of church music given in London. "Where," asked the writer, "could such music be heard in America?" Well, at a hundred places, but the ancient person could have heard that same year a truly remarkable exposition of ancient church music in the city of his residence, New York, at Union Seminary, and he can hear one any year that the news reaches him.

But to return to Dr. Dickinson—he has also edited a trio by Cesar Franck called "O Jesus, Saviour" (G), for STB. It is appropriate to Lent or to sermons on Light or the Presence of Christ. I like it.

W. R. Voris, an Indiana organist and business man now recovering his health in Tucson, Ariz., has done some very nice things besides the one little anthem I mentioned in a former article. They include:

1. "O Brightness of the Immortal Father's Face," a cappella. Evenings, Trinity.
2. "A Great and Mighty Wonder." S-A. S. Strophic carol-anthem. Christmas.
3. "When Christ Was Born," a cappella, eight parts. Christmas.
4. "When I View the Mother," unison for children or solo. Christmas.
5. Old French. "Thou Child Divine," ST, six parts. Christmas.

All of these show gift for melody and sense of atmosphere. The fourth number is a luscious little solo that will go better with an adult soprano voice, I should imagine, than as a unison carol for children. Perhaps W. R. Voris has been composing for years, but he remains nevertheless the find of the year to me, for of course Mackinnon has been known for some time.

Here are some carols and anthems:

1. Allen—"The Quest Eternal," easy setting of the Widdemer poem as a carol, strophic. (G)
2. Cadman—"Give Unto the Lord," A or B. (Flammer) Power of God, Praise, Armistice Day.
3. Donovan—"Saviour, When Night," arranged for SSAA from the fine anthem for mixed voices. (G) Vesper.
4. Gaul, Harvey—"O Lord, the Maker of All Things," a cappella, six parts, text by Henry VIII. (G) Evening.
5. Geer—"Noel," an atmospheric carol for SSAA. (G) Christmas.
6. Jewell—"The Frost Was White," junior choir unison. (S) Christmas.
7. Jewell—"The Weeping Babe," junior choir, two parts. (S) Christmas.
8. Jewell—"Immortal Love," S. (G) Love and Presence of Christ.
9. Knight—"Gates and Doors, S. (G) Christmas.
10. Matthews, J. S.—"O Master, Let Me Walk with Thee," a cappella. (G) Service, Work, Peace of God.
11. Matthews, J. S.—"The Shepherds' Content." (G) Christmas.
12. Matthews, J. S.—"Go Down, Great

Sun," preferably a cappella and mixed chorus. (S) Evening.

13. McCollin—"Now the Day Is Over," a cappella, eight parts. (G) Evening.

14. Norden—Hebrew Traditional. "Benediction," Bar and chorus, six or seven parts, a cappella. (G) Benediction.

15. Norden—Hebrew Traditional. "Who Is Like Unto Thee?" Bar or T and chorus, four parts, a cappella. (G) Adoration.

16. Norden—"The Lord Is My Shepherd," T and chorus, eight parts, a cappella. (G) Guidance, Trust.

17. Webbe—"Today the Christ Is Born." S. (G) Christmas.

18. Willan—"Four Processionals," published separately, for Easter, Ascension, Whitsunday, Dedication. (G)

Mr. Matthews has given us one of his lovely Christmas carol-anthems and an evening anthem of the first rank. Both the Hebrew numbers arranged by Norden are simple, serene and lofty. The eighth number is one of the best quartet items I have to record, and, of course, it is useful for other types of choir; it is very melodious and is sure to be popular. The Webbe anthem is florid and vigorous—something to show the flexibility of your chorus. The McCollin number is beautiful and rather difficult. Harvey Gaul is at his best when he is setting a prayer; in the present case he is quite successful except for the matter of one or two accents; as I recall it, he accents the second syllable of evening. He may not escape by pleading Henry VIII's fondness for beheading as his precedent. The music is fine, of course. The Willan Processionals are useful for "high" churches.

The following three solos may be found useful:

Andrews—"The Shadow of Thy Wings," high. An arrangement of a very good anthem, making a better solo. (G) Trust, Guidance.

Milligan-Handel—"Love Immortal," high. (G) Love and Presence of Christ. Thomson, D. C.—"The Knight of Bethlehem," three keys. (G) Christmas. Only two pages.

The last of these is an exquisite thing in text and music, and you must not hurry the tempo.

Gordon Nevin's "Sonata Tripartite" (Summy) appeared just at the end of the year. It is the most ambitious organ work he has done and is a complete success. It opens with a Fantasia, manly and vigorous throughout without a let-down, and, thank heaven, not in sonata-form! The second movement is such a Romanza as has made the Nevin reputation—what a quaint contemporary calls musical as well as musically, if I know what he means; this will delight your audience. The last movement is called "Marziale," and I like it least of all, but it has good rhythm. In difficulty the sonata is much like those of James H. Rogers, and it is not unlike them in style. I like it very much.

Weddings will be coming on faster now. There are two new wedding marches: Berwald's "Marche Nuptiale" (D), which is reminiscent of "Lohengrin," and Diggle's "A Festal Procession" (S), a jolly march.

For Lenten organ recitals you might be interested in Shure's "Through Palestine" (F), illustrating four scenes from the Bible Land, somewhat in the style of Malling, but with more knowl-

edge of the orchestral possibilities of the modern organ. You will need a modern organ, I should say.

For Easter or festal use you might try Jenkins' "Festivity" (F), in the series with the very popular "Dawn." It is brisk and tuneful.

And so good-by to 1925 and 1926!

"Everyman."

William Lester, to whom the winning of prizes comes as easily as writing good music, has been awarded the David Bispham Memorial Medal for 1926 for a morality play or choral opera, a setting of "Everyman," just from the press of J. Fischer. The work consists of a prologue, four scenes and an epilogue, with choral interludes, for soli, chorus and organ (or orchestra); it runs to 193 pages.

So far as I am aware, this is the most ambitious of the composer's many choral works, and also the best. I like specially well a beautiful section for angelic choir, four parts, beginning: "I, John, saw the Holy City"—suave piece of writing that should be reprinted as a separate anthem. Another thing that impresses me is the handling of solo sections—and a large part of the work is for soli.

It seems to me that Mr. Lester might well devote the next two years of composition exclusively to the writing of solos with texts in accordance with modern ecclesiastical thought. There is a dearth of solos of any kind, and the few we have are sometimes impossibly sentimental or savage in theology. Meanwhile, here is this excellent morality play, not difficult and very rewarding to anyone who is looking for something of its type. Its first performance is to be given under the auspices of the National Federation of Music Clubs by the united choirs of the New First Congregational Church of Chicago, under the direction of George L. Tenney, on April 24. I wish that those of you who hear it would be kind enough to write me your impressions of this important work.

And, by the way, in looking for a cantata for a choir concert, you would better see Mr. Lester's "The Land of Souls" (F), an Indian legend with piano or orchestral accompaniment. The time of performance is thirty minutes. There are solos for TBar, a duet for ST, a pretty section for SSA, and a finale for chorus and STBar soli. The accompaniment will be most interesting for a modern orchestral organ.

Guilmant Organ School Activities.

Plans are being made at the Guilmant Organ School in New York for the celebration of the birthdays of Alexandre Guilmant and Joseph Bonnet. Compositions of both composers will be played at the Wednesday morning master classes. The Rev. Dr. Howard Duffield began a series of four lectures on hymnology before the students of the school on Wednesday afternoon, Feb. 23. Enthusiasm greeted his appearance, as he has long been a favorite with the students. The classes in vocal culture as an aid to choir work, which Edgar Schofield began early last fall, will continue through the spring term. Mid-year examinations will take place the first week in March.

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J. WARREN ANDREWS, *Organist and Choirmaster, Church of the Divine Paternity, New York.*

It has been my privilege to play many of your organs and, on some of them, for long periods. The mechanism of them is as perfect as can be found and the voicing of the various stops delightful. With good tone and reliable mechanism and fine action, which your instruments possess to a marked degree, little more can be desired. The Austin organ is in the front rank.



MARK ANDREWS, *F.A.G.O., A.R.C.O., Organist First Congregational Church, Montclair, N. J.*

I want to tell you how very much I enjoyed your organ at the Lake Placid Club. I have given six recitals on it, and the voicing is so smooth and refined, the tones so characteristic, the ensemble so artistic and effective that to play it was pure joy. In spite of the exceptionally trying climatic conditions, the instrument is mechanically very satisfactory.



CHARLES BANKS, *F.A.G.O., Organist and Choirmaster, St. Luke's Church, Brooklyn, N. Y.*

After the experience of playing many of your organs a word of commendation is well deserved. It is significant to have noted the trend and vogue of your large organs over a space of years. They stand pre-eminent. More significant to me is what you have produced in small organs. I have many grateful memories of these "small jobs," which, as far as specification (which is all important), balance, voicing, and last but not least, mechanically, stand in a class which only their true worth has earned. To me Austin is pre-eminent and ultimate.



HARRY C. BANKS, JR., *Organist of Girard College, Philadelphia, Penn.*

Eight years ago we installed one of your instruments in the High School at Girard College, Philadelphia. It gives us such excellent service that we again last year, installed an Austin in our Chapel. These organs are used daily and Sunday and the new instrument has proved to be quite as satisfactory as the older one. We have had the same tuner for the High School Organ since its installation and he tells me that of all the organs in Philadelphia under his care, our organ has given him the least work.



WILLIAM H. BARNES, *Organ Expert and Organist, First Baptist Church, Wilmette, Illinois.*

You know of my very high regard for the Austin Organ as I have frequently advised their purchase. This has led to results that were invariably satisfactory to Churches who followed the advice. The moderate sized three-manual Austin I am now playing in the First Baptist Church, Wilmette, becomes an increasing joy the longer I play it. Since it was installed, a year and a half ago, it has not cost the Church a dollar in upkeep, not even tuning. I have touched up the reeds a couple of times and that is all it has required. Your mechanical system has always impressed me as ideal, and tonally your late examples can be classified the same way.



WILLIAM BENBOW, *F.A.G.O., Organist and Choirmaster, Westminster Presbyterian Church, Buffalo, New York.*

With grateful appreciation of the excellence of your instrument I emphasize a few particulars. The action is always even and dependable. The noble Diapasons, the rich Cor Anglais and French Horn, the keen vibrant Gambas, the appealing Celestes and Strings—in short, from Unda Maris to Tuba each maintains a well-favored individuality. The ensemble is one fully rounded blend and flame of color. Our Harp and Chimes are a delight, and last—our organ is distinctly a church organ suitable for every mood of worship.



RICHARD KEYS BIGGS, *Recital Organist, Brooklyn, N. Y.*

Austin organs everywhere are delightful to play and absolutely dependable. I am always happy when a recital engagement brings me to one of your organs. May your success be continued and increased.



ARTHUR BLAKELEY, *F.C.G.O., Organist, First M. E. Church, Los Angeles, California.*

Regarding the "Austin" in the First M. E. Church, I cannot speak too highly of the beautiful and lovely tonal qualities of this glorious instrument, nor the grandeur and majesty of its full power. Since the opening I have given over one hundred recitals (broadcast over Radio KHJ) with no mechanical trouble.



MRS. PEARL KLOMAN BLINKS, *Organist, First M. E. Church, Elgin, Ill.*

After fourteen years' experience as an organist, I have for the past ten months had the privilege of playing the Austin organ installed in our new First M. E. Church of Elgin. I can truthfully say that in my estimation the Austin Organ is without a peer. It has adequate volume and a tone that cannot be excelled in brilliancy or Cathedral-like quality, making it equally effective for recital or church use. Its splendid mechanical equipment insures instant response to any demand. Your excellent Chicago service is another point in your favor. I am pleased to give the Austin Organ my hearty and unqualified approval.

AUSTIN ORGAN CO., Hartford, Conn.



National Association of Organists Section

WILLARD IRVING NEVINS, EDITOR



OFFICERS OF THE N. A. O.

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.

Please don't overlook your bill for 1927 dues.

The newly organized chapter at Pottsville, Pa., held its first meeting in February. The three new chapters in that state are carrying interesting programs for their first year.

The fine report of the Central chapter of New Jersey shows that it is creating new enthusiasm in its territory. Indirectly it is supporting Ralph Kinder's plea for higher salaries for church organists. The fine public programs and other activities must lead eventually to such a result.

At the January meeting of the national executive committee definite action was taken to support in every way the resolution prepared by Ralph Kinder regarding the status of the church organist. The committee suggests that each chapter co-operate in this matter and bring it up for discussion at the monthly meeting. Send Mr. Kinder and his committee a resolution of your hearty support.

Elsewhere you will find a list of the committees selected to aid in the preparation of the St. Louis convention. Your suggestions will be of assistance in the preparation of the usual program and you are invited to send them to the various committees. It has been suggested that all recital programs be submitted by May 15, so that the program committee may be of assistance to the recitalists in preparing a series of recitals which will be of the greatest interest to all. This plan will also do away with the possibility of duplications of numbers.

One of the features of the convention will be a recital on a two-manual organ. If you have in mind organ numbers which you would like to hear, please send a request to the committee. So far as it lies within their power, the various committees will do all possible to make this convention valuable to all.

Many requests for complete details regarding the George Kilgen & Son prize of \$500 for the best organ composition submitted before May 15 have been received. This augurs well for the success of the competition. Over 300 papers throughout the United States have carried publicity regarding it and we feel sure that a worthy composition will result from the Kilgen generosity. We trust that this prize may help to launch some new composer who has a real message for the organ world. Help to spread the news and come to the St. Louis convention to hear the composition played.

From the Treasurer.

A little letter to our members from your treasurer:

I wish I might take each one of you by the hand and congratulate you on the opportunities and advantages attendant upon membership in our association; opportunities both for service and for self-improvement through our varied activities.

Our worthy president dubs me an o-t. An optimist has been termed one who sees the doughnut, while a pessimist is said to see only the hole. The hole in our doughnut consists in delinquent members who fail to pay their dues—who after repeated correspondence fail utterly.

Moral: If YOU have not sent in

1927 dues please today send your check or money order for one or more years and save us the trouble of writing again. (Over 500 members have sent dues—this is a fair showing.)
 Coda: For your information—we received two new members in December, twenty-eight in January and fifteen in February.

Have you tried to secure at least one new member? Have you a chapter in your town or city or county? Why not have one?
ROBERT MORRIS TREADWELL,
 Treasurer.

Executive Committee.

There was a good attendance for the February meeting of the executive committee at the Church of the Holy Communion, New York, Monday morning, Feb. 14. After the reading of the minutes of the preceding meeting, Dr. T. Tertius Noble gave a report of the special committee appointed to take up the matter of a prize for a composition for organ and orchestra. Details of a magnificent prize for such a composition will be given in the April Diapason.

Another generous offer from The Diapason for a prize for papers to be read at the convention was read and accepted.

The following convention committees were elected:

General Convention Committee—To consist of the executive committee, together with the following: Daniel R. Philippi, Hugo Goodwin, Arthur Davis, William John Hall and Walter Wismar.

Recitalists—John W. Norton, Mrs. Bruce S. Keater, Henry S. Fry, Carl McKinley, Alexander Russell, Roland Diggle and Percy B. Eversden.

Recital Programs—John Doane, Lynnwood Farnam and W. I. Nevins.

Papers—Herbert S. Sammond, Hugh Porter, Harold V. Milligan and one from St. Louis.

Publicity—Ralph Harris, Miss Vera Kitchener, Robert M. Treadwell and one from St. Louis.

Printing of Program—Willard I. Nevins, Miss Lillian Carpenter, Walter Peck Stanley and one from St. Louis.

Advertising—F. W. Riesberg and one from St. Louis.

It is recommended that these subcommittees have power to add to their membership, with the approval of the executive committee.

It was moved and voted that we consider the possibility of bringing over an outstanding English organist for a recital at the St. Louis convention. After considering the matters pertaining to the national convention the meeting adjourned.

Those present were: President McAll, Chairman Norton, Mrs. Keater, Miss Whittemore and Messrs. Noble, Harris, Stanley, Sammond and Nevins.

Rhode Island Chapter.

A recital at St. Martin's Church, Providence, was the feature of the February meeting of the Rhode Island chapter. One new member was elected at that meeting—Percy C. Spring, Valley Falls. Mr. Spring is organist of the Central Baptist Church of Providence.

M. C. BALLOU, President.

Lancaster Chapter.

A public musical service under the auspices of the Lancaster chapter was held at Christ Lutheran Church Sunday afternoon, Feb. 13. A Möller organ recently was installed in this church and the service was given by special invitation from pastor and congregation. The program was as follows: Concert Overture in A, Maitland (Charles E. Wisner, First Presbyterian Church); Offertoire in A flat, Batiste (George Benkert, Zion Lutheran Church); anthem, "Praise the Lord, O my Soul," Karl Markworth (Choir of Christ Lutheran Church, under direction of C. N. McHose); Mrs. C. G. Grebinger, organist); Andante from "Symphonie Paethetique," Tschaiowsky, and "Eventide," Fry singer (Mr. Wisner); "To the Evening Star,"

Wagner (Mr. Benkert); anthem, "O How Amiable," Maunder (Choir of Christ Lutheran Church); "In Moonlight," Kinder, and "Grand Choeur," Rogers (Richard Stockton, St. Paul's Reformed Church).

Harrisburg Chapter.

The Harrisburg chapter, which recently joined the forces of the N. A. O. through the earnest efforts of Reginald L. McAll, president of the N. A. O., and Dr. William A. Wolf, president of the Pennsylvania state council, at its meeting Jan. 25 presented Alexander McCurdy, Jr., in a recital in the Pine Street Presbyterian Church. Mr. McCurdy is organist and choir-master of the Church of the Redeemer, Morristown, N. J., and although young in years, played with the assurance and technique of the mature artist and brought out the beauties and capabilities of the new four-manual Skinner organ, recently installed with the rebuilding of the church. Mr. McCurdy's program was: Sketch in F minor, Schumann; "In Summer," Stebbins; Vivace from Second Trio-Sonata, Bach; "The Angelus," Massenet; Scherzo from Second Symphony, Verne; "The Legend of the Mountain" from "Seven Pastels from Lake Constance," Karg-Elert; Gavotte in A, Elgar; "Sunrise," Jacob; "Caprice Viennois," Kreisler (transcribed by Alexander McCurdy, Jr.); Finale from "Grande Piece Symphonique," Franck. A reception was held for Mr. McCurdy after the recital.

The meeting on Feb. 8 was an unusual one, being a program of organ and piano music in the Fifth Street Methodist Church, using the large three-manual Möller organ. The program opened with Mendelssohn's Piano Concerto in G minor, played by our president, Miss Violette Cassel, organist of Camp Curtin Methodist Church, with the orchestral part supplied on the organ by Mrs. John R. Henry, organist of the Fifth Street Methodist Church. Miss Irene Coble, organist of the Fourth Street Church of God, followed with a Hungarian Rhapsody for piano by Liszt, the orchestral part being supplied on the organ by Clarence E. Heckler, organist of Christ Lutheran Church. These accompaniments, at times, assumed the dimensions and power of a symphony and the variety of effects was truly orchestral. William E. Bretz, organist of Zion Lutheran Church, played the organ solo of the Concerto Gregoriano by Yon with the orchestral part played on the piano by Earle Echternacht. Mr. Echternacht is the director of music at Irving College, Mechanicsburg, and is also an organist of the first rank. He also played a group of piano numbers: Polonaise in B major, Paderewski; "Liebestraum" No. 1, Liszt, and "Etude en forme d'Valse," Saint-Saens. He responded with the "Ruins of Athens," Beethoven-Rubinstein, as an encore. This recital was broadcast by station WMBS.

CLARENCE E. HECKLER,
 Secretary.

Hudson Chapter.

The monthly meeting of the Hudson chapter was held on Feb. 7 at the Claremont Presbyterian Church, Jersey City. Robert Morris Treadwell, national treasurer, who is president of this chapter, presided. Plans were made for the banquet which will be held on March 7 at the Y. M. C. A. in Jersey City. A good time is promised and it is suggested that you make reservations early. Mrs. B. Blauvelt, 57 Gardner avenue, would be glad to hear from you. A membership drive for organists and associate members has been started.

At the close of the business meeting, the Rev. Gerald Potts, rector of Holy Cross Church, gave a most interesting talk on plain-song, the modes and chants being illustrated vocally by Mr. Potts. We also had the pleasure of having G. Reid Spencer as a guest. Besides being an author, Mr. Spencer is an authority on harmony. He gave

a delightful talk in which were related a number of experiences gained during his many years as an organist and choir director. Following the talks Mr. Treadwell gave a short recital on the church organ, playing as his program: Prelude, Third Sonata, in C minor, Guilman; "The Swan," Saint-Saens; "Grand Choeur Dialogue," Gigout. The absent members missed a fine treat.

R. K. WILLIAMS, Secretary Protem.

Pottsville Chapter.

The Pottsville, Pa., chapter, an outgrowth of the Organ Players' Club of Pottsville, organized three months ago, held its first business meeting since it has become affiliated with the N. A. O. in the Hollywood Theater, Jan. 24, with fourteen members present. The meeting was marked by enthusiasm and a fine spirit of fellowship.

Officers for the year were elected as follows:

President—Paul Bailey.
 Vice President—Mrs. W. P. Strauch.
 Treasurer—Orrie K. Kaiser.
 Secretary—Marie Kantner.

Activities in the past have been confined to round-table discussions on problems that confront a church organist. It was decided that a social meeting should be held in the near future, in the form of a luncheon at the Plaza Hotel, with an address by the Rev. E. W. Weber of Trinity Lutheran Church, followed by the theater party as guests of our new president, Mr. Bailey. It was decided to hold meetings bi-monthly.

ORRIE KAISER, Secretary.

Delaware Chapter.

The Delaware chapter is planning a choral and organ concert to be given in March under the direction of Firmin Swinnen. The chorus will be composed of five quartet choirs of prominent churches. They will sing two or three of the major choral works and Mr. Swinnen will play several organ numbers. There will also be selections by some of the quartets and solos by local singers. It will be one of the most important musical events ever arranged by the chapter and is awaited with eagerness by members and the public. It will be held in one of the churches and will be free to the public.

Miss Gladys Senft has resigned at Olivet Presbyterian Church to become organist of Holy Trinity Lutheran. One of her pupils succeeds her at Olivet. Miss Senft is one of the city's younger organists of exceptional talent. Her musical training has been under the best instructors.

Wilmer Calvin Highfield will give a recital, assisted by local soloists, in the Episcopal Church at Smyrna, Del., March 8. The organ has just been rebuilt and this recital will be one of the reopening features.

Illinois Council.

A program of decided interest marked a musical arranged by President Frank Van Dusen of the council and a committee headed by Mrs. Irene Belden Zaring on the evening of Feb. 7. The beautiful Kimball organ studio, with its three-manual organ and grand piano, was thrown open to the Chicago N. A. O. members through the courtesy of the W. W. Kimball Company and the manager of its organ department, Walter D. Hardy. There was variety in the musical offerings and they were supplemented by refreshments and a social hour which made the evening doubly enjoyable.

Porter Heaps, the Sesquicentennial prize-winning organist, made a splendid impression with a group of American organ compositions, which included Rossetter G. Cole's "Heroic Piece," a delightful Scherzo by Stanley R. Avery and the Concert Piece No. 2 by Horatio Parker. He was followed by another young man of whom Chicago organists are especially proud—Harold Cobb, who recently won the privilege of playing with the Chicago Symphony

Orchestra. Mr. Cobb played the Allegro de Concert by Felix Borowski, with Mrs. Gertrude Baily at the piano, interpreting the orchestral score. Then Mrs. Lily Wadhams Moline, undaunted by illness, insisted on fulfilling her promise and taking her part on the program. She played her "Impressions of the Philippine Islands" Suite, with fine coloring.

Elaine De Sellem, a contralto who has graced some of the best choirs of the city and made an enviable reputation in opera for a series of years, gave the program additional variety by singing a group of four songs written by Miss Radie Britain, a young woman composer and organist of Chicago. Miss Britain accompanied Miss De Sellem. Miss De Sellem's charming voice, splendid interpretation and gracious manner won her audience. It was a special pleasure to welcome her inasmuch as she is the head of a fellow musical organization—the Chicago Artists' Association. Miss Britain's songs are of the modern order and included "Withered Flowers," "Nirvana," "Allegro" and "Open the Door," the last named a setting of Burns' poem.

Allen W. Bogen, sturdy warhorse among organists, closed the program with a virile rendition of the "Wedding Chimes" of Lucien G. Chaffin, dedicated to Clarence Eddy, who has played this selection often and who was in the audience, and the beautiful Adagio from Rogers' Sonata in E minor, a refreshing example of a style of organ composition which gives relief from the ultra-modern style.

A highly important achievement by the Illinois chapter, through President Van Dusen, is the success of a movement for prizes for organ playing under the auspices of the Illinois Federation of Music Clubs, assisted by the N. A. O. Details of the contest for the prizes, to be held in April, is published on another page.

Norristown Chapter.

A meeting of the executive board was held at the home of President Duddy, Feb. 13, and plans were made for the next regular meeting on March 8. Several new members were added to the roll.

John Duddy announces three Saturday afternoon recitals, in the First Presbyterian Church, March 19, 26 and April 3.

Catherine Morgan, F. A. G. O., was assisted in her monthly musical program, Feb. 6, by Dicie Howell, soprano, of New York City.

Ernest Youngjohns has resigned his position as choirmaster of All Saints' Episcopal Church.

A new Mudler-Hunter organ was dedicated in St. John's Lutheran Church, Feb. 20. The service was played by the organist of the church, James Baker, and Walter De Prefontaine, A. A. G. O., played the inaugural recital.

A new Estey organ has been ordered for St. Paul's Lutheran Church.

A new organization which promises big things is the Masonic Glee Club. Ernest Youngjohns is the director and Walter DePrefontaine the accompanist.

WALTER DEPREFONTAINE.

Monmouth Chapter.

One of the most enjoyable events in some time was the luncheon at the Berkeley-Carteret Hotel, Asbury Park, when Mrs. Bruce S. Keator, president of the Monmouth, N. J., chapter, entertained twenty members of the chapter. One of the private dining rooms was turned over to the hostess and her guests, who were entertained with a paper on Hebrew music by Otis Tilton, interspersed with Hebrew solos by Mrs. Florence Pawley. Louis van Gilluwe read translations from a German letter on the organists' convention held last summer in Freiburg, Germany.

At a short business session it was decided to have two organ recitals in music week, the organists to be announced later.

Although Mrs. Keator will retire as organist of the First M. E. Church May 1, she will be none the less active in her musical interest in the city and it will be through her largely that music week in this city will have a prominent place. She will also remain

president of the chapter when she takes up her duties in St. Andrew's Church, New York, in September.
HELEN C. ANTANIDES,
Secretary.

Kentucky News of N. A. O.

The Louisville chapter will sponsor an organ recital by Louis Vierne April 5, at the First Christian Church. Active members of the Lexington chapter have been invited to attend this recital. Music-lovers throughout the state are expected to hear Vierne.

Monthly programs have been arranged through April by the program committee. William E. Pilcher, Jr., will give a recital on Sunday afternoon, March 13, at St. John's Church. He will be assisted by a quartet choir. On Sunday afternoon, March 20, the Faure "Requiem" will be sung for the second time at Calvary Episcopal Church by a choir of sixty voices and orchestra, W. Lawrence Cook directing and Carl Shackleton presiding at the organ.

Frederick A. Cowles is now organist and choirmaster at the Warren Memorial Presbyterian Church and Farris A. Wilson has been called to First Church of Christ, Scientist.

J. MAURICE DAVIS.

Camden Chapter.

Our capable journalist, Howard C. Eagin, accounts for the January meeting as follows:

Mr. Fry was the first speaker. After a word of introduction by President Tussey, he read us a brief paper on "Descants," giving an idea of the history of this method of hymn singing, and a few hints regarding its use. He then gave the organists an opportunity to sing, placing a descant on the blackboard for the ladies to sing while the men carried the melody. After a little practice the results were very gratifying, illustrating the possibilities for interest and variety which lie in descants.

Mr. Maitland had been asked to give the members a few hints on memorizing. He emphasized the desirability of memorized programs for concert organists, as they enable the performer to have better control of the mechanical devices on his instrument, and also give him an opportunity to devote his mind to a more artistic interpretation of his numbers. He then outlined the three methods of mem-

orizing, describing each briefly. They are as follows: First, by visualizing every mark on the score; second, by listening carefully to the sounds produced and reproducing them from memory, and, third, by feeling the position of the hands on the keyboard; or, in other words, by utilizing either the sense of vision, hearing or touch as the vehicle of the memory.

After his instructive talk, Mr. Maitland played for us Merkel's Fantasia in D minor, which he memorized in his youth, and had not played for a year or more.

A pleasant social hour with refreshments provided by the hosts, Mrs. Gertrude Bowman and Mrs. Hettie Ritgers, brought the meeting to a delightful close. There were about forty present, practically all members, with a gratifying increase in the proportion of active members.

Our program for the remainder of the season includes the following:

Feb. 21—Program of negro spirituals and talk by Robert M. Haley, assisted by violin, 'cello, organ and Weltain Blix, baritone.

March 8—Chapter recital at Collingswood by Lawrence Curry and Robert Haley, assisted by Blanche Kluth, soprano.

March 21—Discussion of choir problems by Mrs. Bruce Keator and organ program by Herbert Richardson.

April 21—Recital by Dr. Alexander Russell, through the interest of Wilfred W. Fry, Haddonfield Ladies' Choral assisting. May—Choral concert by choral association under direction of Henry S. Fry.

June—Chapter picnic at home of Mrs. Eleanor Dillon Meredith at Woodbury.

HOWARD S. TUSSEY, President.

Choral Training Demonstration.

A meeting of unique interest occurred on the evening of Feb. 21. The occasion was in the nature of a demonstration of choral training, given at a regular rehearsal of the People's Chorus of New York at the High School of Commerce auditorium. The contagious enthusiasm of the leader, Mr. Camilieri, was reflected in the work of the singers.

Mr. Camilieri has evolved many ways of developing facility in sight-reading in one, two and four parts, the exercises being provided on sets of mimeographed sheets having instructive notations on pertinent matters of elementary theory. After time spent on the reading drills, which included several novel rhythmic exercises, at-

tention was turned to the part-songs which are being studied. The chorus members indicated their approval of their leader's remark that they felt better at the conclusion of a rehearsal than at the beginning, which is evidence that methods were used which were not detrimental to the voices.

As a conclusion for the session, President McAll was called upon to bring greetings of the N. A. O. He spoke of the evidences of a musical renaissance in the growing interest in choral music throughout the country—a rise of the "home variety of music," that produced by the people themselves.

The efforts of this chorus are an example of how to overcome the "musical illiteracy" of people at large—the prevalent inability to read music at sight and the general unfamiliarity with standard musical works.

Missouri Chapter.

Two recitals, one by Julius Oetting and the other by Marshall S. Bidwell, have been given under the auspices of this chapter. A recital by Louis Vierne will be given on April 4.

Committees have already been appointed for local work in connection with the national convention in August. These committees have been appointed jointly with the Missouri chapter of the A. G. O., which is assisting in the sponsoring of the convention.

This year, for the first time, the N. A. O. will have an important part in the national music week program of St. Louis.

Five new members were elected in February.

Worcester Chapter.

The monthly meeting of the Worcester, Mass., chapter was held in Old South Church Monday evening, Feb. 14. After an outline of the coming activities by President A. Leslie Jacobs, the address of the evening was made by Francis W. Snow, organist of Trinity Church, Boston. Mr. Snow gave a helpful and interesting talk and this was followed by an informal discussion of organ problems.

The Worcester chapter continues to grow, four new members joining at this meeting.

ETHEL S. PHELPS, Secretary.

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SEDER PLAYS TO CHILDREN.

Special Recital Introduces First Organ at Iron River, Mich.

Edwin Stanley Seder, F. A. G. O., of Chicago, dedicated the Kilgen organ at the First Lutheran Church, Iron River, Mich., with three recitals Feb. 13 and 14. Mr. Seder presented two evening recitals for adults and an afternoon recital for 400 school children, which was especially interesting to them, as this is the first organ to be erected in that county. The children's recital program ranged from Bach to MacDowell and was given with explanatory remarks by the recitalist on the compositions and authors.

On April 7 Mr. Seder will give a dedicatory recital on the three-manual Hinners organ being installed in the First M. E. Church, Sparta, Wis., and on this tour he will be heard also at the State Teachers' College, Winona, Minn. On March 15 he will again be organist for the Haydn Choral Society at Orchestra Hall, Chicago. A spring tour to the Southwest is being booked for him.

On Feb. 6 Mr. Seder presented at the First Congregational Church, Oak Park, a service consisting of compositions by James H. Rogers, in recognition of the seventieth birthday of this notable American composer. The numbers were as follows: Prelude, Prologue and Intermezzo (Suite in G minor); anthem, "Seek Him that Maketh the Seven Stars"; offertory solo, "Great Peace Have They" (Mme. Else Harthan Arendt, soprano); postlude, Allegro con brio (Third Sonata). According to word from the composer, Mr. Seder was the first organist to present his Third Sonata entire, which was done at Oak Park.

Edwin M. Steckel and his new double quartet at the large Second Presbyterian Church of Charlotte, N. C., are broadcasting their music every Sunday afternoon and are receiving favorable comments from radio listeners. Their programs begin with a preliminary organ recital at 5 o'clock.

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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.

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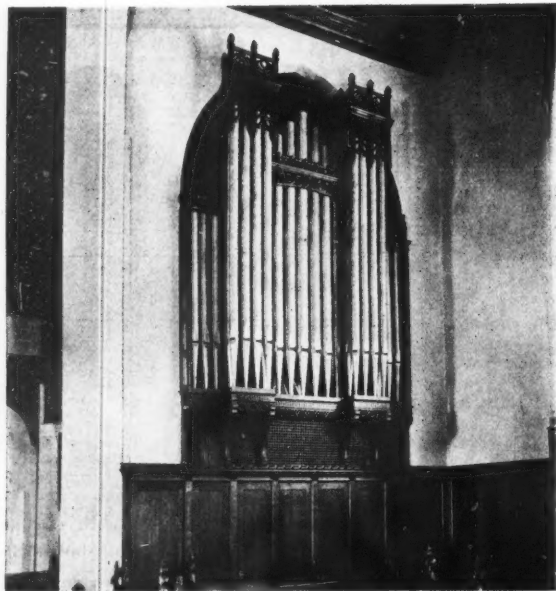
—Program was a revelation in color painting—Marvelous resource of tone color, combined with a facility of faultless technique, with a clarity of rhythm ever present—His last number, the Dvorak Finale, brought him an ovation—It was great organ playing.—**THE DIAPASON**, October, 1926.

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—Scholarly musician of brilliant attainments—In some of the numbers it was like listening to a great symphonic orchestra—Recalled amid great applause.—**COURIER EXPRESS**, 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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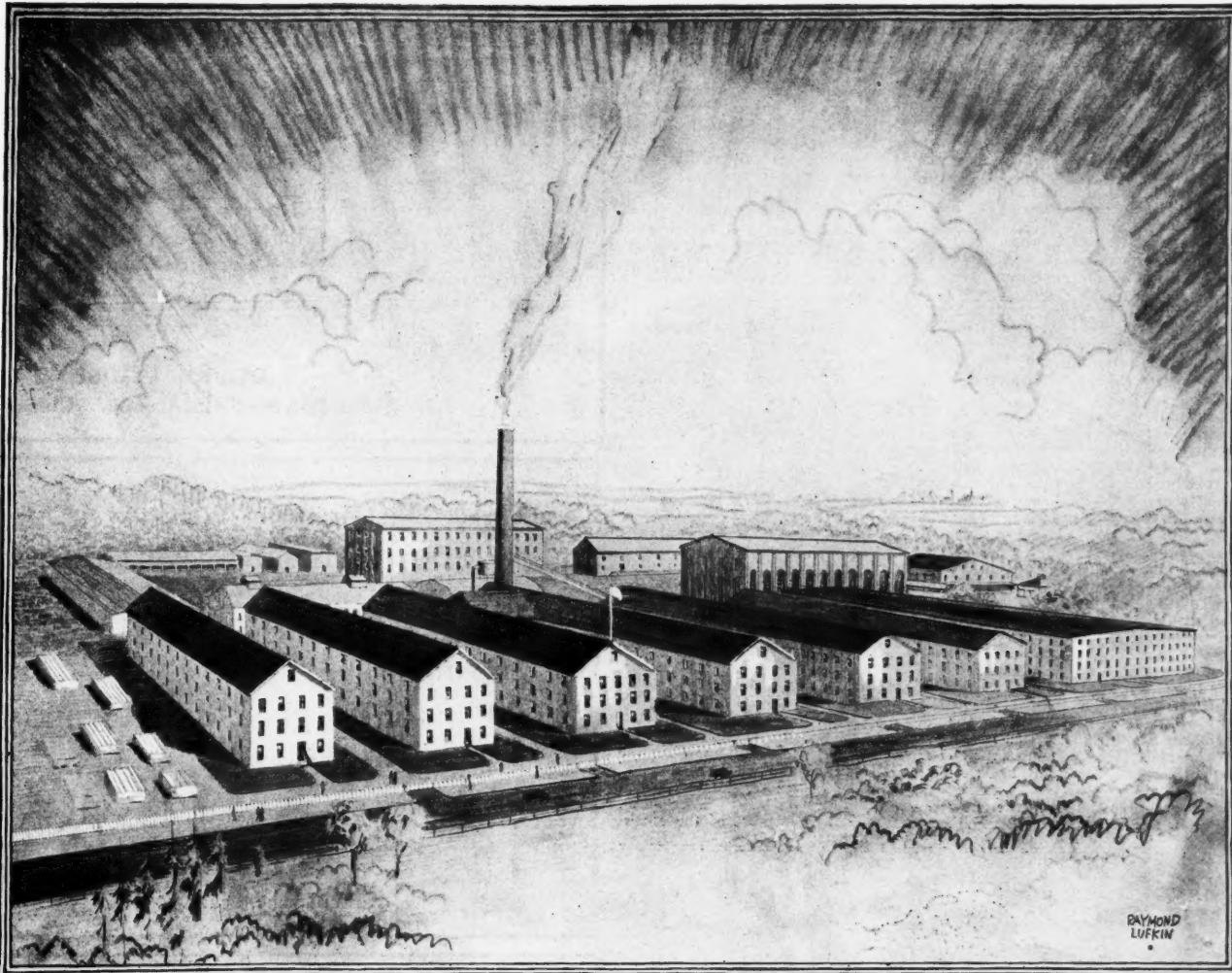
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*Notes of the Society
of Theater Organ-
ists of New York*

By MARGARETTA G. FRENCH

The monthly demonstration of the Society of Theater Organists of New York was given on Feb. 9, at Loew's State Theater, New York, by Miss Eleanor Allen. Her program, a most interesting and varied one, consisted of the following numbers: Suite (first, second and fourth movements), Barnes; "Elves," Bonnet; "Three Little Oddities," Contrey, and two groups of popular jazz numbers—"Blue Skies," "Little Spanish Town," "Muddy Waters" and the selection from "Queen High."

A brief talk was given by the president, Miss Vera Kitchener, on the purpose of the society and its forthcoming events. A special announcement was made of the annual meeting which is to be held in May. E. A. Hovdesven will give the next demonstration in the early part of March.

A valentine party took place at Haven's studio Feb. 14, through the courtesy of Mr. Haven. It proved to be one of the best parties of the season—a real get-together, with dancing and delicious refreshments. The social committee hopes that everyone had an enjoyable evening and that each member or friend will look forward to the coming events of the club.

Ruth Barrett was heard at the Wanamaker Auditorium on Jan. 18 and at Town Hall Feb. 3. Each recital proved to be most interesting and successful.

Vera Kitchener opened the new year by playing a film at Aeolian Hall.

Much to her surprise, the entire feature was titled in Spanish.

Marsh McCurdy finds himself busy these days with his morning lecture series on "Better Motion Picture Playing" and his preparation for a number of recitals to be broadcast over WOR from the Architectural League Exposition in Grand Central Palace. A Welte organ is being installed especially for this exposition.

Word has been received that Mrs. John Priest and daughter will return home early in the spring from England. Cheerful Willoughby, who left the Loew circuit about a year ago, is now playing at the Strand Theater, Great Kills, S. I.

Emily Geiger Heller is playing a new three-manual Möller at Loew's Spooner Theater.

New members include Alfred Roth, Gates Theater; George Latsch, Brantford Theater, Newark; Carleton H. Bullis, here from Cleveland while studying at Columbia; Walter Eschert, a new and youthful member, only 15, and playing at the Tuxedo Theater, and Victor Neairaraed.

Dr. Wolle in Recitals.

Dr. J. Fred Wolle of Bethlehem, Pa., gave an organ recital Jan. 13, at Lewisburg, Pa., in the Baptist Church, under the auspices of the Bucknell University Music Club, and the following day, Jan. 14, he was heard at Warren, Pa., in Trinity Church.

At Wesley Methodist Church, Worcester, Mass., Arthur Leslie Jacobs, the organist and director, is devoting the music at the evening services to various composers, thus arousing special interest. On Feb. 6 Gounod was the composer selected and a sketch of his career was published on the church folder. The motet "Gallia" was the feature of the music.

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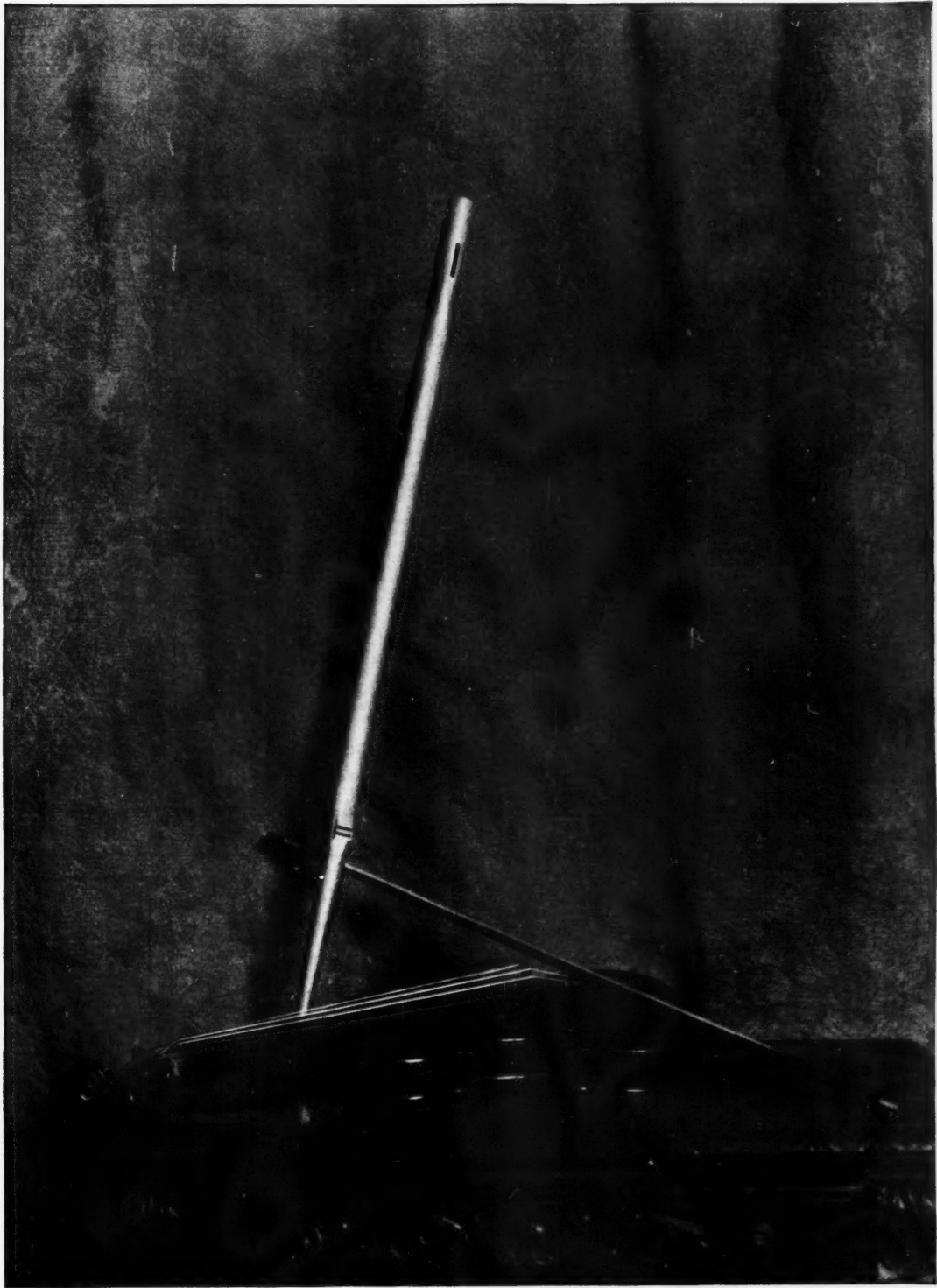
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Who's Who Among American Organists

Oscar E. Schminke.

A very rare combination is that of organist, composer and dentist. It is a question how many who play the "Marche Russe" and other works of Oscar E. Schminke realize that the composer of these organ pieces is by vocation a repairer of ailing teeth and by avocation a composer. Dr. Schminke is a man of interesting personality, though of pronounced modesty. He has been seen frequently where organists gather in convention, but is known better by his works than by his portrait.

Oscar Schminke was born in New York City Dec. 12, 1881, of German and partly French parentage. His



DR. OSCAR E. SCHMINKE.

mother was born in America. He attended public and private schools in the metropolis and also enrolled at the College of the City of New York for a few years, but had to give up his college course because of a nervous breakdown at the age of 16 years. In 1903 he was graduated from the New York College of Dentistry with the highest honors, having been at the head of the class throughout the course. He practiced his profession for seven years, but found at the end of that time that the claims of his first love—music—which he had abandoned as a boy because of a growing deafness, became too insistent to be disregarded longer. His health also had failed and he heeded his doctor's advice, which was quite to the point: "A bum organist is better than a dead dentist."

While still practicing his profession Dr. Schminke had been taking lessons in theory from his first teacher on the piano, Herman Spielter, and later from Max Spicker, both graduates of the Leipzig Conservatorium.

At the age of 28 he took up organ and piano with Gaston Dethier. Four years ago he spent the winter in Europe in the study of Bach tradition, and of the various organs and players to be heard in Paris, London and Germany. He has done considerable work as accompanist to recital singers, but his chief pleasure in life is composition. His most important work in composition consists of a number of songs on texts of Rabindranath Tagore, published by Steingraber in Leipzig. Like most modern composers, he feels greatly attracted by the Orient, of which Russia and Spain, with its Moorish influence, may be considered outposts. Dr. Schminke's home is at New Rochelle, N. Y.

Adolph Steuterman.

Adolph Steuterman, F. A. G. O., talented, serious-minded and energetic, is one of the younger generation of organists who are cutting a large figure in the cultivation of organ music in the growing South. His recitals at Calvary Church in Memphis have been among the most important series of

recitals in any Southern church for a number of years.

Mr. Steuterman comes of a family of musicians. He was born in St. Louis, moving at an early age to Memphis, Tenn. His study of music started at the age of 5 years, under the tutelage of his father, who was then harpist of the St. Louis Symphony Orchestra. At 7 he was placed with the best of available teachers in piano and harmony and at 9 was entered as a boy soprano in the choir of Calvary Episcopal Church, Memphis, under R. Jefferson Hall, an organist and choirmaster of the English school. Mr. Hall immediately put the young musician at the organ. Such rapid progress was made that at the age of 14 he was made assistant organist and at 18 was given entire charge of the organ at that important post.

Mr. Steuterman studied organ and theory with Charles Galloway of St. Louis and Dr. William C. Carl of New York and T. Tertius Noble of New York. The study of counterpoint, fugue, composition, keyboard work, etc., progressed rapidly in New York under the guidance of Dr. Noble, Clement R. Gale and Warren R. Hedden. He passed the associate and the fellowship examinations of the American Guild of Organists in New York in two successive years, at the age of 24. During Mr. Steuterman's studies in New York he held the post of organist and choir director of the Dutch Reformed Church of Elmhurst, L. I., from 1914 to 1915, and was organist and choirmaster of All Souls' Episcopal Church, New York, from 1915 to 1917.

When the United States entered the world war Mr. Steuterman enlisted in the 306th Field Artillery, seeing two years' service, with one year in France. He served with his regiment at three fronts and was slightly gassed in operations on the Velse, in August, 1918. Upon his discharge from the army he returned to the United States as organist and choirmaster of Calvary Episcopal Church, Memphis.

In the last few years Mr. Steuterman has specialized in organ recitals and dedications, sixty recitals having been given in Calvary Church alone, and many in other churches, not only in Memphis, but throughout the South. Mr. Steuterman has devoted a great deal of study to p-program building, with the happy result that his recitals



ADOLPH STEUTERMAN.

are admired, not only by the seasoned concert-goer, but by the general public as well.

Mr. Steuterman has a choir of forty selected voices at Calvary Church and it has given a number of standard works with orchestra, singing "The Messiah" five times, Haydn's "Creation" four times, and Brahms' "Requiem" three times, among others, with Mr. Steuterman conducting and his brother, Harry, organist and choirmaster of Grace Church, Memphis, at the organ.



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Adagio	Beethoven	Festival March	Gounod	Prelude in C Sharp Minor	Chopin
Air	Bach	Funeal March	Chopin	Prelude (Lohengrin)	Wagner
Air (Rinaldo)	Handel	Gavotte in D	Gossec	Pres de la Mer	Arensky
Air (Pur Dicceti)	Lotti	Grand March (Aida)	Verdi	Prize Song	Wagner
Andante (Orfeo)	Gluck	March (Tannhauser)	Handel	Quartet (Rigoletto)	Verdi
Andante	Mendelssohn	Hallelujah Chorus	Handel	Rameaux, Les (The Palms)	Faure
Andante	Tschaikowsky	Humoreske	Dvorak	Reverie, Op. 9	Strauss
Andante Religioso	Thome	Hungarian Dance	Brahms	Romance	Rubinstein
Andantino	Franch	Hymn to the Sun	R. Korsakow	Romance, Op. 26	Svendens
Andantino	Lemare	Idyl (Evening Rest)	Merkel	Romance Sans Paroles	Faure
Angels' Serenade	Braga	Intermezzo	Mascagni	Russian Patrol	Rubinstein
Angelus	Massenet	Kol Nidrei	Hebrew	Salut d'Amour	Elgar
Anitra's Dance	Grieg	Largo (Symphony)	Dvorak	Sarabande	Handel
Aragonaise	Massenet	Largo (Xerxes)	Handel	Scotch Poem	MacDowell
Ase's Death	Grieg	Larme, Un (A Tear)	Moussorgsky	Serenade	Drigo
Ave Maria	Gounod	Lost Chord, The	Sullivan	Serenade	Gounod
Barcarolle	Schubert	Madrigal	Simonetti	Serenade	Schubert
Berceuse	Offenbach	March (Tannhauser)	Wagner	Serenata	Mozzkowski
Berceuse	Godard	Marche Celebre	Lachner	Sheherazade	R. Korsakow
Bridal Chorus	Schytte	Marche Militaire	Schubert	Sextette (Lucia)	Donizetti
Cantilene Nuptiale	Dubois	Marche Nuptiale	Ganne	Simple Aveu	Thome
Cavatina	Raff	Melodie Op. 10	Massenet	Song	Tschaikowsky
Chants Russes	Lalo	Melody in F	Rubinstein	Song of India	R. Korsakow
Cinquintaine	Gabriel Marie	Military Polonaise	Chopin	Souvenir	Drda
Consolation No. 5	Liszt	Minuet in G	Beethoven	Spring Song	Mendelssohn
Consolation	Mendelssohn	Minuet	Mozart	Torchlight March	Clark
Coronation March	Meyerbeer	Miserere	Verdi	Traumerei	Schumann
Cradle Song	Hausser	Moment Musical	Schubert	Triumphal Entry	Halvorsen
Cradle Song	Hijinsky	My Heart (Samson)	Saint-Saens	Unfinished Symphony	Schubert
Cygne, Le	Saint-Saens	Nocturne, Op. 9, No. 2	Chopin	Vision	Rheinberger
Dance of the Hours	Ponchielli	Norwegian Dance	Grieg	Voix Celeste	Batiste
Dead March (Saul)	Handel	Oriental	Cwi	Volga Boatman Song	Russian
Dervish Chorus	Schek	Pilgrim Chorus	Wagner	Waltz in A, Op. 39	Brahms
Erotic Op. 43, No. 6	Grieg	Playera, Op. 5	Granadas	Wedding March	Mendelssohn
Evening Prayer	Reinecke	Poeme	Fibich	War March	Mendelssohn
Evening Star	Wagner	Prayer	Humperdinck		
Fanfare, Op. 49	Ascher	Prayer (Octett)	Schubert		

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First Anniversary Is Observed—Membership Has Reached 250.

The Van Dusen Organ Club held its monthly meeting Feb. 10 in the W. W. Kimball organ salon. A short recital by members of the club was followed by an interesting lecture on the organ and its construction by Walter D. Hardy. A valentine party followed the recital and lecture and the evening closed with refreshments and a dance. The meeting was observed as the first anniversary of the club and the president reviewed with pride the growth of the club and its activities during its first year. Twenty-five new members have been added since the last meeting, the club numbering at its first anniversary 250 members.

The following recent appointments of members of the club were announced: Dorothy Hultgreen, La-Porte, Ind.; Charles Vogel, Saxe's Theater, Wausau, Wis.; Paul Forsythe, O'Dowd Theater, Florence, S. C.; Stanley Anstett, Palace Theater, Hammond, Ind.; F. L. Marriott, Yonkers, N. Y.; Ted Sanford, State Theater, Racine, Wis.; Helen Hoyt, Arlington Heights, Ill.; Sam Lucas, Rialto Theater, Tulsa, Okla.; Harold L. Lyon, Capitol Theater, Ottumwa, Iowa; Beatrice Hoyt, Berwyn Theater, Chicago; Rose Petrcilka, Home Theater, Chicago; Lucille Hoover, assistant organist, Schade Theater, Sandusky, Ohio; Paul Esterly, substitute organist, St. James' Episcopal Church, Chicago; Clyde Young, Lamar's Hudson Theater, Columbus, Ohio; Miss Anna Karish, Beth-El Temple, Chicago; Mrs. Florence Campbell, Temple Judea, Chicago.

For Stockton City Organ.

Plans and specifications for a concert organ for the Civic Memorial Auditorium at Stockton, Cal., have been adopted and March 14 has been set as the date for opening bids by the Stockton city council. The plans provide for the leasing of an organ for five years with an option to purchase.

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By WILLIAM LESTER.

A Festal Procession, by Roland Diggle; published by G. Schirmer, Inc.

Another practical, melodious essay by this Los Angeles organist. It has the sub-title of "Marche Nuptiale," which well describes its type and purpose. However, such a limitation of use is not demanded, for the attractive tunefulness and the swinging meter will find good use as a postlude at any time. The musical form is the conventional one for such pieces—a vigorous marziale first theme, followed by a more lightly scored continuation section, summed up by a repetition of the first theme. A quiet trio movement leads back to the recapitulation of the principal theme, ending with a sonorous coda. Good, solid organ writing of decided popular appeal; its lack of technical pitfalls will be in its favor.

"On the Ontonagon River," Andante Religioso, and "Laughing Sprites"; three organ pieces by Helen Searles-Westbrook; published by Clayton F. Summy Company.

Three attractive pieces for organ by the widely-known young Chicago organist. Harmonically they are simple in idiom, are well-set for the instrument and, poetically, are in keeping with their suggestive titles. Little in the way of contrapuntal subtleties is made evident. The greater part of the writing is the simple homophonic model of a direct tune with a chordal background. Should prove of wide value in the teaching field, and for use where simple, melodious, grammatical music is desired.

Intermezzo for organ, by George W. Andrews; published by J. Fischer & Bro.

This new issue will provide a scherzando number of high-grade value. Technically, it is not as simple as the Searles-Westbrook pieces reviewed elsewhere. The routined and well-trained contrapuntal sense of the veteran is displayed in the excellent run of the pedal bass and the well-balanced lines of all the part-writing. But it will be a simple meal for the organist who has two legs that know their oats and fingers able to care for the necessary details of varied touch. On the musical side, it is excellent light music of fine grade, ingratiating melody and built to come off in good style.

March for a Church Festival, by Ernest A. Dicks; "March of the Noble," Frederick Keats; "Postlude Pomposo," by George S. Schuler; Allegro Pomposo, by Frederick Lacey; Vesper Recessional, by George S. Schuler; published by Theodore Presser Company.

Here is reviewed a series of stirring organ numbers for postludial use. All are easy to do, will sound well, are dignified church music of incisive movement, and of valid musical value. Extended comment is not needful, for nowhere is the conventional departed from; the headings sufficiently identify the particular uses of the varied numbers and their application.

Sonata in One Movement, for organ, by Sydney Homer; published by G. Schirmer, Inc.

The name of this composer has been known to me for many years for the excellence of his numerous songs—many of which I would rank with the finest produced of late years. Of his instrumental music to date I must confess utter ignorance. Hence it was with keen interest that I examined this new work. And it well repaid the time spent. The sonata is not a large work (it runs some ten pages), and it is not of the many-noted Reger type; nor is it closely kin to the passage-work display type so beloved by the Frenchmen. Rather is it of the Samuel Wesley brood, not so much in content as in framework. The opening theme is stated by foundation stops on the great

with full swell coupled, to be followed after some working over by the second theme set for choir and swell strings. This leads through some interesting development back to the first material, and after a definite recapitulation, the piece closes with a finely-climaxed coda.

The work is far from the conventional type of organ sonata, the key sequences follow a plan of their own and the minor details of the accepted sonata form are not rigidly observed—which points are of minor import when the result is a work of the musical value of this sonata. It is not a work of empty bravura show—rather it is deeply-felt music, largely introspective, but beautiful in a broad, healthy way, that will be highly effective.

Concerto in C minor, by Johann Sebastian Bach; arranged by Harold Bauer for two pianos; published by G. Schirmer, Inc.

One of the minor works of this great writer, now available in convenient form. Where a piano and organ are available, this would make a delightful novelty. It might surprise some of our church audiences who too often associate Bach with heaviness to hear such a tripping, cheerful series of human tunes as will be poured out in such a performance. The work is in the regulation three movements—a pastoral slow movement between two vivacious allegros.

Serenade, by C. R. Flick; "All on a Summer's Day," by C. Ancliffe; Cavatina in C, by Drdla; transcribed for organ by Orlando A. Mansfield; published by Theodore Presser Company.

Three melodic morsels arranged for organ in expert fashion by a master hand in that line of work. They will be of fine availability for service use or for relief posts in recital programs. A nice sense of registration possibilities is everywhere evident, as well as a choice regard for the virtues of simplicity. To be highly recommended.

OBERLIN VESPER RECITALS.

Twenty-Minute Programs by Organ Faculty Examination Week.

During examination week at the close of the winter semester at Oberlin College the organ faculty of the conservatory of music gave twenty-minute vesper recitals in Finney Memorial Chapel. Among the numbers played were Mulet's "Rosace" and "Procession," from the Byzantine Sketches; "Clair de Lune," by Karg-Elert; "Benedictus," by Reger; "Marche Religieuse," by Guilmant, and Chorale in B minor, by Franck.

Three recitals were given in February by advanced students. Miss Margaret Koegler, '27, played Feb. 7 in Finney Chapel. The principal number on her program was Edward Shippen Barnes' Second Symphony. Miss Rebecca Burgner, postgraduate student, played Feb. 14. Among other things she included on her program Reubke's "Ninety-fourth Psalm," the Scherzo from Vierne's Second Symphony and Liszt's Prelude and Fugue on B-A-C-H. Selby Houston, a third-year student, appeared on Feb. 28 and played the Bach Wedge Fugue, Andrews' Sonata in E flat (MS.) and Karg-Elert's Chaconne in B flat minor.

Laurel E. Yeamans, teacher of organ at Oberlin, who is now on leave in Paris, has been substituting for Lawrence Whipp at the American Cathedral during January. Mr. Yeamans is studying with M. Bonnet.

Askel Lund of M. P. Möller, Inc., has been at Oberlin installing a new organ, which will be used for teaching and practice. This is the sixth organ to be added this year.

Dr. Ernest MacMillan, the new director of the Toronto Conservatory of Music and noted concert organist, has sailed for Europe. He has gone to study conservatory methods abroad. During his two months' sojourn he will visit England, France and Germany.

A new three-manual organ, built by Casavant Brothers for the Congregational Church of Northfield, Minn., was formally opened Jan. 30. James R. Gillette of Carleton College gave the dedicatory recital.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Feb. 22.—It is with regret that we report the damage by fire on Feb. 12 of the Goodrich organ at Gardner, Mass. Within a few months a full description of this ancient instrument and its history have been published. The front pipes and some of the pipes in the swell have been partly melted. The main reservoir also was put out of commission. Just what will be done with the instrument has not been reported.

Organists and singers will be interested to learn that the agency long conducted by the late Joseph Gregory has been revived and will be continued under the management of Miss Anita Gray Little, recently of Portland, Me., with Arthur Kyder, organist and choirmaster at St. Paul's Church, Dedham, as musical adviser. The name of the organization is given as the Musicians' Placement Bureau.

It is evident that the South Methodist Episcopal Church, South Manchester, Conn., is strong on musical effort. The choir of mixed voices numbering about thirty singers is under the direction of Archibald Sessions, organist and choirmaster. On Sunday evening, Jan. 23, the special music was Chadwick's "Noel," a Christmas pastorate. The organ selections at this time were Russell's "The Bells of St. Anne de Beaupre" and the C minor Fugue from Reubke's "Ninety-fourth Psalm." The organ offertory piece was Dickinson's Berceuse.

In line with the preceding item it is well to mention that the Choral Art Society of the Boston University School of Religious Education and Social Service to the number of sixty voices gave a public performance of

Chadwick's "Noel" in the Copley Methodist Episcopal Church Dec. 19.

The "Hour of Music" programs on Friday afternoons at the Cathedral Church of St. Paul are continuing under the direction of Arthur M. Phelps, organist and choirmaster. The program for Feb. 25 is of interest. Mr. Phelps played Buxtehude's Fugue in C major, Vierne's Pastorale (Symphony 1), R. Vaughn Williams' Chorale Prelude on "Rhosymedre" and Saint-Saens' "Rhapsody on a Bréton Theme," No. 3.

Boston at this season does not suffer a lack of organ music. The following churches provide for the needs of those fond of this type of entertainment: King's Chapel (Monday noon), Church of the Redemption, Trinity Church (Sunday afternoon), Emmanuel Church (Sunday afternoon) and First Church (Sunday afternoon), as also the Cathedral Church of St. Paul (Friday afternoon), besides special organ solos at Park Street Church and Tremont Temple on Sunday evenings. Many people go to First Church because the programs present selections that have popular appeal. William E. Zeuch offered the following for Sunday afternoon, Feb. 20: Chorale, Boellmann; "Soeur Monique," Couperin; "The Infant Jesus," Yon; Serenade, Rachmaninoff; Finale (Symphony 1), Vierne; Largo, Handel; Scherzo-Pastorale, Federlein; Berceuse, Dickinson; "The Storm," Lemmens. The final number was distinctly apropos as a snowstorm had been raging for many hours.

On Wednesday evening, Feb. 23, the Choir Guild of All Saints' Memorial Church, Providence, R. I., observed its thirty-fifth anniversary. The choir of this church claims to be the second oldest male choir in the United States, the oldest being that of the Church of the Advent, Boston.

For the program of the miscellaneous concert given by the Handel and Haydn Society, Sophie Braslau, solo-

ist, Sunday afternoon, Feb. 20, William Burbank, organist-choirmaster at St. Paul's Church, Brookline, played a March by Lachner and Bonnet's Reverie on the Symphony Hall organ.

The New England Conservatory of Music, through Dean Goodrich, invited the public to a recital by Louis Vierne Friday evening, Feb. 18. This date was also the sixtieth anniversary of the founding of the conservatory by Eben Tourjee and the thirtieth anniversary of the incumbency of George W. Chadwick as director. The symphony orchestra of the conservatory, conducted at this time by Stuart Mason, played Mozart's Overture to "Idomeneo," R. Vaughn Williams' Fantasia on a Theme by Thomas Tallis and the accompaniment to Handel's G minor Organ Concerto, in which M. Vierne appeared as soloist. For his solo selections M. Vierne played Bach's Chorale Preludes, "O Man, Bewail Thy Grievous Sin" and "Through Adam's Fall," and the D minor Toccata and Fugue. To these he added Widor's Toccata from Symphony 5, the Scherzo from his own Second Symphony, the Adagio from the Third Symphony and the Finale from the First Symphony.

The contract for the new organ to be placed in the Newton High School has not been given out. It is hoped that in the near future all the money needed for its purchase will be in hand. A recital for the benefit of the organ fund was scheduled to be given Monday evening, Feb. 28, at the First Parish (Unitarian) Church, West Newton, by William E. Zeuch.

On the afternoon of Sunday, Feb. 13, the Newton Symphony Orchestra gave a concert in First Church, Newton Center, under the conductorship of Ralph Maclean, organist and choirmaster of the church. At the organ was Edgar Jacobs Smith of the Congregational Church, Newton Highlands. A chorus of children also took part in the program. A very large audience attended.

FOR CHURCH IN KALAMAZOO.

Three-Manual Austin Ordered by the First Congregational.

An Austin three-manual has been ordered by the First Congregational Church of Kalamazoo, Mich. The specification is as follows:

GREAT ORGAN.

- English Open Diapason, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Chimes, 25 tubes.

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ECHO ORGAN (Prepared for In Console).

- Chimney Flute, 8 ft., 73 pipes.
- Viole Aetheria, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Muted Viole Celeste, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Muted Viole, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Unda Maris (Flute Celeste), 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celestial Harp, 61 bars.
- Tremulant.

PEDAL ORGAN.

- Double Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Dolce Bourdon (From Swell), 16 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Violone (Extension Violin Diapason), 16 ft., 32 notes, 12 pipes.

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What Organists Can Do Through N. A. O.; A Program of Service

Outline of the Opportunities and Fields Open in America

By REGINALD L. McALL

Address Delivered by the President of the National Association of Organists on the Occasion of the Formation of the Norrisstown, Pa., Chapter

What is the binding force that brings people together in groups? In former days it was usually the lust for conquest, or the need of mutual protection. The latter tie survives, for there are still wrongs to be set right, and when conditions of living become intolerable, the remedy must lie in united action. Today, however, many groups exist on the basis of good fellowship, where the bond is the common calling and its advancement.

This is the reason why we as organists find real satisfaction in mingling with each other. Our pass key is the common love for the king of instruments, dating back to those memorable days when as youngsters we first came under its spell. This spell increased as we grew up. Perhaps some old country organist yielded to our demand for lessons, or we sang in a boy choir, or through advanced piano study we acquired a taste for the architecture of the fugue and chorale prelude. At any rate we found a way to learn to play the organ, whatever our musical preparation may have been. We would not be denied.

Some of us had the necessary gifts and opportunity to make organ playing our life work. Many others have done the best they could with smaller gifts and less chance for development. As a matter of fact, all of us can be classed in one or the other of these two groups.

The first group is comparatively small, and for that reason alone it would be easy for its members to come together on the basis of their attainments. There is no such incentive for organists of the second group to gather separately. They have no outstanding leaders, nor any program. The only way for them to enjoy each others' fellowship is by some plan which will bring them in touch with the first group on a basis of mutual respect.

The whole history of the N. A. O. shows that it has sensed this need. It has furnished a common meeting ground for all organists without regard to their ability—or lack of it. There are good reasons why it claims our loyal support, whether we play on Fifth avenue or Second, for we all need each other.

It is obvious that teachers and pupils need each other, and surely young players gain by further contact with the leaders in their art. A good winter's program of recitals, choral events and lectures, with plenty of social intercourse, may well supplement the private lessons, and open up new fields for study. At our national conventions we meet men and women from all over the country; we hear their problems and measure our achievements by theirs. We become more sensitive in the appreciation of all music—organ, choral and orchestral. We realize how much the best musicians have to offer us.

Membership in the association also places young organists in touch with the chief doings in the organ world through The Diapason. This contact with the current news in organ playing and organ building, and with recent organ and choir literature, is indispensable to the organ student. Opinions and theories often have value, but The Diapason rightly places its emphasis on gathering the important organ news of the day.

There are other reasons for our standing together. We are being met by imperative calls for help, which can be answered only by our united efforts.

The leaders in our profession are swamped with work, but the rank and file of our members are ready to do much if only wisely led. For example, choral societies, classes in improvisation and training in church school music have been organized through the enterprise of our local chapters. In this way our members receive inspiration and guidance and transmit what they have learned to others who are thus equipped for better service in more than one field.

One of these is that of music for and by the community. We should be able to prepare for a music festival or competition, to work with a chorus, or to direct and give advice about the singing in public schools.

Another important field of service is the enrichment of the music in church worship. We should grasp the significance of our function and overcome that timidity which makes people regard us as negligible. There is no better way to do this than by association with one another, for the great church musicians with whom we thus come in contact are all men and women of inspiring personality.

We shall also gain the respect of church authorities when, instead of criticism, we bring them a constructive policy. We have our musicianship and a willingness to work in harness to offer the modern church which is squarely facing the problems of worship and Christian education.

The organist should be the best musician in a church. As such he ought to be consulted about all matters in the parish relating to music. Directors of religious education are eager to counsel with him on the musical aspects of the church's program for the young. We as organists must fit ourselves to meet this challenge. We should study hymnology, first from the historical standpoint, and then by analysis of present-day books and other material. We should work with the voices of children, both in speech and singing. This does not involve advanced vocal technique, but simply the production of good group reading and singing. The reform we so much desire in the music of the church school will come when we have trained those who conduct its worship. More than one chapter of the N. A. O. is meeting this challenge, and is providing such training, co-operating with the local Union School of Religious Education. By these means we can influence the quality and suitability of the words and music used in the worship of the young, and thus cultivate better worship in the church services.

Psychologists tell us we are fearfully careless in our teaching of very young children, and that we do not often meet their needs adequately until they are 7 or 8 years old. Real musical education should begin just as soon as they learn to express themselves by song. Diction and regulated singing tone are easy to secure at the age of even 4 or 5. It would help most of us to study the methods employed by one of the specialists in music for children, such as Mrs. Justine Ward.

Another duty is to safeguard the future of the organ as an instrument. There are far more organs designed for other buildings than for churches. Some of them are superb, some are fearful. The worst abuses do not concern lack of standardization of the console, serious though that often is, but the unbalanced tonal equipment and faulty construction within. One reason why money is often wasted in the purchase of an organ is that organists have not impressed themselves on the public as a body worth listening to. We can encourage the builders to produce instruments of which they may be proud. We can even prevent some of the ruinous competition which is forced upon them, and for which in the end every organ purchaser must pay. The fostering of fine organ building is one of our proper objects.

We can also encourage the composition of organ music in America, in addition to welcoming the best that Europe can send us. Some of it should be in the simpler forms and of moderate difficulty. There is urgent need for anthems suited to small choirs and

to the enormous number of junior choirs being developed in our churches. A dozen of our best composers might well continue the work begun by Edward Shippen Barnes in his admirable unison settings for junior choirs. Those who know little of music save its cash value are practically monopolizing that field today! No greater call for service can come to some of us than this.

All good music deserves proper interpretation, whether it be the great works of the masters or easier music in simple form. We can profit by listening to the great players, and some of us can plan to study with them. For many others the goal may not be advanced solo playing, but honest, artistic and inspiring service work. The new emphasis on worship demands not only vocal and choral technique but complete mastery of the art of service accompaniment. By this is meant every note that is played, from the beginning to the end of the service. There is more bad playing

of hymns than we imagine. Do we all play hymns so beautifully that they completely serve their purpose? This phase of our work is especially suited to the association, with its programs of meetings of all kinds in the various local chapters.

There is no question that the N. A. O. is stimulating the ambition of hundreds of organists—to whichever group they belong—to continue their musical and organ education as far as possible so that they may the better serve those among whom they work. In this program it has the support of progressive leaders in the organ world all over the country who are eager to pass the torch on to the younger men and women.

Christian to Open Tulsa Organ.

Palmer Christian of the University of Michigan on March 3 is to give the opening recital on the new Kilgen four-manual organ just installed in the Tulsa High School.

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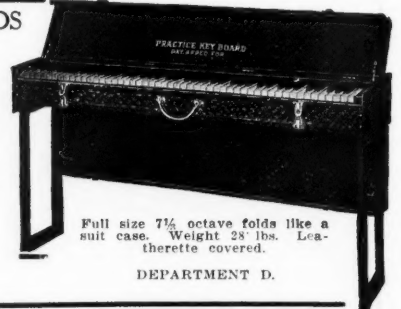
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With his recent Bach recitals in New York, Mr. Farnam has made upwards of one hundred public appearances since last season, his receptions everywhere evidencing a wider appreciation of his virtuosity and splendid musicianship.

David Stanley Smith, Dean of the Yale University School of Music, writes, for example: "The Concert was superb. I have never before heard anything approaching it in perfection and interest."

The Toledo Times says: "Lynnwood Farnam came to Toledo heralded as the greatest concert organist in the country. Those who heard him will never doubt that assertion."

The Chicago Herald-Examiner says: "Lynnwood Farnam transforms the organ tone from a dead to a living voice. Accent as deft as that of the piano, rhythmic impulse, vivid color used with the taste of a sensitive musician, these attributes of his art lift the organ almost to orchestral importance. He played a Handel concerto with happy alternation of robust vigor, plaintive sentiment and subtle humor and he made of the famous Schumann canon as vital and stimulating a bit of rhythmic art as anything the orchestra could offer."

The Chicago Tribune says: "Handel concerto on the face of it sounds a bit portentous, not to say hefty. In reality, as Mr. Farnam plays it, all the dance tunes and dance spirit in the world are in it. Paul Whiteman could do no better, project no more tripping rhythms or ingratiating measures. The solemn kist o' whistles,

which is the organ in the ordinary idea, is quite a thing of the past as far as he is concerned."

The New York Sun says: "Mr. Farnam's abilities as an organist of distinction were again confirmed by his performance yesterday. To the sonority, the sober beauty and the gay dignity of these compositions of genius he brought all of his fine scholarship, his technical virtuosity and sensitive perception."

Samuel Chotzinoff of the New York World says: "Mr. Lynnwood Farnam played his organ numbers altogether beautifully and made the fugues as exciting as the most free, most untrammelled musical form of modern music."

Richard Aldrich in his article on the Coolidge Foundation Festival of Chamber Music held in the Library of Congress, Washington, D. C., writes: "It must be confessed that after an evening of so much modernity, Handel's Concerto, played, as was Bach's Chorale Prelude, with consummate mastery by Mr. Farnam, came like a balm and a blessing to ears and minds tensely strung."

Under a heading: "Farnam's Playing a Delight," James H. Rogers, in describing the historical series played by Farnam in the Cleveland Museum of Art, writes: "Mr. Farnam, by the clarity and brilliancy of his playing, by the shifting tone colors of his registration, and by the spirit and lucidity of his style, held the interest of his hearers throughout the evening. It was a remarkable exhibition of virtuosity and no less a model of sensitive reaction to musical values. His playing is a delight to such as have ears to hear."

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THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

CHICAGO, MARCH 1, 1927.

The fly that persists in getting into the ointment got busy at the printing establishment last month and it appears, from complaints, that a few copies of the February issue were imperfect when sent out, some of the pages being duplicated and others omitted. Any reader who received an incomplete copy will confer a favor on this office by notifying us of the fact and will immediately receive a copy without mechanical defects.

WHERE DO CHOIR BOYS GO?

"What becomes of choir boys?" plaintively inquires Mephisto in his department of comment in Musical America. A man with the name of the Musical America writer ought to know, for they are frequently consigned to his care, if the average choirmaster is correct in his judgment. Ask almost any of our readers who has had experience with the boys and he will say that at any rate they do not die young, as that is the privilege of the good. But if they do, he has a pretty good idea where they went.

What becomes of the choir boys may prove as much of a conundrum as what becomes of all the safety razor blades which have outlived their usefulness. To quote the writer in Musical America:

A contemporary conductor of a "colyum" recently published some statistics showing where eleven members of a choir in a mid-west city in 1900 had gone. Two "went to Europe to study music" and apparently were no more seen. One joined a minstrel show. One "went to New York" and met the fate of the two mentioned above. One joined a circus. One became a prominent concert violinist, no less a person than Francis MacMillan. One plays first violin in the Cincinnati Symphony. One plays the piano in a vaudeville act, presumably having lost his voice. One became tenor soloist in New York churches. One sings in a vaudeville act. One is now rector of a prominent Episcopal church in Philadelphia.

This, however, accounts only for eleven. Consider the hosts without number that are and that have been choir-boys!

Seriously, however, we believe we have an answer. The wornout—no, no, no!—the superannuated—wrong again!—the choir boy come to full musical bloom—much better!—becomes an organist. Thus he is metamorphosed into something a step higher up in the musical service of the church. Read the biographies of our leading organists and see how often they have started as choir boys. And this does not take into account many who probably conceal this part of their history.

We trust our humble suggestion will help to solve the puzzle of our colleague. Stated briefly, the good ones become organists and the others go to—"your Mephisto."

A NOVEL EVENING SERVICE

Something suggestive to many organists, especially where the evening service is still maintained, is offered by a plan adopted at Christ Church, Bronxville, N. Y., where Frank H. Warner

presides over the music. Since the beginning of the year the novelty introduced at this church has consisted of a short organ recital in the middle of the service—not at the beginning or even at the close. The new form of service is called a "popular vespers." It opens with choral evensong in a somewhat shortened form. Then comes Mr. Warner's recital, followed by a hymn, the sermon and another hymn.

Mr. Warner made use of his part of the service in an interesting manner Jan. 16, when his selections consisted of compositions built on familiar hymns. The church folder contained notes on the compositions played and the number in the hymnbook of the theme of each organ piece. The compositions played included: "Eventide," Frynsinger; Chorale Prelude on "Rockingham," Noble; "Dundee," Diggle; Chorale Prelude, "O Sacred Head," Bach.

Evening services, where they have survived, have been a problem to ministers for some time. Many of the clergy might be grateful to their organists for suggesting something like this musical service which makes a beautiful church edifice and a fine new organ at Bronxville popular.

THE GROWING ORGAN WORLD

Subscriptions to The Diapason have not yet come "From Greenland's Icy Mountains," nor is "India's coral strand" being filled with American organs, but sometimes the editor feels that in the midst of the daily grind he is traveling in soul, though not in body, to the uttermost parts of the earth. It is then that he realizes how organ music is one of the things that make the whole world kin. In the midst of the usual mail, filled with items of news from every state, generous words of commendation, complaints about everything from the omission of an item, or the failure to receive a paper at an address which it was left to the circulation department to obtain by mind reading, to inquiries about "Who builds the best organ?" and "Send me a list of easy pieces for cornet and organ," comes a letter with a foreign stamp. A reader in Cape Town, or in New Zealand, or in Norway, or Constantinople tells us he enjoys the paper and reads its contents with great interest. Every year our old friend R. M. Ritchie of Wanganui tempts us to drop our burden and run off to the Antipodes by sending the Christmas annuals of the Auckland Star and the Auckland Weekly News, which contain pictorial evidence of how beautiful the world is far from the Chicago loop district and how quiet far from Fifth avenue, New York. From Cape Town our faithful subscriber H. Gill, one of several in that city, writes of the installation in a theater at Durban of the first all-electric organ (from the Estey factory in the United States).

The "spicy breezes" that "blow soft o'er Ceylon's isle" will be utilized presently to supply wind for American instruments. The language spoken by the vox humana, and by the diapason and the string, soon will not be strange to any part of the universe.

PROPAGANDA

Will someone tell us what evil spirit seems to possess our English brethren lately? Last month we had occasion to comment on the absurd way in which a senseless reflection on America and its ways was reprinted to the extent of several pages in the Musical Times. On opening the latest issue of Musical Opinion, eager to find something worth reading on the most recent achievements in the organ world of Great Britain, we come upon a little paragraph in the organ notes which reveals not only a complete misconception of facts, but, what is worse, a very uncommendable spirit. It is evidently intended as comment on statements which have appeared in The Diapason concerning the need for promoting the cause of the organ among the public, with special reference to the movement for more organs in schools—a movement which happily is making definite progress. The writer in Musical Opinion says:

Those gentlemen who in America are engaged in the propaganda business are

urging upon the organ builders of the country the imperative need of engaging their services. "An organ in every school" is the first slogan suggested. It is claimed by the said propagandists that they have been successful in getting a band into every school and a saxophone into every home; and the organ building trade could be benefited similarly if only its members would "get together" and maintain a central fund to provide food and raiment for the propagandists.

What a complete lack of understanding of American ways! For the information of the writer, let it be said that there is not and never has been organized propaganda on behalf of organ building in this country, but that it would be better if there were. The musical instrument industry as a whole maintains a means of spreading knowledge of various instruments through the Music Industries Chamber of Commerce and its subsidiary, the National Bureau for the Advancement of Music. The latter has originated and promoted such movements as the music memory contests, school orchestras, etc., all of them most valuable helps to education. Ask any disinterested and broadminded educator and he will testify to the benefit from this work. To quote only one briefly, Dr. George H. Gartlan, director of public school music for New York City, writes: "The preparation of school children for their cultural existence is accomplished largely through the study of the fine arts. There is none more potent in this direction than music."

Call this propaganda if you like. The same is true of the organist who sends his program to The Diapason for publication, of the minister who puts his sermon subject in the newspapers and on the bulletin-board in front of the church, and of the church which sends its missionaries into foreign lands to spread the Gospel—a form of propaganda which the Head and Founder of the church originated. Incidentally, the organ builders contribute only a very small part of the support which makes this work in the schools possible.

Now, as to the slogan "An organ in every school." It was framed and adopted by the Hoyt Metal Company, at the suggestion of a man since deceased, Mr. Anderson, without thought of making a living thereby as a propagandist. Possibly this company, only a small part of whose trade is with organ builders, has in mind the idea that if every school would purchase an organ its business in pipe metal will increase. If so, what is the harm? It is even possible that the editor of The Diapason in writing these few lines realizes that if the sale of organs multiplies there will be more organists and more organ factories, and a consequent gain for his paper. If so, he glories in his shame. An organ in every school would be a boon to the educational system of the United States, and we feel sure that in England the leading educators would soon take notice of the benefits derived from this acquisition to the American school system. The editor of Musical Opinion could do nothing more useful to his clientele than to copy the slogan. The fruition of the plan would hardly overfeed many paid propagandists, but it might help "to provide food and raiment" for many English organists who are looking for openings in the United States and who might find them if there were more organs here.

The average newspaper critic has a trying time of it, for he is driven from pillar to post—from opera to orchestra concert, and even to the organ recital. But he learns to garner much material in a short time. Recently we have noted with interest how one critic improved the ten or fifteen minutes he spent listening to one of the established organ artists of the land by gaining sufficient inspiration not only to condemn that artist—whose reputation, by the way, is international—but to be able to write a third of a column in which he found opportunity to exalt four of his business associates. One of the four, a theater jazz artist, was hailed as an organist who never plays a wrong note and otherwise compared with the concert performer to the disparagement of the latter. But what's the odds? These comments will not hurt the man who gave the recital and may serve to advertise the jazz purveyor.

A WORD FOR THE RETIRING.

Washington, D. C., Feb. 6.—Editor of The Diapason: With "Responsibility" as the theme of one of the editorials of the current issue of The Diapason, people in general and organists in particular are reminded of their failures to assume a just and proper share of the responsibility incumbent upon them. The organist is referred to as often "a capable man, sufficient unto himself," or "one standing aside with affected superiority." There is no doubt justice in such a statement in many cases, but personal experience makes the present writer eager to champion the cause of those who may appear to fall under the class described above but in truth are far from deserving such indictment.

Organists of genuine superiority (not affected) have in many cases purposely withheld their names from the forefront of organizations and activities for the sake of the younger person who is only beginning to get a foothold. They have felt that such experiences are often valuable to the younger organist who is merely starting and should not be taken by one who is already established in his profession and to whom publicity of this kind means little. In many cases these same people have served actively in their younger days and have made it possible for their followers to gain a foothold by the very work they did at the start.

In every field of work there are usually two kinds of men: First, those who depend largely for their success upon publicity—publicity of any kind, anywhere, deserved or undeserved, paid for or gratis; second, those who work from within, those who climb to their success only upon the stepping-stones of their own achievements.

Of the second group, there are many splendid, conscientious members, supporting in a quiet way the work of their co-laborers and anxious to cooperate in any effort for the general good. Some of these people are quiet, modest (perhaps too much so) and, though well known as outstanding organists of the day, are rarely found in public print. They have sought to serve, rather than to elevate self, and surely in any field of work the only thing really worth while is service.

MARY MINGE WILKINS,
A. A. G. O.

CONCERTED ACTION NEEDED.

Philadelphia, Pa., Feb. 7, 1927.—Editor of The Diapason: I had just finished writing an article on church music, a paragraph of which was devoted to the matter of organists' salaries, when I read Mr. Ralph Kinder's very important and interesting letter in your January issue. There is no doubt that church music is suffering and will continue to suffer badly for the want of the more experienced musicians in this field, and this in turn is due to the generally small compensation which churches offer their organists and musical directors. Until this is remedied there is but little chance of church music coming into its own. Outside of the choral societies which give two or three concerts a year, the church choir is the most important constant producer of choral music and can have a great influence in any community, provided it is conducted by someone who thoroughly understands the art.

The difficulty, as I see it, lies in the fact that those in charge of such matters do not read the musical papers, and in general do not know what is going on in any given profession. The only way to start an agitation along the lines mentioned by Mr. Kinder would be to see that a copy of the report made by his committee is put into the hands of church authorities throughout the United States. The matter cannot be solved quickly, but it can be solved. However, I do not think it can be solved in a small way, and I think it would take concerted action throughout the United States to produce these results. I hope this will take place, not only that the organist may have a suitable income but that church music may not continue to decline.

Very truly yours,
N. LINDSAY NORDEN.

The Free Lance

By HAMILTON C. MACDOUGALL

H. C. M.—"Rah! Rah! I've—"
 Friend X.—"What's the matter? You sound like a college yell."
 M.—"Don't interrupt; I've found it."
 X.—"Found what?"
 M.—"Found a piece of ultra-modern stuff that I like."

X.—"Thank heavens! Goodness knows you've been a long time about it; you are continually and everlastingly lambasting the ultra-moderns, proving in seventeen ways that they are no—"

M.—"Hold on there! Do you like all the modern stuff?—Stravinsky's concerto and Honegger's locomotive, and —?"

X.—"Oh, dry up, old man; go on with your story."

M.—"Well, I've heard Prokofieff's 'Classic Symphony,' and it's a little dandy, full of melody, sprightly, Mozartean, and with just enough grit in the harmonies to give you your money's worth; pray for a chance to hear it, X."

X.—"I must say this enthusiasm for Prokofieff is rather sudden; it seems only a few months ago that you were damning his piano concerto. Are you a real Modernist now?"

M.—"You will have your little joke; but, joking aside, when works like Holst's 'Planets' and Prokofieff's 'Classic Symphony' are produced and found to be popular, the world is getting safer for democracy."

What do you think of a "post," as our English friends word it, where an o. and c. has 400 services in a year with choir? Is it not cruelty to animals? And how much "pep" can a man have left after a year's work of that description?

Now that the echoes of the M. T. N. A. meeting at Rochester have died away it may be permitted me to remark that the whole affair was something to be proud of—and this statement looks at the convention from all angles, musical, literary and national. Especially significant were the concerts; I did not go to them all, but those I did hear were exceedingly stimulating. The things by Hanson, Copland and Beach were music to be proud of, and Hanson's paper sounded a clear and loud call for Americans really to listen to their own composers. This call lends itself easily to the charge of *Chauvinism*, but, rightly interpreted, it is not patriotic cant.

If you look back to the late fifties or the early sixties you will note that in their larger works Dudley Buck and J. K. Paine were the first native-born Americans who were able to write music that sounded like the European article; much later came Chadwick, Arthur Foote, Horatio Parker. My phrase, "music that sounded like the European article," may strike the reader as undervaluing Buck and Paine, or as setting up a ridiculous standard by which to judge a school of American composers. I think, however, that a little reflection will convince you that it was an indispensable first step to get the trick of handling an orchestra, using the large forms so as to give an impression of mastery of material, and thus leading to a favorable judgment. In the same way if you look at the scores of younger Americans of promise writing all sorts of stuff today you will note that they have all the tricks at their fingers' ends, that they can do practically everything that Stravinsky can do—I mean, of course, in the line of externals. These young Americans may not all be Schumanns or Wagners, but you can't make me believe that there are not some geniuses among them.

"Oh, that he were here to write me down an ass!"

I am not Dogberry, though I suspect that some of the readers of this column may often write me down an ass. But at the risk of deserving that epithet I want to say that after hearing a good performance of Honegger's

"Judith" the other evening and finding it less burdensome than I expected I still tired of the composer's drooling. A friend sitting with me, who admires "King David" (Honegger) very much, was greatly disappointed with "Judith."

Speaking of "Le Roi David": I heard the second performance in New York by the Friends of Music—and an excellent performance it was. I noticed very carefully the amount and the direction of the applause. From where I sat I observed that the only clapping of any amount came from a small group of enthusiasts in the gallery, numbering, I should say, perhaps thirty. The remainder of the audience, after the first complimentary noise which we make when we are pleased, showed no interest. I fail, therefore, to find any evidence of the success of "Le Roi David" in this country, so far as my limited experience goes. I have noted references to this New York performance as highly successful. It is to laugh.

Inventor of Duplex Pipe.

Pittsburgh, Pa., Feb. 1, 1927.—Editor of The Diapason: Will ask the favor of a brief space in your columns to correct an error in the article of Mr. Frank Blashfield on page 40 of the January Diapason, entitled "Organ for Residence," etc. In the middle of the second column he refers to the use of what Robert Y. Barrows called the "polyphone" pipe as a discovery of Mr. Barrows. Barrows & Harmon's patents included a very ingenious method of placing a pneumatic valve inside the pipe, to control the louder tone of the pipe, which was undoubtedly their invention. While it is possible that Mr. Barrows may have discovered it without knowledge of my having previously used and patented it, obtaining two tones from one pipe was a direct infringement of my patent No. 713,084, which I called the "duplex" pipe. This was a basic claim covering any method of producing two or more powers of tone from one pipe.

My first application of this invention in 1896 was with two mouths, like a doppel floete, but with one mouth narrower than the other, on the pedal bourdon of the First M. E. Church, Phoenix, Ariz. The patent papers were made out and witnessed at that time, but were not filed at the patent office.

In 1901 I installed a set on a small Kimball organ in the Providence of God Catholic Church, Chicago, with two windways acting on one mouth. The patent papers were then revised so as to cover fully either form and the patent was allowed and issued on Nov. 11, 1902.

In 1903 I installed a set on a small organ in the factory of M. P. Möller; in 1905 on a Hook & Hastings organ in Christ Episcopal Church, Warren, Ohio, and in 1909 on another Hook & Hastings organ in the First Christian Church of New Castle, Pa.; also on a small organ in the Episcopal Church of the Redeemer, Pittsburgh.

Barrows & Harmon's patent was issued in 1913, after I had been using the same form for twelve years. This was well known, as I had sent blueprints offering the patent for sale to most of the leading organ builders. My patent expired in 1919 and anyone is free to use it now in any form they desire, as it was a basic claim covering any "sound-producing means," controlled by different registers, to distinguish it from the doppel floete.

In addition to duplicate mouths or windways, membranes or reeds can be used and were covered by my patent. I made a working model to demonstrate this when at the Kimball factory in 1901, with two windways in the mouth of the pipe and a reed producing a third tone from the same pipe. I did not find this practical, as the mouth interfered with the proper qualifying of the vibrations of the reed. The form with two windways is what I have used since 1901 and seems to be the only one that is entirely practical and where space is limited is very useful.

Respectfully yours,
 H. C. FLETCHER.

Edmund Fitch presides over the Wurlitzer organ in Ascher's new Sheridan Theater, Sheridan road and Irving Park boulevard, Chicago.

Seven Octave Design

For the conservative organist the manifold benefits of the seven-octave manual can easily be obtained in a three or four-manual organ by making the regular Choir organ into a Grand Organ.

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.

Many existing instruments can easily be altered and improved in this manner. Correspondents should send specification of existing organ when writing for estimate on this alteration.

Seven octaves! Double Harmonic Tubas! Schulze type wide-mouthed Diapasons! Derived Harmonics! Can you think of any other musical new development in the American Pipe Organ in twenty years? Important announcements impending.

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- 843 Awake, Glad SoulLester .12
- 858 Upon the First Day of the Week.....Calver .12

MEN'S VOICES

- 3075 Resurrection Hymn.....Hertz .10
- 3076 The Risen LordNevin .10

WOMEN'S VOICES

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MOLLER IS INSTALLING BIG PHILADELPHIA JOB FOR THE FINDLEY TEMPLE

Large Four-Manual to Be One of the Notable Organs of the City—Console in Gallery, Sixty Feet from Main Instrument.

The forces of the M. P. Möller factory are busy installing the large four-manual organ built at the Hagerstown factory for the Findley Temple, a large Methodist Church of Philadelphia. This instrument will contain an antiphonal organ and also a separate echo and will rank among the largest in Philadelphia.

The arrangement of this organ is unique. The main instrument is placed at an elevation above the pulpit in the front of the church. The keyboard in the gallery is directly opposite the organ, about sixty feet away, while the antiphonal and echo divisions occupy chambers at opposite corners in the rear of the church.

The specifications are as follows:

GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason (from No. 1), 8 ft., 61 notes.
4. Third Open Diapason, 8 ft., 73 pipes.
5. Doppel Flöte, 8 ft., 73 pipes.
6. Claribel Flute (large scale), 8 ft., 73 pipes.
7. Virole d'Gamba, 8 ft., 73 pipes.
8. Gemshorn, 8 ft., 73 pipes.
9. Flute Harmonic, 4 ft., 73 pipes.
10. Octave (from No. 4), 4 ft., 61 notes.
11. Piccolo (from No. 9), 2 ft., 61 notes.
12. Mixture, 3 rks., 183 pipes.
13. Trombone, 8 ft., 61 pipes.

SWELL ORGAN.

14. Bourdon, 16 ft., 73 pipes.
15. Open Diapason, 8 ft., 73 pipes.
16. Geigen Principal, 8 ft., 73 pipes.
17. Stopped Diapason, 8 ft., 73 pipes.
18. Dolce, 8 ft., 73 pipes.
19. Salicional, 8 ft., 73 pipes.
20. Salicional Celeste, 8 ft., 61 pipes.
21. Virole d'Orchestre, 8 ft., 73 pipes.
22. Virole Celeste, 8 ft., 61 pipes.
23. Salicional (from No. 19), 4 ft., 61 notes.
24. Flauto Traverso, 4 ft., 73 pipes.
25. Flute Twelfth (from No. 24), 2 2/3 ft., 61 notes.
26. Flautina (from No. 24), 2 ft., 61 notes.
27. Dolce Cornet, 4 rks., 244 pipes.
28. Contra Oboe, 16 ft., 85 pipes.
29. Oboe (from No. 28), 8 ft., 73 notes.
30. Cornopean, 8 ft., 73 pipes.
31. Vox Humana, 8 ft., 61 pipes.
32. Cornopean (from No. 30), 4 ft., 61 notes.

Tremulant.

CHOIR ORGAN.

33. Contra Virole, 16 ft., 97 pipes.
34. English Open Diapason, 8 ft., 73 pipes.
35. Concert Flute, 8 ft., 73 pipes.
36. Dulciana, 8 ft., 73 pipes.
37. Unda Maris, 8 ft., 61 pipes.
38. Viola (from No. 33), 8 ft., 73 notes.
39. Rohr Flöte, 4 ft., 73 pipes.
40. Violetta (from No. 33), 4 ft., 73 notes.
41. Nazard (from No. 33), 2 2/3 ft., 61 notes.
42. Octave Violina (from No. 33), 2 ft., 61 notes.
43. French Horn, 8 ft., 61 pipes.
44. Clarinet, 8 ft., 61 pipes.
45. Harp, 49 bars.

Tremulant.

SOLO ORGAN.

46. Stentorphone, 8 ft., 61 pipes.
 47. Gross Flöte, 8 ft., 61 pipes.
 48. Gross Gamba, 8 ft., 61 pipes.
 49. Gross Gamba Celeste, 8 ft., 49 pipes.
 50. Suabe Flute, Claribel, 4 ft., 61 pipes.
 51. Tuba, 16 ft., 85 pipes.
 52. Tuba Mirabilis (from No. 54), 8 ft., 61 notes.
 53. Clarion (from No. 51), 4 ft., 61 notes.
- Tremulant.

AETHERIAL ORGAN.

(Played from Great Manual.)

54. Muted Viols (2 rks.), 8 ft., 134 pipes.
55. Salicional, 8 ft., 73 pipes.
56. Salicional Celeste, 8 ft., 61 pipes.
57. Violin, 8 ft., 73 pipes.
58. Violina (from No. 55), 4 ft., 61 notes.
59. Rohr Flöte, 4 ft., 73 pipes.
60. Piccolo (from No. 59), 2 ft., 61 notes.
61. Vox Humana, 8 ft., 61 pipes.

ANTIPHONAL ORGAN.

(Played from Solo Manual.)

62. Violin Diapason, 8 ft., 61 pipes.
 63. Fern Flöte, 8 ft., 73 pipes.
 64. Flute Celeste, 8 ft., 61 pipes.
 65. Dulciana, 8 ft., 73 pipes.
 66. Wald Flöte (from No. 63), 4 ft., 61 notes.
 67. Dulcet (from No. 65), 4 ft., 61 notes.
 68. Orchestral Oboe, 8 ft., 73 pipes.
 69. French Trumpet, 8 ft., 73 pipes.
 70. Chimes, 20 bells.
- Tremulant.

PEDAL ORGAN.

71. Resultant, 32 ft., 32 notes.
72. First Open Diapason (Extra large

- scale), 16 ft., 44 pipes.
73. Second Open Diapason, 16 ft., 32 notes.
74. Third Open Diapason (from No. 1), 16 ft., 32 notes.
75. Bourdon, 16 ft., 44 pipes.
76. Lieblich Gedeckt (from No. 14), 16 ft., 32 notes.
77. Contra Fagotto (from No. 28), 16 ft., 32 notes.
78. Viol (from No. 33), 16 ft., 32 notes.
79. Tuba (from No. 51), 16 ft., 32 notes.
80. Octave (from No. 72), 8 ft., 32 notes.
81. Major Flute (from No. 75), 8 ft., 32 notes.
82. Dolce Flute (from No. 17), 8 ft., 32 notes.
83. Violoncello (from No. 48), 8 ft., 32 notes.
84. Trombone (from No. 13), 8 ft., 32 notes.
85. Tuba (from No. 51), 8 ft., 32 notes.
86. Clarion (from No. 51), 4 ft., 32 notes.

The console will be of the stopkey type. The solo will be on ten-inch wind and the antiphonal and choir divisions on seven-inch pressure, the remainder of the instrument being on five inches.

DEDICATION IN MILWAUKEE

Sheldon Foote and Stanley Martin Heard on Austin at St. Mark's.

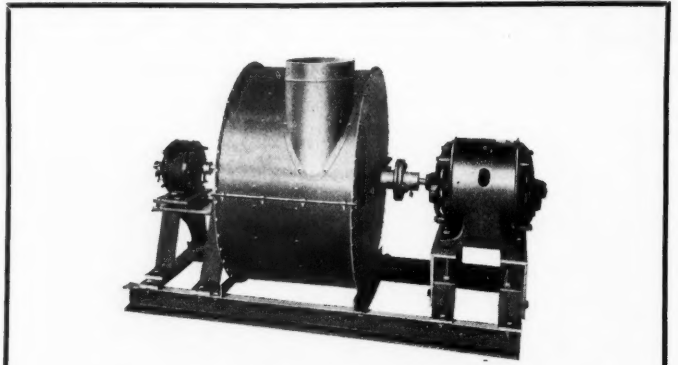
The three-manual Austin organ at St. Mark's Episcopal Church, Milwaukee, was formally dedicated Sunday, Jan. 23, with a splendid service sung by the festival choir of sixty voices. In the evening another crowded church witnessed the Epiphany pageant "The Feast of Lights."

On Monday evening, Jan. 24, the dedicatory recital was played by Sheldon B. Foote, the organist of the church. Mr. Foote played entirely from memory. He achieved a high point in the brilliant performance of the Kinder Toccata. On Thursday evening, Jan. 27, the choir was given a dinner in the parish-house, followed by a recital by Stanley Martin of Northwestern University, whose program follows: Suite in F, Corelli; "Invocation," Maily; Bourree, Bach; Fifth Concerto, Handel; Largo-Minuet, from Sonata in the Style of Handel, Wolstenholme; Reverie, Bonnet; "Variations de Concert," Bonnet; Pastorale (MSS.), Mellander; "The Bells of St. Anne de Beaupre," Russell; "Fantasie Symphonique," Cole.

Mr. Foote's program was as follows: Sonata in A minor, Borowski; Gavotte—Pastorale, Durand; Toccata and Fugue in D minor, Bach; "Swing Low, Sweet Chariot," Diton; Funeral March and Seraphic Chant, Guilman; "Invocation" (MSS.), Elwyn Owen; "Gesu Bambino," Yon; Toccata in D, Kinder.

Death of Carrie T. Kingman.

Miss Carrie T. Kingman, organist of the Fourth Presbyterian Church of Chicago for thirty-seven years, and for a number of years organist emer-



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itus, died at her apartments in the Plaza Hotel, Jan. 25, and the funeral service was held Jan. 27 at the Fourth Church. A large congregation, including a number of organists, was present to pay tribute to one of the prominent figures in the church music of the last generation in Chicago. One of those in the congregation was Clarence Eddy, who was Miss Kingman's teacher. Shortly before the new Fourth Church on North Michigan avenue was built and the large Skinner organ installed, Miss Kingman retired, and was succeeded by J. Lawrence Erb, who in turn was succeeded by the present incumbent, Eric De Lamarter. Miss Kingman, in recognition of her long service, was appointed organist emeritus, and for many years played at prayer meetings and other services.

Courboin's Chicago Recital.

Charles M. Courboin, who always endears himself to his audience, at least when he plays in Chicago, visited the city as the first recitalist in the N. A. O.-A. G. O. series at Kimball Hall on the evening of Feb. 14. None the worse for his recent violent argument with a Scranton street-car, Mr. Courboin has the same deft hand on the keys and the stops and the same fine sense of tone possibilities

which maintain for him his place as the great organ colorist among virtuoso players of America. How well his program was received is attested by the number of encores he was prevailed upon to play at the close. The Schumann Sketch, the Widor Toccata and the Debussy "Afternoon of a Faun," in which Mr. Courboin excels as an interpretative artist, as noted after his last previous Chicago appearance, were among the additional numbers vouchsafed. Mr. Courboin called upon the audience to ask for the selections it wanted, a practice of his which a player with a less reliable memory would hardly dare to follow. The audience consisted largely of organists and those who flock to the infrequent organ recitals heard downtown. Mr. Courboin's Bach number evoked a recall, in response to which he played the Great G Minor. His Bach playing is not of the orthodox type—being modern rather than traditional. He made it interesting, however, even to those who disagree with him as to the appropriateness of "adapting" the works of Bach to modern organ possibilities. The color work of Mr. Courboin stood out in his opening number, the "Meistersinger" Overture, and even more in a rollicking rendition of Percy Grainger's "Shepherd's Hey."

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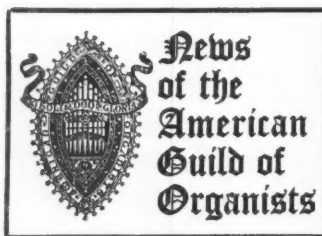
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News of the American Guild of Organists

[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Western Pennsylvania.

The recital given in Carnegie Music Hall Jan. 25 by Lynnwood Farnam was an event always to be remembered in the history of this chapter, it being the first time the chapter has arranged a recital by an organist from outside the city. Mr. Farnam played with his far-famed artistry and maintained perfect command of the great Skinner organ. His program was given last month.

It would be difficult to say which numbers impressed the hearers most. The Dorian Prelude on "Dies Irae," by Bruce Simonds, was a feast of modal atmosphere. The clarity of the Bach and Handel, Schumann and Widor numbers, the delicate shadings in the Karg-Elert "Legend of the Mountain" and the brilliance of the Vierne "Divertissement" excelled each in its own way.

In response to the persistent applause, Mr. Farnam played the Prelude and Fugue in G major of Bach, and a movement from one of the Clementi Pianoforte Sonatinas.

A pleasingly large attendance of organists and lovers of organ music encouraged the committee and officers in charge. Several small affairs in addition to the dinner given by the chapter the night before the recital afforded many an opportunity to meet Mr. Farnam.

The February business meeting followed an enjoyable dinner at the Ruskin on Feb. 15. After adjournment we attended the third lecture-recital by William H. Oetting on the new three-manual Möller organ in the Pittsburgh Musical Institute. After a few illuminating remarks on the history of transcriptions for various instruments and the difficulties encountered in making effective transcriptions from orchestra to organ, Mr. Oetting played this elaborate program: Overture, "Euryanthe," Weber-Lemare; Andante Cantabile from First Symphony, Beethoven-Cruikshank; "Le Rouet d'Omphale," Saint-Saens-Silver; Prayer from "The Jewels of the Madonna," Wolf-Ferrari-Middelschulte; Allegro con grazia from Sixth Symphony, Tchaikowsky-Shinn; "Love Death" from "Tristan and Isolde," Wagner-Gibson; "Forest Murmurs" from "Siegfried," Wagner-Rogers; Prelude to "Parsifal," Wagner-Lemare; "Les Preludes," Liszt-Kraft.

There were many exquisitely beautiful moments, particularly in the Saint-Saens, Wolf-Ferrari and Wagner numbers, which displayed the soft registers of the organ in a most satisfying manner. Mr. Oetting was in fine form and threw a distinctly favorable light on a much-discussed subject among organists. It was wished that more people had availed themselves of this lecture-recital, but one of a long and varied list of educational evenings maintained by the Pittsburgh Musical Institute.

Western New York.

One of the most interesting and artistic church recitals ever heard in Rochester was given in Asbury M. E. Church Feb. 14, before a large and appreciative audience. The recital, which was the first public musical event to take place this season under the auspices of the Western New York chapter, began with an organ reverie played by George Babcock, organist of the church, during which the invocation offered was by the Rev. Daniel D. Brox. A familiar hymn played on the chimes made a solemn response. Harold Osbourne Smith of the Eastman Theater staff of organists

followed with a charming interpretation of Mendelssohn's Overture to "Midsummer Night's Dream," after which there was an ensemble number, Sonata in G minor, by Handel, for two violins and organ. This interesting work in four movements was played by Miss Florence Huston and Harry Friedman, violinists, with Mr. Babcock at his organ.

Mrs. Frances Babcock, of the Rochester Opera Company, sang the solo part of Mendelssohn's motet, "Hear My Prayer," with deep feeling. She was supported by a quartet composed of Miss Edna Barnes, soprano, and Harold Singleton, tenor, members of the opera company; Miss Phoebe Swanker, contralto, and Donald Cole, bass. As the offertory Miss Barnes sang the "Prayer" from Weber's "Freischütz."

Two organ solos, which brought out the full glory of the organ—"Liebestod" from "Tristan and Isolde," and the Chromatic Fantasia by Thiele, were played by Mrs. Lorothen Palmer Roscoe, the new organist at Grace M. E. Church. Mrs. Roscoe's numbers concluded the program.

In the absence of the Rev. Dr. Ralph S. Cushman, who was called away by the death of his father, the Rev. W. H. English of the West End M. E. Church read a paper on "Music in Worship" in which he stressed the spiritual uplift of song in its relation to religion and church worship.

The first meeting of the new year of the Western New York chapter was held Wednesday evening, Jan. 19, at Christ Episcopal Church. Although it was below zero Dr. Day entertained us so cordially that the ten members present forgot about the weather.

After a brief business meeting, at which plans for the public organ recital at Asbury M. E. Church were discussed, we went into the church, where Irving MacArthur, our blind organist, and Miss Emily Cassebeer played selections on the splendid Möller organ.

MRS. W. I. MILLER,
Secretary.

New England Chapter.

An organ recital that had been planned with great care and thoroughly advertised so that there should be present an audience nearly large enough to fill the great Temple Mishkan Tefila on Seaver street, Roxbury, was almost completely frustrated by severely cold weather, a matter that had not been taken into account. Wednesday evening, Jan. 26, saw the coldest weather of the winter, and not more than a hundred persons ventured to attend Franklin Glynn's remarkably fine recital. Those present spoke most enthusiastically about the splendid performance of a program that was pronouncedly different from those usually played at chapter affairs. Not only could much be written about the fine way in which the program was presented, but it is in place to say that Mr. Glynn is a master of the art of improvisation. Special mention should be made of the Sibelius Andantino and the Franck Pastorale. The Wolstenholme Rondino, as interpreted, commends itself admirably to theater repertoire. The Bach Toccata was played at a high speed, but with a clarity that was amazing. The program as a whole was as follows: Fugue, No. 6, "B-A-C-H," Schumann; Andantino (from Piano Sonata), Sibelius; Toccata, F major, Bach; Pastorale, E major, Franck; "Sonata di Camera," F major, B. Johnson; Arabesque, Vierne; "Eastern Shepherds' Song" (MS.), Glynn; Scherzo, Grace; Mountain Sketches, No. 1 ("Jagged Peaks in the Starlight"), Clokey; Rondino, D flat major, Wolstenholme; "Marche Heroique," Watling.

The 121st recital under the auspices of the chapter was given Monday evening, Jan. 31, at Second Church, Boston, by Homer Humphrey, instructor in organ at the New England Conservatory of Music and organist and choirmaster at Second Church. This edifice is a choice specimen of a Cram church built on colonial lines. The organ is in three different parts of the building and is peculiarly well adapted to the quieter style of music. The at-

tendance at this time was good indeed and many students of music were noted. The program followed a conception of the scholarly, although there were selections of a somewhat popular appeal. Mr. Humphrey's playing was definitely good. The music as listed was as follows: Chorale Improvisation, "Aus tiefer Noth schrei Ich zu Dir," Karg-Elert; Suite for Organ, Op. 95, Bingham; Chorale Prelude, "Von Gott will Ich nicht lassen," Buxtehude; "Miserere mei, Domine," Bach-Widor; "Chant de Mai," Jongen; "The Bateau on the River" (MS.), Humphrey; "Angelus du Soir," Bonnet; Toccata, "Tu es Petra," Mulet.

Monday, Feb. 14, was a stormy day. While many of the chapter preferred the trip by rail, a few of dauntless courage, and particularly to this class belongs one woman, journeyed by bus from Boston to Worcester. The trip was one of wonderful beauty and interest as the highway passes through some of the historic places in Massachusetts and their charm was intensified by the falling snow. At Sudbury some of the party noted the ancient "Red Horse Tavern" (Wayside Inn), now owned by Henry Ford, and observed his new mill and logging operations.

The chapel at Holy Cross College is of splendid architectural lines. The organ is by Casavant. There is no echo. The recitalist was M. Louis Vierne, titular organist of Notre Dame, Paris. An audience of 800 or 900 persons assembled to hear his impressive playing. Some of the chief characteristics of his performance were supreme mastery of technique, a matchless clarity of part progression and a metronomic exactitude of beat throughout. These matters would naturally distinguish a cold player, and yet in this case Vierne is far from being cold, although not necessarily one of the most expressive. The works that produced the greatest joy were Bach's Toccata and Fugue in D minor and Franck's Chorale in A minor.

The invited guests adjourned to another college building for a reception to the visitor. Those who were able to speak French had a pleasanter time than those unable to do so. In due season, however, the more select party, or the elect, adjourned to the dining hall to sit at table with the president, the dean and the faculty of the college. The dinner that was provided had many courses and in itself was of symphonic sumptuousness. At its close a few words were spoken by M. Vierne and repeated in English by an interpreter.

Pennsylvania Chapter.

The February meeting of the executive committee convened on Feb. 7 in the studio of the secretary, James C. Warhurst. In addition to routine business, the service committee reported that four additional services had been arranged tentatively. The first will be in St. Mark's Episcopal Church under the direction of Lewis A. Wadlow April 26.

The sixty-ninth service of the Pennsylvania chapter was held in the Church of St. Jude and the Nativity,

Philadelphia, on Jan. 12. Francis Murphy, Jr., organist and director, played the service. His chorus choir sang Stanford's Magnificat in B flat, James' "We Pray Thee, Gracious Lord," and "Blessed be Thou, Lord God of Israel," by H. A. Matthews. Robert A. Gerson, F. A. G. O., played the Allegro from the First Sonata, Mendelssohn, as an opening number. Bernard R. Mausert, organist of the First Methodist Church, Germantown, concluded the program with Andante Allegro by Bubeck.

Illinois Chapter.

One of the interesting services of the season was that at the Glencoe Union Church on the afternoon of Sunday, Feb. 13. There was a large attendance of people of the town, for this was the first Guild event ever held in this suburb, and the three-manual Wangerin organ installed in the growing and active church several years ago, with the work done by Mrs. Dwight C. Orcutt and her quartet, have kept interest in the music of the church alive.

The program was one of American compositions and several recent works were presented. Miss Cordelia Schellinger of the Sixteenth Church of Christ played Reiff's Festival Prelude, the beautiful "Song of Sorrow" of Gordon B. Nevin and Gillette's Scherzando. S. E. Gruenstein of the First Presbyterian Church of Lake Forest played Roland Diggle's new "Choral Symphonique," based on four favorite hymns, and the Romance from Everett E. Truette's Nuptial Suite. Miss Mary Porter Pratt, the third visiting organist on the program, who presides at Epworth Methodist Church, had as her offerings Walter Zimmerman's "Song of Triumph," George Ceiga's new "Clouds" and Noble's "Elizabethan Idyl." The quartet numbers included Neidlinger's "The Silent Sea," Rogers' "Seek Him that Maketh the Seven Stars," Roy Murphy's "America, the Promised Land" and Mrs. Orcutt's own "Washington and Lincoln," in which this talented musician enters the realm of composers. Mrs. Orcutt also played the prelude, offertory and postlude, using Cadman's "Legend," Dett's "Mammy" and Cole's "A Song of Gratitude."

A delightful supplementary feature was a tea at the home of Dr. and Mrs. Orcutt on Green Bay road after the service for the visiting Guild members and the choir.

Eastern Oklahoma.

Eastern Oklahoma chapter gave a recital on the municipal organ at Convention Hall, Tulsa, Sunday afternoon, Jan. 30. The Tulsa high school band assisted. Walter Schoggen led a community sing and Mrs. A. W. Hine was accompanist. Three organists contributed numbers as follows: Sonata No. 2 (first movement), Lily Wadhams Moline; "Midnight," Torjussen, and "Oasis" (Dedicated to Mr. Weaver), Oliver H. Kleinschmidt (John Knowles Weaver, A. A. G. O.); Sea Sketches, R. S. Stoughton (Mrs. Ernest Edward Clulow); Toccata in E major, Bartlett (Esther Handley).

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NEW YORK, FEB. 21

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The Madness of Philip—and Others

By ALBERT COTSWORTH

Grievances accumulate. Then they bulk large enough to admit of a rap toward the place where some good might follow. Just so the rap does not degenerate into prejudice, misstatement or half truth. Rushing into print is one form of weakness. Also one form of enlightenment and still another of protest, and yet again of elimination. One way of finding out if there is a case before the board is to state the facts. We know these to be stubborn things and that they are not facts if they will not bear cold, daylight inspection.

In recent numbers of The Diapason have been many enjoyable, satisfying narratives of organists or choir directors celebrating long periods of service in a single church—fifteen to fifty years of friendly, cordial, successful contact. These records are the very cream of delightful reading. Every item which tells of honor and praise and appreciation, in speech or gift, touches the inner harmonies of a church musician's soul. He knows that some such recognition is what he has most craved for himself as the fruitage of his study, his work, his faith, his patience and his imagination. That in some way he may be allowed to serve his time and place is his keen ambition. Not compliment, not flattery, not hard money, even, but to find he has made good. To realize it is a passion. There are so few exceptions to this rule that the fact is convertible into a truism. It resultantly proves that the men winning the honors possessed merit, purpose and ability and used indefatigable industry. Somewhere in every makeup were weak spots discernible to the naked eye. Be sure of that. But none of the lot could have held jobs if merits had not outweighed shortages.

Wonderful years such are. Years of closely-knit friendships, of problems met singly or unitedly, of fun and happy comradeship, of ambitions with fruit, of errors discovered, of changing viewpoint, of spiritual advancement, of retreating doubts and false measures. Years when men grow together because of kindness and tenderness in moments when those terrors of life suddenly take form and rob, or molest, or hurt or distract, or dishearten—when human beings need one another's understanding in silent or manifest form. As so often said, people go to church for a variety of reasons and sometimes for no reason at all. But sooner or later comes the hour when music only can express the emotion and carry to the heart the spiritual impact which becomes strength. In every one of the anniversary festivals chronicled in The Diapason it is a safe assertion that many handclaps were accompanied by words which acknowledged helpfulness in time of pain or joy or anxiety or gratitude. The organ and its loft figure in the family events of a parish and the wedding, or christening, or funeral make of its portion something so personal as to be sacredly treasured. Any organist of years will confirm this heartily. It is his "amplest recompense for work done squarely and unwasted days."

These records show and prove, then, that churches are not altogether unmindful of the way a musician does his work, what he brings to the task and what he leaves behind for residue. And they also raise the question as to a man's true aims and endeavors if he does not dig in and stand awhile in a fair location. Any symposium would demonstrate that in large manner it is the man who has made his place rather than the place making the man and that the church has been slow about approval until he developed evidences of his importance.

It is, in a way, pitiful and exasperating in the same breath that there should be a reverse side of this glowing shield, decidedly battered and de-

faceted. But so long as books are written, published and read as to "why we behave like human beings" the situation is likely to remain annoyingly present.

Having, therefore, nicely fitted the boot on one good leg of the dilemma, it is fair to face about and ask why there are so many changes and shifts, why church musicians are frequently "accepting a position" here, there or elsewhere instead of "holding on to my job" a long time as per the records spoken of above and securing what might be called the prizes of that field of life's opportunities. Easily the answer is that the reasons are "fifty-fifty," illustrated with ugly examples pro and con.

Singling one experience from those available, here is something happening lately:

A well-located city church had an organist who built up a quartet into excellent ensemble. The auditorium was small and direct, the contact close, the acoustics so good that ample lead for congregational singing was maintained. This church was referred to as carrying a shady trail, it seems, as to any long tenure of musicians. Periodically "a choir row" had disrupted anything like constructive or permanent music standards. Two or three years at most was as long as musicians stayed or were retained. This organist broke the spell by holding on to himself and the job for seven years. Sporadic but honest efforts at interesting "our young people" in a chorus choir were wrecks along that pathway. There simply was not the material on hand or in sight. When nagged to seek for singers outside the fold he stoutly maintained that it was not his job. He would do his level best with what was given him to deal with and use any legitimate levers to make the endeavor seem attractive to others looking on. But to go about deliberately was not what he contracted for. When the shake-up finally occurred the partisans of the "our young people" project had their innings, installing a capable, industrious pair as organist and director who set about admirably to utilize, secure and develop what came into their hands. No one can imply that they did not try hard. And they did a fairly good job as the job of making bricks without straw goes—which is a blood-sweating proposition. Things swept along with the customary new-broom zeal for nearly two years.

Right here is the place to talk a bit about the "Our young people" scheme. Anyone who undertakes to prove that four schooled voices, under the best of coaching and with an organist to match, is the highest form of church music has an uphill road to travel and more than one guess coming. It has been made plain over and over again that worshipful music really dwells exaltedly in the sound of many voices united in praise and thanksgiving. The power is in union of desire with expression. This is not saying that a quartet and good soloists may not approximate in results. They can and do in a hundred cases, but may generally be outclassed when put in contrast. Superlative examples are in the Bach "Passion" or Handel's "Messiah." Did anyone ever hear a soloist qualify beside the choral thunder? There has always been shortage—always must be—when the volumes of sound sweep in overwhelming abandon. The solo voice is all right so far as it goes at such times, but that is not over-far. So may a quartet supply and help and inspire and bless and reach a certain valuable height. In so many cases as to be countless this form is the solution of satisfying church music. But it is not the final word. The ideal situation is where it works wholeheartedly with a choral organization, each anxious to do its part to enable the music to get over its message, which is fully as important, as devotional, as vital as any spoken word, inspired or uninspired. Where there is material in the church for the choir director to work with he is disloyal to the highest interests of his profession and trust if he fails to utilize so powerful an adjunct to any service.

Because in certain localities this has been done successfully the thought gets about that it can be done any-

where. But many of us have seen that "a volunteer choir" is not made by putting vestments on a group of people and learning to march. The vestments are apt to come first—they should come last, for they are like any insignia. They are worn because of selection, fitness, preliminary trying out, preparation, a setting apart. And that means drill, consecration. Without going into it deeply, the fact that large and successful chorus choirs can be and are maintained indicates, as a rule, that these have been built around some personality. If this sounds debatable some of us have material for the affirmative side. It can be shown and proved many times that such things are built, not organized; also that there are more failures than successful volunteer chorus choirs. Debatable, too, willingly.

Most lay advocates of this way of "interesting our young people" do not know the ropes or else have forgotten that times have changed since they sang in the village choir. If any fond soul thinks the smiling announcement of the formation of a volunteer choir will bring "our young people" flocking on the jump to a rehearsal and two services weekly there is disillusion ahead. Reasonably, the desirable ones will hesitate because they are apt to be already lined up in larger choral societies or in Endeavor and Young People's doings, or Sunday-school activities, to say nothing of the social affairs of the church, where maidens wait on the tables and young men serve as ushers. The roll-call is more than likely to bring forward the musically lame, halt and blind. Don't we all know them—embracing the elderly soprano whose remnants either sharp or flat, the alto who puts her hand to her throat and mentions "My Voice," the bass who says frankly he has a good voice but can't read and the tenor—oh, the one tenor—who is either so good or so bad that he doesn't want anyone but himself in that section. If there is one more despairing point than another in a director's lot it is the presence of the "good, old reliables" who feel it a duty to sing. If he says his Litany at all he has this group in mind when he says: "Good Lord, deliver us." And they are as much in volunteer choirs today as ever and just as hard to eliminate. Another bunch consists of those who "Don't sing regularly, but are always glad to help out," elastically irresponsible, but ready to be in the front row at Easter after one rehearsal.

Various forms of inducements to persuade membership are the "social" functions wherein ice cream plays a mighty part in lubricating mitigation of little frictions. Years ago the Episcopalians devised the "choir camp" as compensation and others have followed the lead. These "vacations" are ideal for the children. Many adults are "bored to extinction" (the expression is not invented or fanciful) or else decline to go at all. The director is generally "off for a rest" afterward. A favorite form of securing a choral body is to seek a vocal teacher and engage him with the subtle understanding that he will guide the footsteps of his pupils into the choir loft.

From a business point of view the whole idea seems built on a plan to get people to sing for a church for nothing. In pre-historic days the authorities demanded such service, asserting that the talents were God-given and rightfully belonged to the house of worship and hour of praise. Those who request service today seem to labor under the impression that it is a great privilege to be allowed to go through the self-sacrifice involved and that there is enjoyment in giving up a lot of other things to sing in a choir for nothing. The layman goes to church or not as is convenient. A choir singer who does that is useless. There are seldom enough disengaged persons in any congregation to form a balanced chorus choir. Any willing one is worked to the limit. Someone has to forage outside the body to propagate the illusion that it is lovely to do this sort of something for nothing—that it is rare good sport to help build up a congregation by telling the sisters and cousins and aunts

that you are singing in the choir and they must come and hear you, and other specious reasoning that would not be tried out for a minute in ordinary business. If the choir is a valuable factor in "drawing" powers it should be on a business basis as fully as the paid secretary or "minister of religious education," who is, after all is said, the successor to the old-time hard-worked "superintendent of the Sunday-school." A small sum paid to twenty student singers easily outclasses in results a large per cent of the illy-balanced organizations who wrestle with the situation and too often produce sloppy work.

Reverting to the example under discussion (which isn't "horrible," but quite "churchly") it was learned recently that another upheaval had displaced the labors and the hard workers. A third organist was installed and a "soloist" is on the job. A good one, too—one expected to train "our young people" also. Inquiry developed the remarkable comment that the former leader was discharged because the "congregation" couldn't stand it to see her beat time for the singers! A knowing aside added: "You know the rest. She and the preacher didn't get along well together." Two trivial but easily adjusted differences, if there was any real desire to continue the combination. The latter difficulty is, of course, of old standing and trite of occurrence or correction—and quite another story. It will remain the chief stumbling-block in the progress of church music upward so long as most ministers belong to the fraternities of darkness called "Ignorance" and "Indifference." One interferences and makes trouble for himself and all concerned. The other says, cynically, "music is the war department of the church," cries quits and, like most culture, runs away from an unpleasant proposition, calling back: "Let George do it." As a generalization, that's where we are today and accounts for some things in and out of the choir loft which are reprehensible. The indubitable fact remains, however, that the minister is the leader, or the court of final resort. His influence is the far-reaching one which makes or mars a church service and worship. The topic is as unbreakable as it is inexhaustible.

But to have a choir director "fired" (or discharged, if slang is inadmissible) because of carrying out what he or she is engaged to do seems the limit. Hired to train boys, girls, old men, maids and women into that vague, elusive substance called a "chorus choir," the director is scored because they are directed. Even a veteran who has weathered the storms of other years finds himself startled. Looking ahead the vision is a bit turgid. Shallow excuses have come his way before, but this one stands without precedent. Even the parallel one of the woman who "couldn't bear the contralto, she opens her mouth so funny" takes a rear seat. The devout person who "simply couldn't enjoy the communion service because the folds in the tablecloth were not straight" doesn't line up. The man who complained that the singers were inattentive during the "long prayer" can be answered: "What were you doing during the devotions that you can tell so glibly what others were not doing?" As for the remarks of those who "like" or "dislike" a person and thereby put the unfortunate into musical discard, they pass easily into what Grover Cleveland called "innocuous desuetude."

The situation is deplorable that these silly actions must mar so much that is noble. This one incident alone is chosen. But two others as weak, inconsistent, ungenerous, selfish and unnecessary are at hand and as ugly a commentary on the motives of churches, church people and ministers as the foregoing. We grow furious at the exaggerations and distortions we see in the "movies." We resent the sanctimonious, pious, hypocritical frauds they show and the skinny old maids and fat, bald men caricatures of those who make up congregations. We know they are not fair representations and say we don't know such people—and then run into something fully as disloyal to brave standards of church morality. For immorality isn't all in

breaking one particular commandment. The one which asks for a square deal all around gets its share of breakage.

In Josephine Dodge Daskam's neat story of "The Madness of Philip," the youngster has made life miserable all morning for the kindergarten teacher. He has pulled the pigtailed of the little girls and made them cry, wrecked the gold fish bowl and its "monitor," tripped up several smaller boys in the games and dances and insisted on giving "My Heart Is God's Little Garden" a comic twist of voice to the undoing of its prayerful vocal content. In fact, he has been the little demon a small boy knows best how to be when possessed of a devil. When near the verge of tears, the kindergartner spies Philip's mother at the school-room door. But Philip does not see her until mother discerns what is up and interrupts proceedings. She is large and capacious. She says: "An will yez be lavin me take Philip down stairs a while, Miss Levinsky?" Action approved. When she returns, a chastened Philip gladly lifts up a litting voice in exultant ecstasy to announce that his "heart is God's little garden."

When some of these choir episodes occur, the wish is impulsive, even spontaneous, that there existed some kind of a Mother Church who could take her fractious child church in her capacious lap occasionally and give it a good spanking!

It is right to be spanky (and spanky?) at times. Even the doctors, the most invincible of professions, criticize themselves sharply. They are not to treat disease as disease alone, but a patient as an individual. Without doubt, each choir flare-up has its dubious angles. An onlooker invites trouble by taking sides. It is a small matter what precipitated the event. The difficulty is in the body organic. The point at issue is not whether directors should or should not "beat time." Ragged as their singing frequently is, the Episcopalians permit no such intrusion. What is emphasized is that church musicians are a loyal body toward their job and can do construc-

tive work and serve faithfully throughout a long period of years, as noted at the beginning of this article. And that equally honest endeavor is again and again thwarted by trivial criticism and the squarely questionable effort to replace competent paid help with volunteers. Stripped of verbiage the "our young people" plan is an effort to get choir singers for nothing. That day has gone forever in all other classes of labor, and should be in the living, reconstructed church of today.

GOOD PROGRAMS BY PETERS

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4127 Praise the Lord from Heaven .15
4483 We Praise Thee..... .12 |
| Ippolitoff-Ivanoff, M. M.
4113 Glory Be to God On High
Ivanoff, P.
4125 Praise the Name of the Lord .15 | Schedvoff, C.
4119 It is a Good Thing to Give Thanks..... .20
Smolensky, S. V.
4126 Easter Verses..... .20 |
| Kastalsky, A. D.
4445 O Praise the Name of the Lord .15
4310 We Praise Thee..... .15 | Tchellecheff, A.
4282 Cherubim Song..... .20
Tchesnokoff, P.
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By WESLEY RAY BURROUGHS

Sea and Water Music.

It is now nearly eight years since we first published an article on this subject, and in the interim many useful works have been written and printed, most of them particularly for the silent drama, so that this resume of the newest pieces will prove helpful. Romances and stories of the sea are being produced for the screen and new material—barcarolles, storm fantasies and other descriptive pieces—are constantly being sought by the up-to-date theater organist.

Among the choicest works are: "By an Old Mill Stream," by N. Leigh; "By the River," Frommell; "Two Impressions of Lake Michigan," by Lee Roberts (piano solo); "Jolly Buccaneers," by Schertzinger; "L'Ocean," by Tremisot (a storm number); "Majesty of the Deep," by Hamer (Ditson); "Moonlight Barcarolle," H. Gehl; "Nobby Gobs," a nautical March by Frey; "Rocks in the Bay," Gauwin; "Rolling Billows," by Orth; "Ship o' Dreams," by Francis; "Storm and Strife," by Somerville; "Storm Music," by Savino (Schirmer), an excellent number; "Storm Music," by Zamecnik, another good descriptive piece; "The Brooklet," by Loth; "The Chantymans March," by Sousa; "The Lure of the Sea," by Mason; "The Placid Lake," by Denee; "The Rippling Brook" (O. S.), by Gillette; "The Sea-Gull," by Engelmann; "The Secret of the Sea," by Zamecnik; "The Song of the Brook," by Baron; "The Surging Sea," by Barbour; "The Swans," by Brown; "The Tempest," by Zamecnik; "Water Zephyrs," by Williams; "Who's Who in Navy Blue," by Sousa, and "Yankee Tars," by Boulton, the last two being nautical marches.

In comedy playing popular numbers relative to the sea are necessary. A few of the best are: "Beside a Babbling Brook," by Donaldson; "Let's Take a Ferryboat," by Heagney; "Paddlin' Madelin' Home," by Woods; "Row, Row, Rosie," by Meyer; "She Was Just a Sailor's Sweetheart," by Burke, and "Skipper Sweet Green," by Ramsay.

Three numbers (Ditson) are of exceptional value: Hamer's "The Majesty of the Deep" evidently was composed on a memorable ocean voyage. It opens with a striking, incisive theme in octaves accompanied by majestic chords representing the grandeur of the ocean. A quieter second part gives the needed contrast. "The Lure of the Sea," by Mason, begins with a stormy minor movement, and is succeeded by a lovely barcarolle. A listless second theme—left hand—with right-hand arpeggios merges into another agitated passage, after which a repetition of the barcarolle ends the piece. The third,

"By the Lake," by G. B. Nevin, is a subdued, quiet impromptu—a legitimate organ solo.

Of more pretentious proportions is a work of twenty-seven pages in booklet form (de luxe) issued by Schirmer. Many times in the film program there are scenics showing the grandeur and beauty of the deep in its varying moods. "The Spirit of the Sea," the legend by Ruth St. Denis, with music by our old friend R. S. Stoughton, is of the highest calibre. The legend relates the story of the water-nymphs at play on the beach, the fisher boy, the call of the sea, the boy's dance, after which he sinks down upon a rock, and in mystic fashion the spirit of the sea comes out of the water and dances for the boy; how they meet, but a tragic note is sounded, for she feels the irresistible power of the tide, and sadly returns to the sea. The boy, in despair, resigns himself to fate and the sea is again calm. Mr. Stoughton has written some marvelous descriptive music and every section of the work is splendid accompaniment for films of the sea.

A recent production, "The Sea Beast," featuring John Barrymore, showed the necessity for a liberal quantity of this music. The theme used was "Love's Old Sweet Song." In the first reel "We are Hanging Johnny" and "Sailing" illustrated the care-free life of the sailors. At title: "The harpooners were," "Nobby Gobs March." At dinner table, "Love's Greeting," by Elgar. When father leaves table, the theme. At title "The three brothers," quiet, neutral number; at title "A hundred leagues at sea," hymn, "Come, Ye Disconsolate"; at title "And now at last," "Wotan Overture," by Fietter. With Barrymore on bed use "Elegie," by Massenet; at hot iron on leg, "In the Ruins," by Kempinski; at title "For weeks," "Pensee d'Amour," by Scasola. At garden scene, play theme. At title "After a fruitless voyage," improvise; when Barrymore tries wooden leg, "Appassionato Dramatico," by Berge, and at title "Once a year," Polka. With Barrymore alone near house, play "Vineyard Idyll," by Didier, and as Barrymore puts note in pocket, Polka. When Esther faces Barrymore, play theme, and at title "I'd look," "The Wanderer," by Schumann. With brothers at inn, play "Jolly Buccaneers," by Schertzinger; at title "Ahab, you know," "Longing," by Florida; when Barrymore alone leaves inn, "Rhapsody Appassionato," by Ketelby; when Barrymore sees shadow, the theme; at title, "So all those," improvise in six-eight; at title, "Years came," "Pirates of Penzance," by Sullivan. When cottage is shown, play "Constance," by Golden, and when natives forge anvils, "Orientale," by Cui. As Barrymore chases man, play Polka, and when he holds his arm, theme. At title "The old missionary," play first movement of "Pinafore," by Sullivan. At garden scene play theme, and at title "The Pequod," "Chinese Tea-Room," by Langey; at title, "The sky and water," "Storm Music," by Savino; at title,

"While Ahab's old enemy," "Storm Music," by Ketelby; when Barrymore enters cabin, "Plotting Foe," by Kilyeni. At title, "Your worst enemy," "Weird Scenes," by Kilyeni, is used; at vision of Esther, improvise six-eight; at title, "Helm hard-a-lee," "Rustles of Spring," by Sinding, or improvise. When Barrymore recognizes Derek, play "Majesty of the Deep," by Hamer. When brothers struggle, use dramatic agitato; at title, "Thar she blows," "Agitato Furioso," by Ketelby; at title, "The sea had taken," "Love's Enchantment," by Varley, and as door opens and Esther appears, the theme.

The latest arrival, "Land! Land!" by T. R. Leuschner (Belwin), depicts castaways on a raft of a shipwrecked vessel. After a listless, almost hopeless period, they sight land, and the revulsion of feeling to joy is pictured in this descriptive piece.

New Photoplay Music.

R. Drigo, who is noted for his famous Serenade, has completed a series of loose-leaf Cinema Classics (Carl Fischer) which are a valuable addition to the film music repertoire. (1) "Introduction and Race" may be used for a variety of scenes where the action requires a rapid accompaniment. (2) "Tragico con Moto" is easily classified as heavy-dramatic, and it is a work of great merit. (3) "Scherzo-Misterioso" differs from the usual run of misteriosos in that it is in triple measure, in a major key and of a brighter hue than the more sombre numbers of this class. (4) "Poursouite Dramatique" is another fine piece. The right hand has a ceaseless figure and the left has the theme, which idea is reversed later. (5) "Andante Idillico" is lyric in style. (6) "Amour Virginal" is a singing, melodious air, rather plain in its simplicity. (7) "Lamentoso," a light dramatic piece, has elements of pathos and agitation. (8) "Allegretto Burlesco" is an unusual, piquant and semi-comic item in a class by itself. (9) "Sinister Agitato" is the second best of the series. A bass theme, a syncopated interlude and an effective climax. (10) "Emotional Agitato" reminds us strongly of the many allegro movements from standard overtures.

We shall write soon an article on the newest additions to the bright class of music, pieces in the lighter vein which express joy, happiness, etc., having recently sub-divided our cover into two parts—first, two-four and four-four numbers, and, second, a six-eight section.

Among the newest issues from Belwin are: "Batifolage," by Baron, a refreshing, joyous number, pleasing and melodious in its harmonies and style. A sparkling caprice full of color and exceedingly gratifying. "Pierette Flirts" and "A Love Lesson," both by J. Fresco, are in the four-four type of bright intermezzos. "Idylle Prinatiere," by J. Beghon, a six-eight number. "The Giggling Girl," by deLille, is in schottische form. "Humorous Escapades," by the same composer, gives opportunity for the use of the percussion traps on the organ. "Gossip," by Borch, is a rapid two-four A minor allegretto illustrative of gossiping women. "Butterfly's Madrigal," by Baron, is a fleeting scherzoesque movement calculated to portray the daintiness of the multi-colored butterfly.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Feb. 21.—On Feb. 4 the heads of all the musical and allied arts clubs in Philadelphia held a meeting, with a luncheon, at the Bellevue-Stratford Hotel, to take definite and defensive action in the matter of a taxpayers' suit "to prevent any future financial appropriation by city councils to any and all of the art organizations of Philadelphia." This is a vital subject, not only to Philadelphia, but, in the matter of precedent, to the entire country. Shall all of the art activities be deprived of municipal financial support wholly or in part? If so, what will be the fate of civic operas, schools of industrial arts, schools of design for women, music leagues, orchestras, etc.? In Philadelphia vigorous defensive measures are being taken under legal guidance to combat this proposition.

Forrest R. Newmeyer, who is professor of music in the Frankford High School, has been giving weekly lunch-time recitals on the Möller organ in the auditorium. These "moments musicale" are of twenty minutes' duration, repeated to a different audience at different periods of the school day. If you think "music and lunch don't mix," try it and see the result.

The "Creation" was sung by the Tioga Choral Society at St. Paul's Church, Feb. 14, under the direction of James Hartzell, with an accompaniment by seventeen men from the Philadelphia Orchestra. The building was crowded and the performance was most excellent. Incidentally, this society is doing a kindly and generous act in repeating the work next month, at the Gaston Presbyterian Church, the proceeds to go to the Cookman M. E. Church, which was wrecked by fire last summer.

Friday recitals at Calvary Presbyterian Church, on the new Casavant organ, have been played by Frederick Maxson on Jan. 28; Robert Gerson on Feb. 4; Rollo Maitland on the 11th; Henry S. Fry on the 18th, and William S. Thunder on the 25th.

William H. Main, who had been organist at Northminster Presbyterian Church for many years, committed suicide on Feb. 5, while temporarily insane. He had been ill for nearly five years.

The new Austin organ in the Tabernacle Lutheran Church was formally opened with a recital played by Henry S. Fry on Feb. 24.

Classified Advertisements

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Clarebella, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Muted Viole, 8 ft., 61 pipes.
Muted Viole Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Double Oboe Horn, 16 ft.
Oboe, 8 ft., 85 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Contra Viole, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Dulcet, 4 ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Philomela, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gross Gamba Celeste, 8 ft., 73 pipes.
Flute Overtre, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Cor Anglais (prepared for), 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Double Open Diapason, 16 ft., 32 pipes.
Violone (from Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
Contra Viole (from Choir), 16 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes, 12 pipes.
Flute Dolce, 8 ft., 32 notes, 12 pipes.
Trombone (enclosed, of wood), 16 ft., 32 pipes.

ECHO ORGAN.

(Prepared for in console, playable from Great manual.)
Chimney Flute, 8 ft., 73 pipes.
Viole Aetheria, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

Robert K. Hale has left the Varsity Theater at Lawrence, Kan., to become organist of the Booth Theater at Independence, Kan. He is thus transferred to the newest of the Glen W. Dickinson theaters and will preside over another large Reuter organ, the third he has dedicated for the Dickinson Enterprises within a period of four months.

The Will A. Watkin Company of Dallas, Tex., a large music house of the Southwest, celebrated its forty-fifth anniversary in February. This company is headed by a veteran organist, Will A. Watkin, and his son, Robert N. Watkin, also an organist of prominence. The Watkin concern is the representative of Hillgreen, Lane & Co. over a large territory.

The new Marbro Theater on West Madison street, near Crawford avenue, Chicago, has awarded to the Rudolph Wurlitzer Company the contract for a large organ to be in the building when it is completed.

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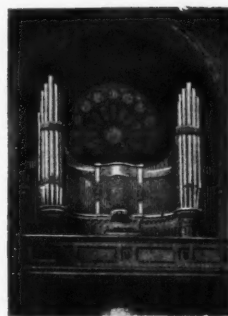
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*Some Reflections
on Organ Ensemble*

By ARTHUR J. THOMPSON

Mr. Hollins, in a recent issue of the Organ, made the statement that mixture work in America is in a transitory stage of development. If he had developed the argument fully, he would have noted that we are just discovering the merits of the Schulze, Cavaille-Coll and Willis schools of organ building, based on the idea of cohesive ensemble, with clarity and balance on and between all manuals and pedals. Cardinal virtues these essentials for playing the contrapuntal Bach and contemporary French literature, but never realized in instruments conceived upon doctrines of massed tone. Stimulated by the above standards, we are just beginning a renaissance of the older conception of the organ.

Mr. Losh's recent article in The Diapason is a typical example. He expressed it in general terms, but if he had desired to present specific evidences he could have mentioned the gradual improvement in our specifications or the reaction against thick flutes and keen strings, their vacant racks being filled in some cases with chorus reeds and mutations.

Briefly, there is growing dissatisfaction with the current American ideals. At the root of the movement probably are European recitalists, and the increasing number of our organists studying abroad with these men or at Fontainebleau. Growing out of the Hope-Jones modifications of the conventional English instrument, a school of playing arose in which the registration of effects is displayed like stage lighting, a rotation of emotional nuances. The "unified" sentimentality of the current theater organ is, of course, based on these tricks. With this we are not concerned, but the movement in the dignified church medium has produced the gargantuan foundation tone of leathery lips, tibias and smooth reeds. Color is injected into the mass by the highly flavored orchestral imitations. The last in itself is a valuable contribution to organ building. However, when an advanced group ignored pretty playing, the instrument has been found wanting. Fluty diapasons, French horns and ponderous pedal sixteens are not transparent enough to give independence to the various voices of a fugue, and at the same time they accentuate the weak points of the instrument, lack of percussive rhythm and dynamic expressiveness.

We are now beginning to experiment to gain back some of the old world heritage. For example, a "choir to great twelfth" coupler has appeared. The effect is not bad, provided the choir organ is insipid enough. The organist asks why not simply add brilliant upper work and mixtures? The answer is that if mutations are meant to create color by enhancing the prevailing foundation tone, our knobs should carry, to be logical, names like "gross flôte cornet" or "phonon plein jeu." It sounds like an unfair statement, but it would be the inevitable result if certain set rules that have been found inviolable if ensemble is to be gained are followed. Unless our specifications, scaling and voicing are changed to conform to these formulas where essentials, i.e., diapason and reed choruses, are concerned, we cannot effectively assimilate changes intended to give the "style" of Coll or Willis to our instruments. Nor will any arguments be expressed in favor of such changes. Outside of saying that they were voiced too loudly in the past no tangible case against an ample harmonic structure has been compiled, so we may consider a more constructive phase of the discussion.

The five-rank grand chorus on the great at Westminster Cathedral is a remarkable conception in organ building. Those who have heard it can gain an idea of what there is to be enjoyed at Liverpool. Looked at from the technical aspect, the broad scale, wide mouth and wide toe would indicate a screaming crash impossible to combine

with anything. Such, however, is not the case. The splendid result is obtained by following a simple law. Brilliance will combine with brilliance. To be more explicit, organs of this type have not only bright upperwork, but wide-mouthed low-cut diapasons, slim-scaled "trompette" chorus reeds and tubas that blaze rather than blast. It is the very quality the late G. A. Audsley referred to when he said the "montre" was metallic and horny. He forgot to mention that in the "prestant" 4 ft. any roughness of the 8 ft. disappears. The same is true of the next octave or fifteenth and the intermediate step or twelfth. The effect is an ever-increasing flavor of stringy bloom, like the orchestral crescendo, an enhancement of the prime tone. The technique consists of voicing the super-octaves so that they absorb any disagreeable harmonics of the next lower pitch. The 16, 8 and 4-ft. registers sound like the unison alone, only there is increased solidarity and increased bite. Suppose the "montres" were bare of upper partials due to a narrow, high-cut mouth. The dread "sub and super" effect would have been inevitable, a pointed octave, muddy middle, supported by a stodgy growl. If a full great is still pleasant to listen to with 16-ft. and 8-ft. couplers drawn, it is weak and unbalanced, not a complete tonal unit.

An eminent writer assigns three qualities to diapason tone—architectural powers, or the attribute of building up an ensemble; foundation, or solidarity and volume; definition and refinement. The "montre" has the first and last qualities, the "phonon" almost entirely the second. Both can be considered as extremes and to that extent distorted. The ideal is neither a flute nor a string, but, partaking of both qualities it may have one characteristic more developed than the other to suit certain special requirements. To attempt to make the flutes cope with the reeds, however, is a futile ambition. Unsuccessful from the start, the "foundationalists" have altered the reeds in order to acquire cohesion. Father Willis was familiar with the smooth tuba, and so probably were some of his contemporaries, but prior to Hope-Jones it was never encouraged. Potentially this reed is the same in the lingual category as tibias are in the flue; so if the foundation tone is fluty their use is more logical than the freer variety.

This becomes clarified if we consider two methods of realizing blend. The first is to group related timbres that naturally harmonize, the second is to mix contrasting colors in such proportions that a perfect blend is realized. The chorus and the orchestra are two examples. The foundationalists have in general pursued the first course, but such a melange is fragile. Introduce a brassy trumpet, spikey fifteenth or potent mixture, and it would contrast as strongly as a soprano and trombone. It is well known that keen strings are unsociable in a full organ, when they could enhance and liven the effect. The normal domestic procedure during the regulation and installation of a new instrument is to soften any protruding off-unisons, and mutations are apt, if introduced, to undergo the same treatment. The harmonics under these conditions will degenerate into mere "timbre creating registers"—quite novel played friskily with the quintadena and bourdon.

These remarks have been confined to individual stops or groups of tone upon one manual; but just as important—in fact more so—is the relation of one manual to another. Our organs tend to be collections of pipes grouped without a definite purpose. It is impossible to tell, in many cases, whether the organist is playing on the swell or great. We have no tradition of just what essence or tonality should flavor each manual, but the tradition has been to have the swell absolutely dominated by reeds and the great a flue chorus with enough mutation work to give the effect of the swell, but still in marked contrast. This gives counterpoint some melodic outline and color is present without exaggerated registration. These are no more dynamic effects in organ playing than changing from one complete full manual to another, but distinction on each manual is a pri-

mary necessity. The choir organ need not be simply an accompanimental manual. It can serve this purpose and still be an echo great, a miniature build-up with just a tang of the swell in the form of a few low pressure, snarly reeds.

The pedal organ is usually the weakest division in design of all. It is an old story in Anglo-Saxon countries. Casson wrote vigorously for certain reforms in England that have not been realized as yet. There is no precept more adverse to the demands of organ literature than the idea of a suitable bass. One 16-ft. register for each category of tone on the manual is the usual manifestation of this tendency. A fugue subject on the pedals requires not "bass," but a clear tonality, the manuals carried down in massive tone, but not reinforced with thunder. The French have realized this balance perfectly. They have no overwhelming contra tibia erroneously called open diapason. The largest flue is a wood violone, and every sixteen is balanced by an 8-ft. stop of the same timbre. Sometimes an extra one is added to make certain that the sense of melodic pitch is not obscured. The extended pedal has been called a remedy for this weakness. The argument has rested principally on economic problems arising out of small organs, but it seems that the largest instruments unfortunately are the greatest sufferers. The inevitable result is that the octave tone is fluty, with some string and reed, but seldom a real build-up.

This discussion sounds no doubt very reactionary. The upshot is a plea to take our splendid tonal and mechanical technique and mold it into some logical form.

New form and line, whether in literature, music, architecture or any other art, are simply modifications of older standards. The interest in increased romantic color has caused us to think too little about ensemble, and, after all, the full organ is the grandest effect. We attempt Gothic churches and keep accepted music and ritual, but too frequently the organ is a discordant element in the picture, a handsome church and a glorified "movie" instrument in the chancel or gallery. However, a change has begun, though at present it is inclined to be amateurish or overdone. It is unfortunate that Roosevelt is not the father of American organ building. His strict, dignified lines would have been a steadying influence.

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Through the generosity of twenty members of the congregation, the organ in St. James' Episcopal Church, Madison avenue and Seventy-first street, New York, is to be completed. Two and a half years ago the first unit, with thirty-three stops, was installed, and the vestry has signed a contract with the Austin Organ Company for the installation of forty-two additional stops, making seventy-five in all. The work is to be done during the summer, and it is expected that the enlarged organ will be ready for use in the early fall. G. Darlington Richards is the organist and choir-master.

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**MUSIC OF AMERICANS
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SUGGESTION TO CHURCHES**

**Native Composers Would Receive Recognition in Special Services—
Hymn Contest as Music
Week Feature.**

Greater recognition of American composers of church music is urged as a feature of national music week, May 1 to 7, as set forth in a letter to The Diapason from Kenneth E. Clark of the National Music Week Committee. It is suggested that church musical services consisting entirely of American compositions be prepared by organists and choirmasters for May 1, the opening Sunday of music week. As a basis for this program, each organist or choirmaster is asked to select for performance what he considers the best American works, in accordance with the following scheme: Three organ pieces, three hymns of American composition and three vocal numbers, including two choral anthems and one vocal solo. The individual church can expand or curtail this schedule in accordance with its own conditions. Further suggestions along this line may be obtained from the National Music Week Committee at its headquarters, 45 West Forty-fifth street, New York City.

This committee also suggests hymn festivals and names Sunday evening, May 1, as a suitable time. This festival may be devoted either to a program of hymns that are American in composition and authorship or to a service of the great hymns of the world, chosen from various nationalities. For either type of program each church can select the most suitable hymns from the hymn-book used by its congregation. Use may be made also of a "community hymns" word-sheet issued by the Playground and Recreation Association at its New York headquarters.

Another suggestion from the National Music Week Committee calls for building up the Sunday night service as a sacred concert of various forms of religious music, with one theme or idea running throughout the various numbers to give the program continuity. The committee reminds churches that an impressive program of this kind can be made up entirely of American compositions. These sacred concerts, as well as the hymn festivals, may be given jointly by various churches, so as to feature all nationalities and creeds.

For the participation of Sunday-schools in national music week the committee suggests the project of hymn memory contests, with the finals to be held in music week. Such contests have been sponsored nationally by both the National Federation of Music Clubs and the General Federation of Women's Clubs. The former organization has as its chairman of this activity Mrs. Grace Widney Mabee, 321 South Van Ness avenue, Los Angeles. The General Federation's chairman for this department is Mrs. Samuel R. McCarthy, Livingston, Mont.

In general the hymn contest follows the plan of the music memory contest carried on so successfully in the public schools. The procedure is that a Sunday-school or other group shall make a study of a selected list of the best hymns. A few of these are sung each Sunday and the story of the hymns' origin is studied. Finally a certain number of hymns are chosen for the examination. A brief phrase or two of these hymns is then played and the contestants write down the title

of the hymn, the name of the tune, that of the author and composer, etc. The contestants are marked on points. For the present year's contest of the National Federation of Music Clubs the list of hymns chosen is confined to those composed or arranged by the American pioneer hymn composer, Lowell Mason. Folders containing various lists of hymn contest numbers and suggestions as to contest rules may be obtained from the National Music Week Committee.

Dr. Carl On Way to Recovery.

Dr. William C. Carl, founder and director of the Guilman Organ School, is recovering rapidly from an attack of bronchial pneumonia at his home in New York and his many friends and former pupils in all parts of the world will be pleased to know that he will soon be fully well. Dr. Carl was taken ill Jan. 15, but a strong constitution, a very able physician and splendid nursing all helped him greatly.

"THE BEST ORGAN JOURNAL."

[Harvey B. Gaul, in the musical page of the Pittsburgh Post.]

A correspondent writes in from New Castle as to "which is the best organ magazine." The best organ journal in this country is the "Diapason," published in Chicago. It is prepared and published primarily for church organists, and while it is unquestionably a trade paper, still there is enough news in it to please choir directors and church singers. It is free from the hokum and bukom, the pish-posh and piffle that characterize some English organ journals. Occasionally there is some of the silly "uplift" nonsense; the "how-to-better-our-profession" stuff that creeps into every trade journal, but in the main it is sane and progressive, and it certainly aims to print the organ news. Every son of Jubal should subscribe for this monthly. I have forgotten the price, but it is dirt cheap.

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The use of the organ in conjunction with the player piano having become a distinctive feature of the Lake Placid Club's Sunday night organ recitals, I have been asked to explain how this is accomplished and its results.

I formulated this plan after assisting the Boston Symphony ensemble with its concerts here during the summer. In these concerts the organ was effectively used to give background and tonal volume to the orchestra. I now use the Ampico piano with the organ in orchestral numbers, the piano leading with the main theme, the organ merely accompanying and lending volume. The effect is striking and pleasing, as well as puzzles, the audience. I operate the piano from a switch at the organ, having previously arranged the record, thus preventing delay. Probably the most successful number is an arrangement of the Concerto in D minor by Rubinstein.

This combination of piano and organ has been used previously in a few other places. However, the novel feature is the combination of the two in such numbers as "Les Preludes," by Liszt, and "Pomp and Circumstance," by Elgar, in which I actually "cue in" on the organ score a basic harmony, sometimes improvising a second melody or adding a variation to the theme played by the piano.

Of course, in combining the organ and piano, difficulties will be encountered. To secure the best results the organist himself should be able to keep the organ in tune unless he has the weekly service of a tuner. This is imperative for places situated like the Lake Placid Club. Also, the organ

and piano must be within close proximity and the hall must be kept at an even temperature in order that the instruments may be in tune with each other.

We have a four-manual Austin organ of eighty stops which gives us the utmost satisfaction, its tone blending admirably with that of the piano.

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Martin H. Schumacher Plays New Organ in Sheboygan High School.

Martin H. Schumacher, organist of St. Mark's English Lutheran Church, Sheboygan, Wis., was the soloist at the second symphony concert of the Sheboygan Symphony Orchestra under the direction of Professor Theodore Winkler at the high school auditorium of Sheboygan Feb. 10. He played Boellmann's "Fantaisie Dialogue" for organ and orchestra, and for an encore he gave Gigout's Scherzo in E, with the orchestra accompanying.

Probably few cities of the size of Sheboygan can boast of a permanent local organization such as the Sheboygan orchestra. It is composed of fifty-two local amateurs, who follow their regular vocations during the week. The orchestra is in its ninth season, giving four concerts every year. The program always contains one lesser symphony and one overture. The remainder of the program is music of a lighter type.

The high school has a new Austin organ of three manuals and thirty-one stops. This was the first time it was heard with the orchestra, and the Boellmann number proved to be a good choice. Professor G. F. Schlei is organist for the high school. The organ is available to pupils for practice and to organizations using the auditorium.

The First Methodist Church of Doylestown, Pa., has ordered a two-manual organ to be built by Midmer-Losh, Inc. The deal was made through Horace M. Apel, the new Philadelphia representative of Midmer-Losh.

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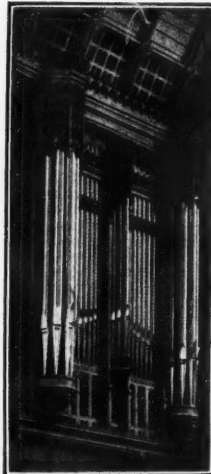
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Contract for New \$300,000 Edifice of First Unitarian Church, of Which Mrs. Ada Marsh Chick Is the Organist.

A contract has been awarded to Casavant Brothers of St. Hyacinthe, Que., for a four-manual organ with echo to be placed in the new \$300,000 home of the First Unitarian Church at Los Angeles. Mrs. Ada Marsh Chick, organist and choirmaster of the church, drew up the specifications in collaboration with the Casavant representative in Los Angeles.

This will be the first Casavant organ to be installed in the western part of the United States. It is to be completed early in September.

Following is the specification of stops:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Hohl Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 rks., 292 pipes.
Trumpet, 8 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viola di Gamba, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 4 rks., 292 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Open Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Tremulant.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tremulant.

ECHO ORGAN.

Cor de Nuit, 8 ft., 73 pipes.
Viole Sourdine, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 25 tubes.
Tremulant.

PEDAL ORGAN.

Double Open Diapason, 32 ft., resultant, 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft. (from Swell), 32 notes.
Violone, 16 ft., 32 pipes.
Flute, 8 ft., 12 pipes.
Violoncello, 8 ft., 12 pipes.
Stopped Diapason, 8 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.

There are to be thirty-seven couplers, twenty combination pistons and ten reversible pistons.

AUSTIN ORDERS FOR MONTH.

Important Organs on List of Contracts of Hartford Builder.

The following is a list of contracts closed by the Austin Organ Company during the last month:

Kalamazoo, Mich., First Congregational, three-manual, thirty-eight stops.
Chicago, Eighteenth Church of Christ, Scientist, four-manual, fifty-four stops.

Bristol, R. I., St. Mary's Church, two-manual, eighteen stops.

Mamaroneck, N. Y., St. John's Lutheran, Chorophone.

Farmington, Conn., First Congregational, three-manual, thirty-five stops.

Additions are to be made to the following Austin organs:

Detroit, Scovel Memorial Presbyterian Church.

Chicago, St. Patrick's Church.

New York, Collegiate Reformed Church.

Johnson City, N. Y., St. James' Catholic Church.

New York, St. James' Episcopal Church.

New York Activities

News of the Organists and Their Work in the Metropolis

By RALPH A. HARRIS

New York, Feb. 19.—Ruth Barrett, A. A. G. O., and Anna Carbone appeared with other artists at the Town Hall on the evening of Feb. 3 under the auspices of the Washington Heights Musical Club. Miss Barrett played the opening group, consisting of the G major Prelude, Bach; Pastorale, Foote, and the Finale from the Second Symphony, Widor. The effect was tremendous; the entire audience, which was a large one, was thrilled with her display of true artistry. Beautiful nuances of expression, careful shading and contrast of tone, phrasing, clean-cut manual and pedal work, and a perfect legato, all combined to make one of the most artistic performances of organ works that we have heard and seen. Miss Barrett is a pupil of Lynnwood Farnam.

Miss Carbone played the closing group of the program, which consisted of the "Variations de Concert," Bonnet; Piece in G major, Scarlatti; Scherzo (MSS), Fontana, and the Toccata in F major, Widor. The scherzo is an unusual number, written largely in the whole-tone scale.

John Wesley Norton gave a special choral evensong commemorating the birthdays of Washington and Lincoln on Wednesday evening, Feb. 16, at St. George's Church, Flushing, of which he is organist and choirmaster. His chorus of forty men and boys was assisted by his ladies' chorus of forty voices, a newly-formed organization. The women sang a two-part arrangement of "The Lord is My Shepherd," by Henry Smart. Dr. Tertius Noble was present and played three original compositions on the Skinner organ—Solemn Prelude, Toccata in F minor and Elegy. He later conducted the male choir in his "Fierce Was the Wild Billow." Mr. Norton conducted the Elgar "As Torrents in Summer." As an aftermath, in the choir studio, Dr. Noble made a short inspirational address to the choristers, and especially commended Mr. Norton.

Albert Stoessel was the conductor at the novelty concert given by the New York Oratorio Society, assisted by the New York Symphony Orchestra, at Carnegie Hall on the evening of Feb. 19. This organization specializes in ecclesiastical music, and is now in its fifty-third year. The chorus consists of 250 men and women, who sing for the love of the art. Their work is excellent. The program included a premiere performance of the "Sonata Sopra Santa Maria," by Monteverdi; "Song of Fate," Brahms; "Salve Regina," Pergolesi; the Polovetzian Dances from "Prince Igor," Borodin, and the world premier performance of "Princess Ulalia," by Francesco Malipiero. Louis Robert is the organist of this society, although organ accompaniments were not used in this concert.

Temple Emmanuel Choir, of which Gottfried Federlein is organist and Lazare Smainsky conductor, appeared in a program of ancient ecclesiastical music at the Town Hall Saturday evening, Feb. 19. The Bach Toccata and Fugue in D minor was played by Mr. Federlein as an introductory number to the diversified program of choral music. He later played the Prelude and Allemande of Corelli. The choral program was historically arranged and covered many schools.

John Wesley Norton has been engaged as conductor and musical director of the newly-organized Oratorio Society of Flushing, N. Y. Rehearsals are being held every Monday evening, and the season will close with a concert May 11. The organization has been formed along the conventional lines of such groups, with active and associate members and an advisory board, of which Edward M. Franklyn is chairman.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Feb. 21.—On Saturday evening, Jan. 29, we attended Dr. Heinroth's regular recital, and were rewarded, as usual, with a splendidly played program, including: Overture to "Tannhäuser," Wagner; Prelude to "La Dame à la Lampe," Debussy; "Träumerei," Strauss; Egyptian Suite, Stoughton; Nocturne in A flat, Ferrata; "Air de Ballet," from "Alceste," Gluck-Saint-Saens; Finale, from First Symphony, Maquaire. A colleague, who attended the following week, reported another program of wide appeal, and so it goes from week to week, on Saturday at 8:15 and Sunday at 4 (the latter broadcast by KDKA).

At North Side Carnegie Music Hall, Dr. Caspar P. Koch gives his recital every Sunday at 3 (broadcast by WCAE), affording people in that section of the city a list of the best in original organ music and transcriptions.

It will be realized at once that in organ recitals Pittsburgh has a unique advantage, due to the great Carnegie institutions. Organists are nearly always in evidence in the audience, and I am sure that it would benefit them a great deal if more would take time to attend regularly. It is always a great source of inspiration to me, and I know there are others who think so, too.

Our foreign population is decidedly appreciative. A walk through Carnegie Museum on Sunday afternoon and attendance at the 4 o'clock recital should convince any doubter of the wisdom of offering even organ recitals free to the public. A foreigner stepped to the ticket window the night of the recent Guild recital by Lynnwood Farnam and asked if it would cost to enter. Not understanding the explanation of a charge for admission to the auditorium for that particular recital, he said: "How much is it in the daytime, with kids?" This is just an example of the drawing power of the great educational art displays constantly available free of charge and the esteem in which they are held by the thousands of aliens who are drawn to Greater Pittsburgh by the mills and foundries.

A novel service was given Jan. 30 at the Bellevue United Presbyterian Church, in which the quartet, choir and organist united with their colleagues of the Presbyterian Church. For the prelude, Mr. Letcher and Mr. Macleod played Demarest's "Rhapsody" on organ and piano. Anthems were sung by the double quartet: "Seek Ye the Lord," Roberts; "Ho, Everyone that Thirsteth," Martin; "Prepare Ye the Way of the Lord," Jewell; "O, Come to my Heart, Lord Jesus," Ambrose; "Hark, Hark, my Soul," Shelley; "The Radiant Morn Hath Passed Away," Woodward. The offertory was "Meditation," by Mietzke, for violin, piano and organ.

Candlemas Day was kept at St. Mary's Episcopal Church on Sunday

morning within the octave. Solemn procession with lights was followed by a sung mass. The music of the mass was Tours in C. The anthem of the offertory was "Bring Costly Offerings," Saint-Saens. Willan's "O Sacred Feast" was sung after the blessing. Miss Harriet C. Dally is organist and director.

John A. Bell, organist of the First Presbyterian Church, gave the inaugural recital on the three-manual Austin organ in the United Presbyterian Church, Sewickley, where Mrs. Walter Rye is organist and director. Miss Margaret Spaulding, soprano, assisted in the following program: "Finlandia," Sibelius; Largo, Handel; "Evening Bells and Cradle Song," Macfarlane; solo, "Hear Ye, Israel," Mendelssohn; "Lamentation," Guilman; Overture to "William Tell," Rossini; solo, "Save Me, O God," Randegger; Largo from "New World" Symphony, Dvorak; "In Springtime," Kinder; "Marche Slav," Tchaikowsky. The specifications of the organ were drawn by Mr. Bell, and the construction was carried on under his supervision.

Gaul's "Holy City" was given Jan. 30, second in a series of special musical services at the East Liberty Presbyterian Church, James Philip Johnston, F. A. G. O., organist and director. The next will be Maunder's "Penitence, Pardon and Peace," on March 6. The organ is a four-manual Austin.

There will be a series of recitals in St. Stephen's Episcopal Church, Sewickley, Julian R. Williams, organist and choirmaster, on the Tuesday evenings during Lent.

The new two-manual Tellers-Kent organ in St. Matthew's Cathedral Church, South Side, was heard in a program Feb. 20 by Cyril I. Guthoerl of St. Agnes' Church.

The Rev. Julius Levine, cantor, and the quartet of the Tree of Life Synagogue sang some traditional Jewish music for the Musicians' Club, Feb. 21.

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Los Angeles and Southern California Notes

By ROLAND DIGGLE, Mus. D.

Los Angeles, Feb. 15.—Amedee Tremblay, organist of St. Vincent's Church, Los Angeles, is continuing his monthly recitals on the third Sunday of each month. The January program was well worth hearing. Mr. Tremblay always plays well and the Franck Chorale in A minor had an inspiring performance. Other numbers were the "Funeral March and Song of the Seraphs," by Guilman; Berceuse and "Ariel," by Bonnet; the Prelude and Minuet from his own Suite of Four Pieces, and compositions by Boellmann, Dubois, Dethier, etc.

Mrs. Harry K. Brown has resigned from the Wilshire Congregational Church to become organist of the Belmont Theater, which has been leased by Miss Ruth Helen Davis, and is given over to the spoken drama. Her place at the church has been filled by Mr. and Mrs. Watkin Mills. Watkin Mills was known a decade or two ago as one of England's leading baritones. Since then he has been living in Canada, and lately he arrived in California. Mrs. Mills will act as organist and Mr. Mills as choir director.

The Los Angeles theater organists had an interesting meeting at the Elks' Temple a few nights ago. It was arranged by the temple organist, Sibley G. Pease, and from all accounts was a great success. One worthy member told me he did not get home until 4:30 a. m. I wonder why they don't have a meeting in the morning once in a while?

The outstanding organ event of the month was Arnold Dann's recital at the Methodist Church, Pasadena. Mr. Dann is making an enviable reputation for himself here and his recitals are always well attended, not only by the public, but by his professional brethren as well. The numbers calling for special mention were the "Carillon" of Vierne; "Marche Pontificale," by Widor; "The Legend of the Mountain," by Karg-Elert, and the Widor Toccata. These four numbers were well worth the trip from Los Angeles. Mr. Dann was assisted by Miss Neva Near Beaulac, who sang with good taste, accompanied by Dudley Warner Fitch.

Louis Vierne is to play at the Hollywood High School on Friday, March

25, at 11 a. m. This is his only appearance in Los Angeles and there is sure to be a big attendance. There is a possibility of his playing in Pasadena at the Methodist Church and Mr. Dann has announced that during his stay he will be able to give a few private lessons. The line will form to the right.

The February Guild meeting was held at the Wilshire Presbyterian Church, dinner being served to the faithful 35 per cent who are always on hand. Only an ex-dean can really appreciate these faithful souls who are on hand, rain or shine. They don't care how poor the dinner is or how weak the recital; it's their Guild, and they are going to back it with their attendance or "bust"—good souls, every one of them, and as an ex-dean I hail them "Cherrio bunch"! These remarks are evoked by the poor attendance at the recital that followed the dinner. I don't believe there were fifty people in the church and I doubt if the collection averaged 5 cents a head, although the recital was one of the best we have had for many a day.

Percy Shaul Hallett, F. A. G. O., of Pasadena played a Bach Prelude, chorale preludes by Bach, Noble and Karg-Elert, and pieces by Hailing, Guilman and Reiff. Mr. Hallett, who is also an ex-dean, has endeared himself in so many ways to his friends that they are always glad to hear him play. His playing is at no time showy or sensational, but there is a deep sincerity in all that he does, which makes listening a pleasure.

The other soloist was Alexander Schreiner, one of the organists of the Mormon Tabernacle in Salt Lake City. Mr. Schreiner is back in Los Angeles after spending two years in Paris in study with Vierne, Dupre and Libert. He played the Finale from the First Symphony by Vierne and the Prelude and Fugue in B major by Dupre. It was a stunning performance, as was the Fugue in G minor of Bach, which he played as an encore. Mr. Schreiner is a young man and there seems to be little doubt that he will do big things in the recital field within the next few years. He has unquestioned talent, added to which is a delightful personality.

Willis Humphrey, who shakes a tremolo in Toronto, was a visitor during the past month. He was kind enough to play for a few friends one morning at St. John's and showed us that he knew his onions. His Bach playing was above criticism, but I can't say that I cared for his performance of Widor's Seventh Symphony. He seems to like southern California and, like the other 23,000 organist visitors, hopes to obtain a position here.

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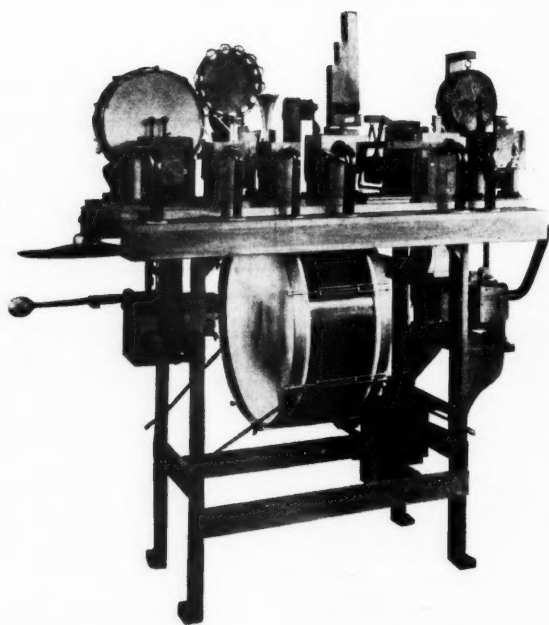
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News From St. Louis

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Feb. 21.—The public announcement that the St. Louis Board of Education would recommend a reduction in the public school tax on account of "not needing the money" has induced representatives of the local organists' associations to call attention to the lack of organ equipment in our city high schools. All of our later high school auditoriums have organ chambers provided, but at present they are used mostly for gymnasium purposes. It is to be hoped that sufficient pressure can be brought to bear upon the board officials to correct this condition. In this connection it is gratifying to note that a private educational institution, the St. Louis Country Day School, has realized the importance of this equipment, and has closed a contract with George Kilgen & Son of this city for a \$5,000 organ.

J. H. Oetting, A. A. G. O., organist at Bethany Evangelical Church, on the afternoon of Sunday, Feb. 6, gave the third of a series of recitals with the following interesting program: Toccata on Psalm 33, Cor Kee; "Meditation a Ste. Clotilde," James; Prelude to "Lohengrin," Wagner; "Minuetto Antico e Musetta," Yon; "Deep River," Burleigh; "Shining Water," Friml; "Suite Gothique," Boellmann.

Under the auspices of the St. Louis chapter, N. A. O., Marshall Bidwell, F. A. G. O., professor of organ at Coe College, Cedar Rapids, Iowa, gave a splendid program Feb. 17 on the new Kilgen four-manual at United Hebrew Temple. This is one of the largest and finest organs in St. Louis, and Mr. Bidwell brought out the resources of the instrument in the following program: Toccata and Fugue in D minor, Bach; Air in D, Bach; Scherzo, Sonata in E minor, Rogers; Prelude to "The Blessed Damozel," Debussy; Introduction and Allegro, First Sonata, Guilman; Scherzo, Second Symphony, Vierne; "Clair de Lune," Karg-Elert; "Liebestod" ("Tristan and Isolde"), Wagner; Toccata, "Thou Art the Rock," Mulet.

A talk on "The Organ," with renditions from English, French and American composers, was given by the local president of the N. A. O. state council before the members of the Webster Groves, Mo., chapter, D. A. R., at the home of Mrs. Jasper Blackburn Feb. 3.

Otto Wade Fallert, organist of the Scottish Rite bodies of St. Louis, gives recitals every Sunday afternoon on the Kimball organ in that cathedral. One of his most popular programs of the month was: Overture, "Light Cavalry," Von Suppe; Lyric Suite (Scotch), De Trella; "The Bells of St. Anne de Beaupre," Russell; "Papillon," Fallert; Old Refrain, Kreisler; "Marche Romaine," Gounod.

William Theodore Diebels, at the new Roman Catholic Cathedral, in his series of monthly recitals had this offering for February: Prelude and Fugue, Handel; Aria, Handel; Idylle, Pastorale and Romance, MacDowell; Barcarolle, Dethier; "Theme Varie," Dubois; Berceuse, Godard; Allegro Vivace, Reformation Symphony, Mendelssohn.

Arthur Davis, F. R. C. O., at St. Marcus' Evangelical Church on the 26th, with a few changes, repeated, by request, a program previously given by him in this church. Mr. Davis

hopes to dedicate his new Skinner organ in Christ Church Cathedral next month.

Ernest Prang Stamm, organist of the Second Presbyterian Church and B'Nai El Temple, was pleasantly surprised Feb. 9 when members of his two choirs gave him a birthday party. An interesting program was enjoyed by all present.

At the last meeting of the Missouri chapter, A. G. O., Dean Wismar provided a treat for his colleagues in presenting his choir from Holy Cross Lutheran Church in a number of Bach chorales. Mr. Wismar has devoted much time to the study of these works, and it was evident that he had succeeded in implanting in the members of his choir the same veneration and love for the master's works that characterizes his own interpretations of them. All of the numbers were rendered a cappella, with fine precision and attack, several being repeated at the request of the organists present.

Anent Johann Sebastian Bach, his Toccata and Fugue in D minor was on three organists' programs for the month, and in addition we had a masterly interpretation of this number by the Philadelphia Orchestra on the evening of Washington's birthday.

The Third Baptist Church, at which Dr. F. P. Leigh presides at the organ, and which seems to be the most popular for recital work, expects to go "on the air," commencing Sunday, March 6.

MRS. E. D. BEVITT RETIRES

Rome, N. Y., Organist Closes Career of 35 Years in Churches.

Mrs. E. D. Bevitt, a leader in the musical life of Rome, N. Y., retired as organist and musical director of Zion Episcopal Church at Rome, Jan. 30, after completing thirty-five years' continuous service as a church organist. She is to be succeeded by John O. Lundblad.

Mrs. Bevitt, who began her career at the age of 16 years, has held the following church positions: Heavenly Rest Episcopal Church, Springfield, Ohio; First Lutheran Church, Springfield, Ohio; organist and director, First Presbyterian Church, Springfield; Bowman M. E. Church, McAlester, Okla.; First Presbyterian Church, McAlester, Okla.; St. Paul's M. E. Church, Muskogee, Okla.; First Presbyterian Church, Muskogee; organist and director, First Presbyterian Church, Jamestown, N. Y.; First Presbyterian Church, Lockport; Zion Episcopal Church, Rome. While at Muskogee she was for two years musical director at the Jewish Temple. During that same period she was the summer supply organist at the First Presbyterian Church, Evanston, Ill., one engagement being for eight weeks and another for eleven weeks.

For more than ten years Mrs. Bevitt was organist and director at the Scottish Rite Masonic Temple, McAlester, Okla. She has been director of the following choral societies: St. Cecilia Music Club Chorus, McAlester; McAlester Choral Society; Ladies' Saturday Music Club Chorus, Muskogee, Okla.; Mendelssohn Choir, Muskogee; assistant director, Jamestown Choral Society; accompanist of the Rome Community Chorus. When the Southern Commercial Congress met at Muskogee in 1914, she was appointed musical director and organized and directed a chorus of 200 voices and a twenty-four piece orchestra.

Mrs. Bevitt has given more than 150 recitals, including the dedicatory recital on the organ in Trinity Lutheran Church at Rockford, Ill., and one at the National American Music Festival at Lockport.

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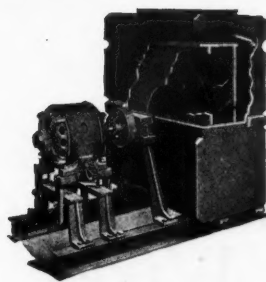
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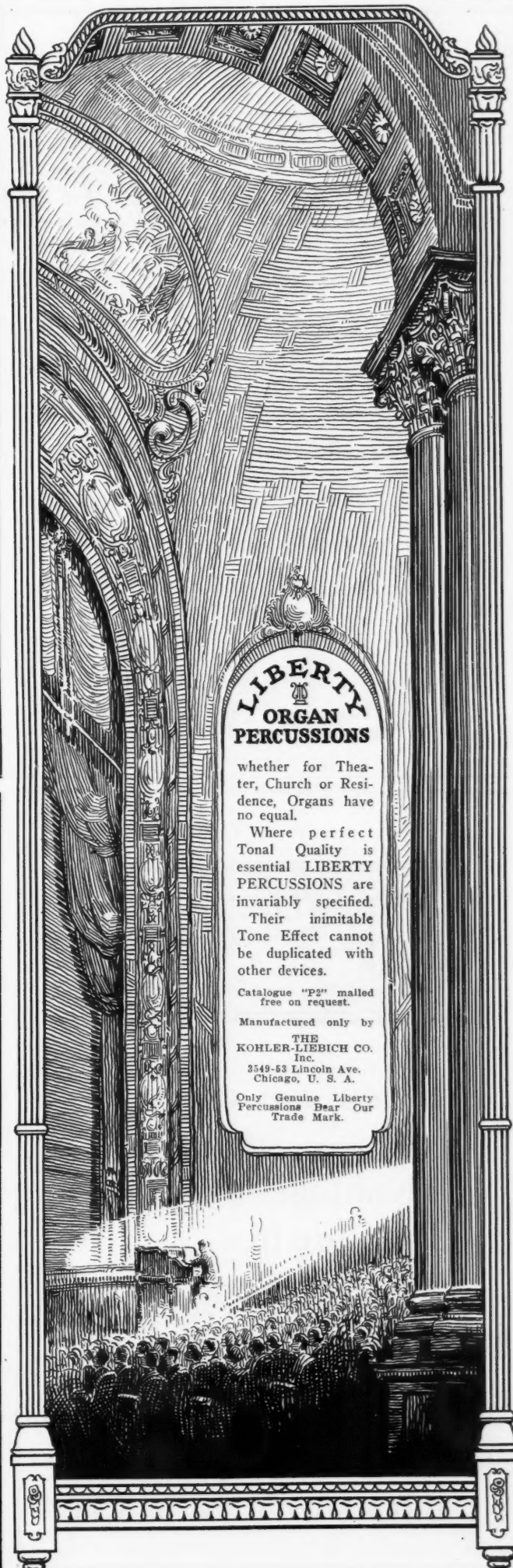
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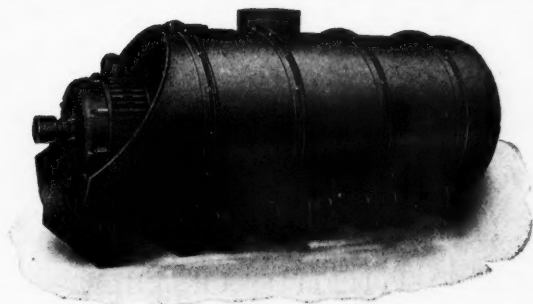
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