

THE DIAPASON

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Subscription \$1.50 a Year—15 Cents a Copy.

OFFERS \$1,000 PRIZE FOR ORCHESTRAL WORK

BIG COMPETITION LAUNCHED

Estey Organ Company Provides Purse to Be Awarded Under Auspices of N. A. O. for Organ Orchestra Composition.

Through the generosity of the Estey Organ Company, the National Association of Organists is able to announce a prize of \$1,000 for the best composition for organ and orchestra to be submitted in a competition. The prize-winning composition must not be more than twelve minutes long—and preferably a little less—and must be of a brilliant character, with a climactic ending.

Details of the contest for the Estey prize are set forth in a statement issued by the special committee on this competition and given to the press for publication April 1.

The composition should be in the form of a festival overture for full orchestra and organ, to be not less than eight and not more than twelve minutes in duration.

The arrangements reveal a plan with several unusual features to encourage writing for orchestra and organ. Not only will the successful composer receive \$1,000 in cash from the Estey Organ Company, but the composition will be played for one week as an overture by the New York Capitol Theater orchestra. This assures the winning work twenty-eight renditions by one of the best New York orchestras and practically a national introduction in the Sunday evening radio program through WEA and associated stations.

The committee report, made by Dr. T. Tertius Noble, chairman, provides that the competition be open to any American or Canadian citizen. All entries must be in the hands of the committee of award by Dec. 1 of this year. Inquiries and details of the competition will be handled through the executive office of the National Association of Organists, in care of the Wanamaker Auditorium, New York City.

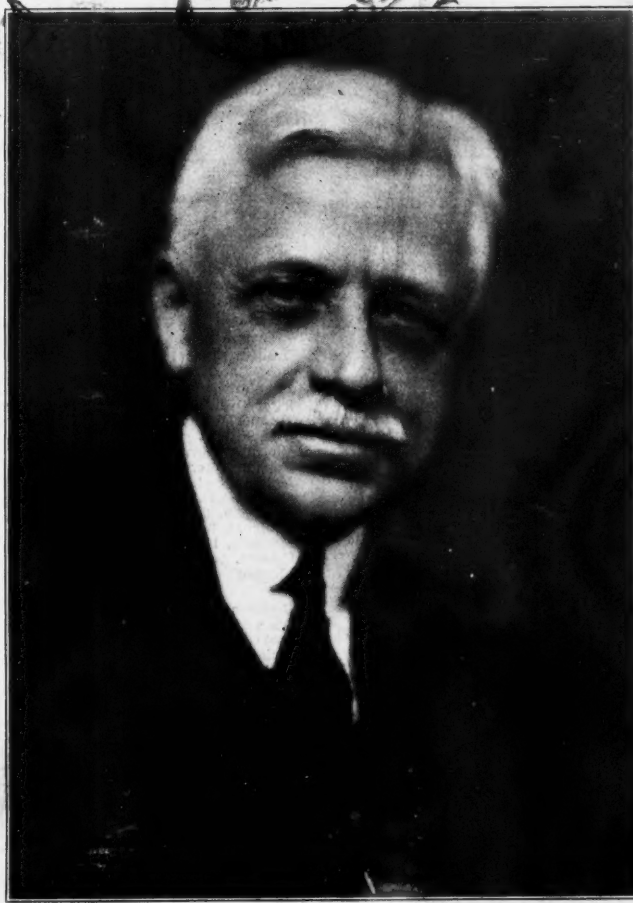
Dr. Rubin Goldmark, the famous composer; Professor Harry B. Jepson, head of the organ department at Yale University, and Mme. Olga Samaroff, concert pianist and music critic of the New York Evening Post, are the judges. These three and the following four will constitute the committee of award: Major Edward Bowes, managing director of the Capitol Theater, New York; Reginald L. McAll, president of the N. A. O.; John W. Norton, chairman executive committee, N. A. O., and Dr. T. Tertius Noble, organist and choirmaster of St. Thomas' Church, New York.

The entire plan is a development of a resolution adopted at the 1926 convention of the National Association of Organists, when the following committee was appointed to work out the details: Dr. T. Tertius Noble, chairman; Senator Emerson L. Richards, Miss Jane Whittemore, Miss Lillian Carpenter, Willard I. Nevins, Reginald L. McAll, ex officio, and John W. Norton, ex officio.

After the Estey Company agreed to provide the money for the cash prize, the committee decided to attempt to supply an initial presentation of the winning composition, which would introduce the composer to the musical world and the general public in an unusual way. The Capitol Theater, with its orchestra, magnificent Estey organ, a weekly audience of 125,000 and countless radio listeners, was offered by Major Bowes.

The Casavant organ in the new People's Church at East Lansing, Mich., was opened March 13 with Frank Wrigley of the First Presbyterian Church of Detroit at the console.

JAMES H. ROGERS, AMERICAN ORGANIST AND COMPOSER.



WILLIAM E. ASHMALL DEAD MIDDELSCHULTE IN BERLIN.

Was Editor of Organists' Journal and Well-Known Composer.

William E. Ashmall, known throughout the country as a composer for the organ and as editor of collections of organ music, died on March 2 at his home in Arlington, N. J. Mr. Ashmall for many years conducted the Organists' Journal, a quarterly containing organ compositions, but in recent years this publication had not been issued, although shortly before his death Mr. Ashmall had made plans to revive it. He was until he died organist of the Church of the Blessed Sacrament.

Mr. Ashmall was formerly organist of the Brick Presbyterian Church, East Orange, and the Clinton Avenue Reformed, and St. Columbia's Church of Newark.

Mr. Ashmall was 67 years old, was born in England and came to America at the age of 7 with his father, Joseph Ashmall, from whom he received his early musical training. He also studied under the late Frederick Archer. Mr. Ashmall went to live in Arlington thirty years ago. He was a member of Triune Lodge, F. and A. M. of Arlington and of the Knights Templar. He was formerly organist of Triune Lodge.

Mr. Ashmall is survived by his widow, two sons, William Edwin, Jr., and George Ashmall of Mount Vernon, N. Y.; two daughters, Miss Elizabeth Ashmall and Mrs. Florence Hamilton, and one grandchild.

Four-Manual by Marr & Colton.

The Marr & Colton Company of Warsaw, N. Y., has just placed a four-manual organ in the Lyric Theater at Indianapolis, Ind. The instrument was installed by Frank J. Muckenssturm, local representative of the builders.

Gives Course in Bach Playing at Invitation of Ministry.

Wilhelm Middelschulte, LL.D., noted organist and Bach scholar, who is in demand as a teacher and recitalist in Germany almost as much as in Chicago, sailed March 22 from New York on the North German Lloyd liner Columbus to accept an invitation from the minister for science and art to conduct a master course in organ playing and authoritative interpretation and rendition of the works of Johann Sebastian Bach. He will teach in the National Academy of Church Music in Berlin during April and May in accordance with the terms of the appointment received from Dr. Thiel, director of this important institution. In addition to his teaching, Dr. Middelschulte has been engaged to give recitals in Berlin, Dresden, Breslau, Dortmund, Zurich, Berne, Basle and Stockholm.

Mr. Middelschulte's German engagement follows similar invitations in the past and the Chicago man is in annual demand for this foreign task.

Miss Ella Smith will take charge of the organ and choir at K. A. M. Temple during Mr. Middelschulte's absence.

Gallup Opens Spring Series.

Emory L. Gallup had a large and appreciative audience at his first recital of the spring season in the Fountain Street Baptist Church of Grand Rapids, Mich., March 8. Mr. Gallup, who recently returned from study in Europe, has a fine vehicle for his art in the large Skinner organ in this church. He prefaces his numbers with remarks explaining the individual compositions. The audience at the first recital enjoyed the Toccata from Widor's Fifth Symphony so much that it demanded its repetition.

ROCKEFELLER CHURCH AWARDS BIG CONTRACT

IS WON BY HOOK & HASTINGS

Great New Riverside Drive Edifice in New York Will Have Instrument of 126 Stops—Organ for the Chapel Also Ordered.

One of the largest and most interesting church organ contracts to be awarded for a long time is that for the great new edifice of the so-called Rockefeller Church in New York City, which is to replace the Park Avenue Baptist Church and is to be one of the most magnificent religious edifices in the world. The Hook & Hastings Company of Kendal Green, Mass., has been commissioned by the church to install in the new building, to be known as the Riverside Church, a four-manual instrument of 126 speaking stops, including the auxiliary organ. In addition to this the same builder is to place a three-manual of thirty-seven stops in the chapel adjacent to the main building and forming a part of the group.

The main organ will be located in chambers on each side of the chancel; the auxiliary organ will be placed in chambers at each side of the far end of the nave, and this division can be played separately or together with the main organ. The auxiliary division can be used as such in assisting to support the singers at the far end of the long nave or can be used for antiphonal work. The echo division will be installed at the opposite end of the church from the main organ. The chapel organ will be used chiefly for weddings and funerals.

Specialists have been engaged by the building committee to supervise and consult in connection with the many matters pertaining to their particular lines. Among these have been employed a pre-eminent acoustician and the Hook & Hastings Company will work with him in order that the individual stops as well as the entire ensemble shall be acoustically correct for the building.

As shown by the specifications, there is practically no borrowing of stops, the only exception in the manual division of the main organ being in stops 14, 15, 56, 66 and 68. The auxiliary organ is free from any borrowing in the manuals, as is the echo, and the chapel organ will have complete sets of pipes for all registers with the exception of three stops.

The new church is to stand at Riverside Drive just north of Grant's Tomb. It will be completed, according to present expectations, in a year and ten months. The seating capacity of the main church auditorium is to be 2,400. The Rev. Harry Emerson Fosdick, nationally famous clergyman, is the pastor of the church. Harold V. Milligan is the organist and musical director of the Park Avenue Baptist Church, whose congregation is to move into the larger edifice on Riverside Drive, and he has presided over the four-manual Hook & Hastings instrument there since the church and organ were completed. Naturally Mr. Milligan rejoices over the elaborate plans made for the new church, giving him an unexcelled musical equipment when the edifice is completed. For the Hook & Hastings Company the Rockefeller Church contracts are a fitting mark of the centenary of that company, whose career of 100 years in the construction of organs has formed a noteworthy chapter in the history of the organ in America.

Following is the specification of the organ for the Riverside Church:

GREAT ORGAN

1. Grand Diapason, 16 ft., 61 pipes.
2. Open Diapason (forte), 8 ft., 61 pipes.
3. Open Diapason (mezzo), 8 ft., 61 pipes.
4. Doppel Flöte, 8 ft., 73 pipes.

**TULSA'S SCHOOL ORGAN
OPENED BY CHRISTIAN**

BUILT BY KILGEN FACTORY

**Large Four-Manual Dedicated with
Interesting Ritual and Two Pro-
grams by University of
Michigan Man.**

The large four-manual organ built by George Kilgen & Son, Inc., of St. Louis for the high school at Tulsa, Okla., one of the largest school organs in the United States, was formally dedicated March 3 with a recital by Palmer Christian of the University of Michigan. Mr. Christian had in his audience prominent organists and other musicians who were in attendance on the biennial meeting of the school music supervisors of the Southwest. He was assisted by the glee clubs of the high school, George Oscar Bowen, head of the music department of the school, directing.

This organ, the specifications of which were published in The Diapason Jan. 1, is the graduation gift to the school of the classes from 1924 to 1927. Mr. Christian supervised the preparation of the specifications.

A very interesting feature of the dedication was a ritual prepared for the occasion. After a choral salutation by the glee clubs and the formal presentation came this series of responses:

Chairman: We are assembled here in the name of music.
Audience: Attune our hearts to all harmony.

Chairman: We come to dedicate a new spiritual influence within these walls.

Audience: Let there hover over this gathering a spiritual atmosphere, that a vision of its influence may be given us.

Chairman: Those who live in the presence of music, such as this instrument can give forth, will grow in noble emotions.

Audience: And noble emotions produced by good music will bring noble results that know no end.

Chairman: May our souls be in accord with the soul of the One who brings forth this first message of joyous and uplifting music.

Audience: That the spirit of appreciation, thus created, may carry to our minds and hearts the various messages that music has for each of us.

Chairman: To the uplift of heart and mind that comes with the concord of sweet sounds; to the peacefulness of spirit that comes with the harmonious blending of many notes; to the spiritual inspiration that comes in response to good music.

Audience: We dedicate this organ.
Chairman: To the cause of community interest that binds hearts together in fellowship; to the progress of civic righteousness that grows through inspiration of the heart; to the development of culture that creates finer and deeper emotions.

Audience: We dedicate this organ.
Chairman: To all that inspires reverence for the good, respect for the true and appreciation for the beautiful; to the good, the true, the beautiful.

Audience: We dedicate this organ.

Mr. Christian's numbers were: Concert Overture in C major, Hollins; "Song of the Basket Weaver," Russell; "Minuetto Antico e Musetta," Yon; "Sportive Fauns," d'Antalfy; Toccata, Adagio and Fugue in C, Bach; Largo and Allegro from Concerto in D, Vivaldi-W. F. Bach; Improvisation on a Familiar Hymn-tune; Scherzo, "Storm King" Symphony, Dickinson; "Liebestod," "Tristan and Isolde," Wagner; "The Swan," Saint-Saens; "Rhapsody Catalane," Bonnet.

The glee club's offerings were: Chorale, "Sleepers, Awake!" Bach; "When the Sun Had Sunk to Rest," Old English, and "Beautiful Saviour," Christiansen.

In a second program the following day, with the same choral numbers, Mr. Christian played: Air from County Derry, Traditional; Prelude, Correlli; Toccata, de Mereaux; "The Fountain," De Lamarter; "To the Evening Star," Wagner.

George Kilgen, vice-president of the firm of George Kilgen & Son, Inc., was present at the recitals, and at the banquet congratulated the school authorities on the splendid acquisition to their educational facilities, which he believed was due largely to the love for good music which has been engendered in the community by the local

PALMER CHRISTIAN AT KILGEN IN TULSA HIGH SCHOOL.



organists and teachers, and expressed the hope that the organ might be used not only for the benefit of the faculty and students, but in a larger way for the community generally, by giving public recitals.

Christian's Chicago Recital.

The best tendencies of the present day in scholarly, and at the same time human, organ playing were well exemplified before the audience of organists and others in Kimball Hall March 14 when Palmer Christian gave his Chicago recital, the second in the series of three under the auspices of the Illinois council of the N. A. O. and the local Guild chapter. Since Chicago feels both proud of and friendly to Palmer Christian, who grew up in the nearby town of Kankakee and has to his credit a record of fame in Chicago, there was more than the usual interest in his performance. The program, published in The Diapason last month, was not the ordinary one, for there was no Widor or Vierne, and it was severe in spots, such as the Schumann Passacaglia, but it was interesting despite its educational nature from the standpoint of the listening organist. From the start Mr. Christian's unusually excellent technical equipment was evident, but in no greater measure than his exquisite style, for his Bach number, the Toccata, Adagio and Fugue in C, was played with feeling and absolutely clean manual and pedal work and thorough regard for tradition and rhythm. The Largo and Allegro from the Concerto in D by Vivaldi, arranged by W. F. Bach, was another fine piece of work and the beautiful coloring of the Prelude by Florent Schmitt, not previously heard by this writer, made a deep impression. A very interesting feature of the evening consisted of two movements from Eric De Lamarter's new "A Chinese Garden," in manuscript. "The Fountain" fairly sparkled. In this and Strauss' "Traumerei" Mr. Christian showed his ability to use a charming pianissimo well worthy of imitation. Bonnet's "Rhapsody Catalane" gave the program a fitting close and in response to recalls Mr. Christian played a "Benediction" whose composer's name was not caught.

Guilmant Organ School Program.

For the master class at the Guilmant Organ School on Wednesday morning, March 16, the following program was played by the students in honor of the birthdays of Alexander Guilmant and Joseph Bonnet: Allegro, First Symphony, Guilmant (Francis Anson); "Noel Ecosais," Guilmant (Irma Clark); Nuptial Postlude, Guilmant (Sumner Jackson); "Noel Alsacien," Guilmant (Helen Reichard); Allegro con brio, Sixth Sonata, Guilmant (George William Volkel); "Rhapsodie Catalane," Bonnet (Daisy M. Herrington). Plans are under way for the classes in organ construction and tuning during the month of May.

ORGAN AS WAR MEMORIAL

**Minneapolis Supports Project in
Response to Mayor's Appeal.**

Mayor George E. Leach on March 10 appealed to the citizens of Minneapolis to provide funds for an organ for the new municipal auditorium and to make the organ the city's official memorial to the men of Minneapolis who laid down their lives in the world war. It is proposed to raise funds for the organ by selling shares in it at \$1 apiece.

As an illustration of the popularity of the project, within an hour after Mayor Leach announced his plan every one of the 420 employees of the Journal had subscribed for one share.

Theodore Wold, chairman of the Minneapolis memorial committee, an organization appointed at the close of the war to raise funds for and erect a memorial, immediately called a meeting of the committee to consider the suggestion. Lester Badger, commander of the fifth district of the American Legion, declared that he was certain that Minneapolis members will back the proposal.

LANQUETUIT TO MAKE TOUR

**French Organist Coming Next Season
for American Recitals.**

Marcel Lanquetuit, organist of St. Godard's, Rouen, and star pupil of Marcel Dupre, who was brought to America under the auspices of the Wanamaker Auditorium Concert Direction last October for recitals in New York and Philadelphia, will make his first American recital tour next season. Mr. Lanquetuit's tour will be limited to two months and although the dates have not been definitely set, it is expected that it will take place in the early part of 1928. It will be a matter of great interest to organ students and music lovers generally to hear this newest representative organist of the new France.

New Möller at Vicksburg, Miss.

A three-manual organ built by M. P. Möller is a feature of the beautiful new edifice of the Crawford Street Methodist Church at Vicksburg, Miss., which was dedicated on Feb. 20. R. J. Lilly of Memphis, Southern representative of the Möller factory, made the installation. The echo division is placed in the tower.

Kilgen Organ Opened in Toledo.

The new three-manual organ built for St. Patrick's Church, Toledo, Ohio, by George Kilgen & Son, Inc., St. Louis, was dedicated on Sunday, March 13, by the Rt. Rev. Samuel A. Stritch, assisted by the local Catholic clergy. J. Charles Kunz played a dedicatory program, assisted by the Rev. Francis P. Johns as soloist. The program closed with solemn pontifical benediction, in which the children's choir participated.

**FOUR-MANUAL ESTEY
FOR OAKLAND TEMPLE**

ORGAN ON FOUR PRESSURES

**Scottish Rite Cathedral in California
City Lets Contract for Large
Instrument to Brattleboro,
Vt., Factory.**

The Scottish Rite Cathedral of Oakland, Cal., has placed a contract for a large four-manual organ with the Estey Organ Company of Brattleboro, Vt., through the San Francisco representative of the builder, J. B. Jamison.

The instrument will be voiced on four different wind pressures—six, seven, ten and fifteen inches. The specification follows:

GREAT ORGAN.

1. Open Diapason, scale 29 (double), 16 ft., 85 pipes.
 2. Second Open Diapason, scale 41 (unison), 8 ft., 73 notes.
 3. Second Open Diapason, scale 53 (octave), 4 ft., 61 notes.
 4. First Open Diapason, scale 39, 8 ft., 73 pipes.
 5. Gross Flöte, 8 ft., 73 pipes.
 6. Gemshorn, 8 ft., 73 pipes.
 7. Harmonic Flute, 4 ft., 73 pipes.
 8. Trumpet, 8 ft., 73 pipes.
 9. Chimes (in Choir box), (Deagan large scale), 25 tubes.
- Great organ all outside expression and on 7-inch wind.

SWELL ORGAN.

10. Gedeckt, 16 ft., 101 pipes.
 11. Gedeckt, 8 ft., 73 notes.
 12. Gedeckt, 4 ft., 73 notes.
 13. Gedeckt, 2 1/2 ft., 61 notes.
 14. Gedeckt, 2 ft., 61 notes.
 15. Gedeckt, 1 3/5 ft., 61 notes.
 16. Open Diapason, scale 41, (Violin), 8 ft., 73 pipes.
 17. Claribel Flute, 8 ft., 73 pipes.
 18. Viol d'Gamba (broad), 8 ft., 73 pipes.
 19. Viol d'Gamba Celeste, 8 ft., 61 pipes.
 20. Vox Angelica (string), 4 ft., 73 pipes.
 21. Flauto Traverso, 4 ft., 73 pipes.
 22. Mixture, 4 ranks, 244 pipes.
 23. Horn (10-inch wind), 16 ft., 85 pipes.
 24. Horn, 8 ft., 73 notes.
 25. Horn, 4 ft., 61 notes.
 26. Oboe, 8 ft., 73 pipes.
 27. Vox Humana, 8 ft., 61 pipes.
 28. Glockenspiel, 8 ft., 37 pipes.
- Swell on 6-inch wind.

CHOIR ORGAN.

29. Dulciana, 16 ft., 101 pipes.
 30. Dulciana, 8 ft., 73 notes.
 31. Dulciana, 4 ft., 61 notes.
 32. Dulciana, 2 1/2 ft., 61 notes.
 33. Dulciana, 2 ft., 61 notes.
 34. Dulciana, 1 3/5 ft., 61 notes.
 35. Melodia, 8 ft., 73 pipes.
 36. Flute Celeste, 2 ranks, 8 ft., 134 pipes.
 37. Sallcional, 8 ft., 73 pipes.
 38. Vox Celeste, 8 ft., 61 pipes.
 39. Keratophon (Estey patent), 8 ft., 73 pipes.
 40. Wald Flöte, 4 ft., 73 pipes.
 41. French Horn, 8 ft., 73 pipes.
 42. Clarinet, 8 ft., 73 pipes.
 43. Harp-Chrysiolot (large scale), 8 ft., 49 pipes.
- Entire Choir on 6-inch wind.

SOLO ORGAN.

44. Stentorphone, 8 ft., 73 pipes.
 45. Major Flute, 8 ft., 73 pipes.
 46. String Celeste, 3 ranks, 8 ft., 207 pipes.
 47. Cor Glorieux (Estey patent), 8 ft., 73 pipes.
 48. Tuba Mirabilis, 16 ft., 85 pipes.
 49. Tuba Mirabilis, 8 ft., 73 notes.
 50. Tuba Mirabilis, 4 ft., 61 notes.
- Solo enclosed. On 10-inch wind except Tuba, which is on 15-inch wind.

PEDAL ORGAN.

51. Open Diapason, 16 ft., 44 pipes.
52. Open Diapason, 8 ft., 32 notes.
53. Bourdon, 16 ft., 44 pipes.
54. Bourdon, 8 ft., 32 notes.
55. Open Diapason (from Great Violone), 16 ft., 32 notes.
56. Gedeckt (from Swell), 16 ft., 32 notes.
57. Gedeckt (from Swell), 8 ft., 32 notes.
58. Horn (from Swell), 16 ft., 32 notes.
59. Dulciana (from Choir), 16 ft., 32 notes.
60. Tuba (from Solo), 16 ft., 32 notes.
61. Tuba (from Solo), 8 ft., 32 notes.
62. Tuba (from Solo), 4 ft., 32 notes.
63. Bourdon (from No. 53), 10 1/2 ft., 32 notes.

MacMillan Back from Europe.

Dr. Ernest MacMillan, principal of the Toronto Conservatory of Music, has returned to Toronto after a visit of two months in England and Scotland, where he met many prominent men in musical and educational life. Dr. MacMillan will conduct a performance of the Bach "St. Matthew Passion" in Toronto on April 12, with the collaboration of Dr. Healey Willan, Richard Tattersall, soloists and a choir of about 125 voices.

**FOUR-MANUAL BY HALL
FOR BRYN MAWR CHURCH
PEDAL IS MADE A FEATURE**

Specifications by Charles M. Courboin and C. B. Floyd for Instrument to Be Placed in Presbyterian Church.

The Hall Organ Company has under construction at its factory in West Haven, Conn., a four-manual organ for the Presbyterian Church of Bryn Mawr, Pa., a prominent suburb of Philadelphia and seat of Bryn Mawr College. The specification was the result of collaboration between Charles M. Courboin and C. B. Floyd, the latter of the Hall Company. One of the special features of the scheme is a comprehensive pedal division, including a 32-foot contra bombarde. Double touch is to be another feature. The vent control valve will be installed for all departments. Silver contacts are to be used throughout the action.

Following is the specification of stops:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- Principal Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Tibia Plena, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Cello, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Double Trumpet, 16 ft., 73 pipes.
- Tromba, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Harp, 61 notes.
- Celesta, 49 notes.
- Chimes, 20 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Clara-bella, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 notes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Spitz Flöte Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Flageolet, 2 ft., 61 notes.
- Tierce, 3 1/5 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Seventeenth, 1 3/5 ft., 61 pipes.
- Posaune, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 16 ft., 85 pipes.
- Vox Humana, 8 ft., 73 notes.
- Vox Humana, 4 ft., 61 notes.
- Harp, 8 ft., 61 notes.
- Celesta, 49 notes.
- Chimes, 20 notes.

CHOIR ORGAN.

- Contra Gamba, 16 ft., 97 pipes.
- Viola Diapason, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Gemshorn, 4 ft., 73 notes.
- Forest Flute, 4 ft., 73 pipes.
- Gemshorn, 2 ft., 61 notes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 61 bars.
- Celesta, 49 notes.
- Chimes, 20 notes.

SOLO-ECHO ORGAN.

- Tuba, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viole Aetheria, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 8 ft., 20 bells.

PEDAL ORGAN (Augmented).

- Contra Bourdon, 32 ft., 68 pipes.
- Bourdon, 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Octave Flute, 4 ft., 32 notes.
- Open Diapason, 16 ft., 56 pipes.
- Octave, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Open Diapason, 16 ft., 32 notes.
- Dolce Bourdon, 16 ft., 32 notes.
- Contra Gamba, 16 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Bombarde, 16 ft., 32 notes.
- Double Trumpet, 16 ft., 32 notes.
- Posaune, 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Contra Bombarde, 32 ft., 32 notes, 12 pipes.
- Double Clara-bella, 16 ft., 32 notes, 12 pipes.
- Violone, 16 ft., 32 notes, 12 pipes.
- Cello, 8 ft., 32 notes.

The entire organ is to be enclosed. The mechanical features include fifty-three combination pistons, of which twelve are generals.

FLORIDA ORGANISTS OUT TO GREET CLARENCE EDDY.



On the occasion of Clarence Eddy's visit to Florida last month he was the guest of the organists of Miami at a luncheon given by Mrs. Florence Clayton Dunham, organist of the Bryan Memorial Temple, and Miss Bertha Foster, dean of the conservatory of music of Miami University, at the Coral Gables Golf and Country Club. The picture was taken at that time by a photographer of the Miami Herald. Mr. Eddy is in the center of the pic-

ture between Mrs. Dunham (at the left) and Miss Foster (at the right). In addition to the Florida organists we find in the rear row the first handsome and serious-looking man, reading from left to right, to be C. Seibert Losh, head of Midmer-Losh, Inc., of New York and Florida, while the delightfully affable-appearing gentleman on the other side of the large hat from Mr. Losh is J. O. Funkhouser, superintendent of the factory of M. P. Möller at Hagerstown, Md.

DEATH OF HENRY B. RONEY

Organist and Director of Boy Choirs Passes Away at Age of 78.

Henry B. Roney, a veteran Chicago organist and director of boy choirs, died Feb. 26 at Los Angeles, Cal., at the age of 78 years. Funeral services were held March 2 at the Scottish Rite Cathedral in Chicago.

Mr. Roney will be remembered principally through his work as organist and choir-master for ten years at Grace Episcopal Church, where he preceded Harrison M. Wild. That church at the time was noted far and wide. He left Grace Church over thirty years ago. Mr. Roney also was the teacher and manager of Blatchford Kavanaugh, a famous boy singer, and organized the Roney Boys' Concert Company. In recent years he had been organist at St. Bartholomew's Church, Englewood, and at Park Ridge, and did a great deal of Masonic work.

Mr. Roney was born at Bellefontaine, Ohio, the son of a clergyman, and began his career as an organist at the age of 13 in his father's church. He came to Chicago in 1887 and soon afterward began his work of training choirs and large groups of singers. He formed the Roney Boys' Concert Company, consisting of fifty boy soloists, and toured with it for many years. He was musical director of the choir festival of the Chicago Diocesan Choir Association in 1891, of the national peace jubilee at the close of the Spanish-American war and of the Indiana centennial celebration in 1916. His career is said to have included concerts for the benefit of 100,000 inmates of penitentiaries, and addresses to 1,000,000 school children.

Mr. Roney was unmarried. His Chicago studio and home were at 1332 Granville avenue.

CHARLES E. VAN ZANDT DEAD

Collar Manufacturer Was Organist of Troy Church 39 Years.

Charles E. Van Zandt, prominent manufacturer of collars and veteran organist of Troy, N. Y., died Feb. 13 at his home in Troy after an illness of about a year. He had been organist of one church nearly two-score years and his success in business was no more marked than his devotion to the church and its music.

For the last forty years or more Mr. Van Zandt's name had been linked with the history of the First Church of Christ, Disciples, and for thirty-nine years as organist. He became a member of the congregation, which first worshiped in the church building at Fulton and Seventh streets, and witnessed the dedication of two succeeding structures. He attended the dedicatory services of the latter, the

**FARNAM AS DIRECTOR
AT CURTIS INSTITUTE**

AT HEAD OF ORGAN WORK

New Department Open to Highly-Qualified Pupils in October—Large Aeolian Four-Manual Part of Equipment.

Direction of the newly-organized organ department at the Curtis Institute of Music in Philadelphia has been placed in the hands of Lynnwood Farnam, whose outstanding achievements as a concert organist and teacher of organ have won him recognition as one of the leading organists in the world today.

With the completion of the new concert hall which is in course of construction at the institute, there will be installed a four-manual Aeolian organ of nearly sixty stops, representative of organ building at its most advanced stage. This, with smaller organs of the same general type of construction, for practice purposes, will compose the equipment of the new department. The four-manual is the gift of Cyrus H. K. Curtis, editor and publisher, in whose honor the school was named by his daughter, Mary Louise Curtis Bok, when she founded the institute in 1924.

Mr. Farnam will hold auditions late in September to select a few highly-qualified students for classes which will begin in October. He believes that all study of the organ must be conducted in a spirit of constant experiment, so that students may be encouraged and guided in the expression of their individual gifts.

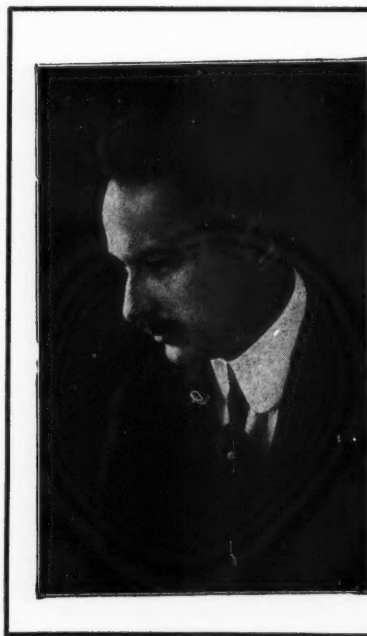
Mr. Farnam has been acclaimed by critics here and in Europe as one of the great organists of the world. He has played in the Coolidge Foundation Festival of Chamber Music in the Library of Congress at Washington; with the Society of the Friends of Music in New York; at the leading colleges and universities; at the Cleveland Museum of Art; in Westminster, York Minster and Southwark Cathedrals in England; at Christ Church Cathedral in Oxford and Trinity College Chapel in Cambridge.

Mr. Farnam is a Canadian by birth, from Sutton, Quebec. His first music study was on the piano, and he exhibited virtuosity at an early age. In 1900 he won the Montreal scholarship donated by Lord Strathcona and Lord Mount Stephen, which gave him four years of study at the Royal College of Music in London, England. Mr. Farnam's first organ appointments were in Montreal and at Emmanuel Church, Boston, then at the Fifth Avenue Presbyterian in New York and since 1920 at the Church of the Holy Communion. During the war he enlisted and served abroad, remaining there until eight months after the armistice.

THE DIAPASON.

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

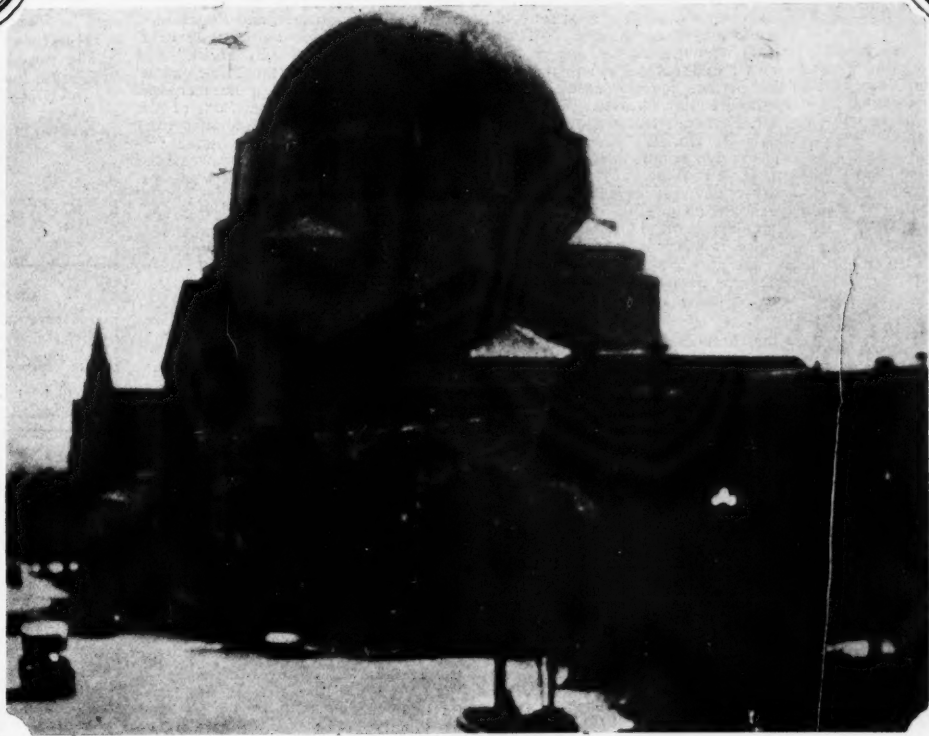
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**Bach Recitals of
Lynnwood Farnam**

By ALBERT O. ANDERSON

The enthusiasm which has greeted the production of the works of Bach during the past season in New York is forming the topic of interesting discussion in those circles which follow closely the trend of musical thought. Certainly among the outstanding features of the calendar have been the series of Bach recitals given by Harold Samuel at Town Hall and by Lynnwood Farnam at the Church of the Holy Communion. For several years Mr. Farnam has devoted the programs given on the Monday evenings of February to the works of Bach, and this year he has chosen to give the forty-five chorale preludes known as the "Little Organ Book," a series of pieces which Schweitzer calls "the key to the understanding of Bach's music as a whole." Divided into four programs and interspersed with contrasting compositions, these chorales made a set of programs of great variety of mood, ranging from delicate beauty and simple grace to thrilling, dramatic intensity.

Attending Mr. Farnam's recitals has become a sort of musical pilgrimage, not only to organists, but to many music lovers of New York and vicinity, and the audience which overflowed the nave and transepts into the choir-stalls and into chairs placed in the aisles and chancel came in the spirit of reverence, as to a shrine of the great Leipzig prophet and his devoted disciple and interpreter. The subject matter of these recitals and the devotional manner in which they were presented made them a profound religious experience. Especially in the Bach programs, as well as in the Franck program given in December, one perceived that Mr. Farnam had transcended the stage of the concert virtuoso, with an equipment of astonishing tricks, and had become the musical poet, seer, prophet—speaking with an eloquent voice to those musically pure of heart who could understand beauty and truth.

To comment on perfection of performance in regard to Mr. Farnam's recitals is superfluous. His mastery is known and gratefully acknowledged by all who love organ playing. The tribute of one of the best known of American organists—one whose playing and musicianship is valued wherever these qualities are prized—is significant and typical: "We must all sit as learners before Mr. Farnam." That there should be differences of opinion as to interpretation is inevitable, but one feels that his interpretations are convictions, arrived at by an inductive process, from the study of the text itself, and not from any conventional or traditional treatment.

In the case of the chorales of the present series of recitals, Bach lavished the richest skill of his genius in illustrating and adorning the hymn-tunes of the church. Mr. Farnam set himself the task of adapting these real jewels of musical literature to the resources of a modern organ and modern ideas of tonal color. No better illustration of the prophetic quality of Bach's genius could be found than the manner in which these compositions have lent themselves to such treatment. The greater clarity of the contrapuntal devices, the greater emphasis of the graphic descriptive quality, but, above all, the unfoldment and enrichment of the sheer musical beauty and truth of these inspirations of Bach's greatest workmanship, are justification of the unique and original tonal settings which Mr. Farnam has given them.

An especially interesting example of Mr. Farnam's methods of registration is found in No. 20 of the "Little Organ Book," "O Lamm Gottes unschuldig" ("O Lamb of God"). This piece is a canon in the fifth between the tenor and alto, with two free parts in long-drawn, sinuous melodic lines. To have these four lines more clearly and distinctly set forth, Mr. Farnam

has rescored the piece, transposing the parts without changing a note. The canon is played duet-wise. The tenor, originally in the pedal, is played by the left hand on the swell strings and the alto is thumbed on the great flute. The bass, written in the original for the left hand, is transferred to the pedal 8 ft. with choir coupled. The remaining voice is played on the choir. The result is absolute clarity and a lovely contrast of tonal color, and the voices have perfect independence in beginning and ending phrases.

Mr. Farnam's treatment of the swell pedals in No. 19, "Herr Gott, nun schleuss den Himmel auf" ("Lord God, now Open Wide Thy Heaven"), is another example of the tonal effects which are so puzzling to an organist unfamiliar with his methods. The melody is played on the swell-oboe and the alto is thumbed on the great erzähler, with swell coupled, thus slightly emphasizing the part. The flowing contrapuntal line is played on the choir. In order to preserve the expressive rise and fall of the choral phrases and the unbroken pedal line, by which Bach pictured the weary steps of the aged pilgrim Simeon, a special swell pedal technic had to be devised. This consisted of "coaxing along" the swell pedal with either the right or the left foot, as available. The result, as Mr. Farnam played this lovely little piece, was bewildering and intriguing. One felt that he had not only an extra hand, but an extra foot.

A device much used by Mr. Farnam is to transpose the position of a passage on a manual, changing the stops to correct the pitch. In No. 17, "In Dir-ist Freude" ("In Thee Is Joy"), toward the end of the piece are two pedal passages which "overlap" the manual parts in such a manner that it is impossible to keep them distinct and clear. At this point Mr. Farnam, by means of an adjustable pedal piston, brought on pedal 8 and 4 ft. stops only and played the phrase an octave lower, resulting in perfect clarity. Another example is No. 18, "Mit Fried und Freud ich fahr dahin" ("In Peace and Joy I now Depart"). The choir 16 ft. gamba and 8 ft. unda maris are coupled to the blank great, to which is also coupled the swell at 8 ft. pitch, by the use of the swell to the great sub coupler. The chorale is then played on the great an octave higher. Against the background of tone on the choir, stops are added and retired on the swell. The tonal effects made by Mr. Farnam in this piece are impressive.

Frequently at the beginning of a composition Mr. Farnam will set a number of the adjustable pistons so that, without removing his hands from the keys, he may use a great variety of tonal gradations. Thus in No. 25, "O Mensch, bewein dein Sünde gross" ("O Man, Bemoan"), without the slightest break in the melodic flow in either solo or accompaniment, by use of thumb pistons he is able to get a rise and fall of tone, which adds great nobility and appeal to this solemn, impressive melody. As it is impossible for the hands to leave the keys for an instant from the beginning to the end of the piece such an effect cannot be otherwise obtained.

Mr. Farnam's colorful treatment of the Trio-Sonatas removes them from the dry etude class and makes them delightful concert numbers. The treatment of the quaintly vivacious leaping figure in the allegro of the second of these works is one of Mr. Farnam's happiest inspirations. The recollection of this merry movement will be an enduring joy to all who had the good fortune to hear Mr. Farnam play it. Another of the high lights of the series was the D major Prelude and Fugue. The fugue was taken at lightning speed, but with the utmost clearness and sparkle, made possible by Mr. Farnam's mastery of the non legato touch and the transparency of the pedal registration, so essential to the clarity of rapid passages in organ playing.

The series was notably prominent among the many distinguished organ recitals of the past seasons and in it the artistry of Mr. Farnam rose to superb heights. The inevitable reac-

tion was an avalanche of requests for repetitions, and an additional program was arranged for March 7, with a "repeat" March 13. This program was made up from numbers chosen from previous recitals as well as from the present series, and consisted of seven chorale preludes, the Fantasia in G major, the Passacaglia and Fugue in C minor, the Prelude and Fugue in E minor, from the "Eight Short," and two movements from the Trio-Sonatas. Perhaps the outstanding number was the Passacaglia and Fugue, one of Mr. Farnam's masterpieces of interpretation. It was given with great eloquence and brilliance, the climactic entrance of the fugue subject being especially notable.

Mr. Farnam's plans for next season include the complete organ works of Franck and Brahms, to be given in the December series of Monday evening recitals, while the February series will be devoted, as usual, to the works of Bach. For the following season a grand series of fifteen to twenty recitals is projected, to present the whole of Bach's output for the organ. Such an undertaking could be accomplished only by one disposed to gigantic tasks, and possessing the power to execute them. Such a one is Mr. Farnam. Equipped with the authority evolved from his exhaustive study of modern music as well as the classics, he also brings his own genius to this great task—presenting of the music of Bach, "the superlative expression of eternal spiritual glories."

Goes to Wichita Positions.

Forrest L. Shoemaker, organist of the First Methodist Church for eleven years and director of music in Midland College, Fremont, Neb., has resigned to take up work as organist, choir-master and director of music of the First Presbyterian Church in Wichita, Kan. He will also be connected with the University of Wichita as teacher of organ. A farewell banquet for Mr. Shoemaker was given by the Methodist Church in Fremont and was a fine testimonial of the esteem in which Mr. and Mrs. Shoemaker were held

both as musicians and citizens in the community. Mr. Shoemaker is an active member of the Nebraska chapter of the American Guild of Organists and has been prominently identified with college and church music activities during his residence in Fremont.

Hillgreen, Lane & Co. Orders.

The third week of March brought Hillgreen, Lane & Co. of Alliance four contracts within two days, including one from the New York representative, G. F. Döhring, and three from the Dallas agency, the Will A. Watkin Company. The Watkin Company has been installing four Hillgreen-Lane organs in its southwestern territory during the month.

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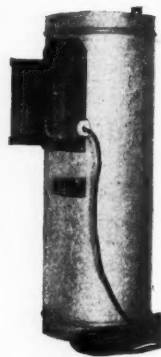
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THREE MEN AT LARGE ORGAN

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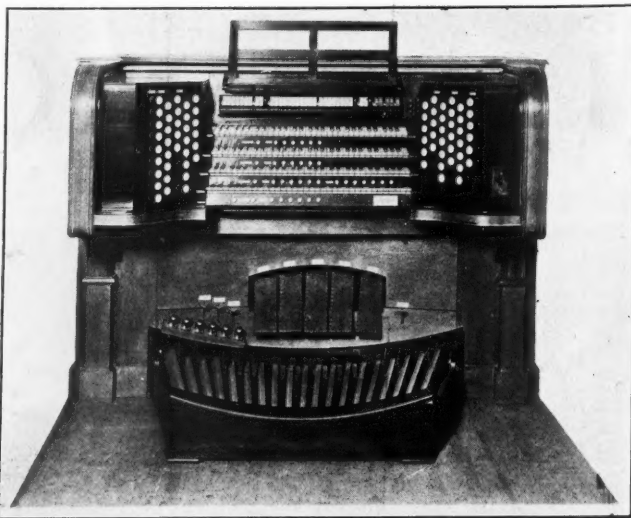
With the interest of organists centered in its large organ, with three consoles, the first equipment of this kind on record, the great Roxy Theater in New York was opened March 11. There was an audience of more than 6,000 people, who paid probably the largest receipts ever taken in at one performance in a theater, as the prices ranged from \$5.50 to \$11.

The theater itself, the conception of S. L. Rothafel, is pronounced the most beautiful motion picture house in the world. There is nothing of the usual sensational decorations about it. It is artistic in its architectural design and in the scheme of decoration.

The Kimball organ, which is claimed to be the largest unit organ ever built, is installed under the stage, with the exception of the fanfare organ, which is over the ceiling. The three consoles are on separate elevators in the front of the orchestra pit, and for the solos they all come up together, with an organist at each console. The organists the opening night were Velasco, Parmentier and d'Antalfy. The opening number on the program was the "Pilgrims' Chorus" from "Tannhäuser," which was followed by several numbers of lighter character, taking about eighteen minutes. The effects produced in this short recital, with the limited time available for practice by the three organists together, show the possibilities of the three consoles.

In the foyer, the three-manual Kimball soloist organ was played by Frank White, to provide music for the people going in and out of the theater. His

CONSOLE OF NEW PILCHER ORGAN AT ASHEVILLE, N. C.



program was composed almost entirely of light numbers.

The fifth organist in the organization is Lewis White, who is playing both in the theater and for broadcasting. The broadcasting is done on the two-manual Kimball unit in the broadcasting studio.

DEDICATION AT ASHEVILLE

Sheldon Plays Four-Manual Pilcher Organ at First Baptist.

The four-manual built by Henry Pilcher's Sons for the First Baptist Church of Asheville, N. C., had an auspicious introduction to the church and the community when Dr. Charles A. Sheldon, Jr., city organist of Atlanta, Ga., gave the dedicatory recital March 8. Dr. Sheldon was

assisted by Miss Frances Coleman, one of his pupils, who contributed to the program by playing one number, a Rhapsody by Silver. Miss Coleman, one of the talented organists of the younger generation in the South, is in charge of the organ at the Asheville church and delights in the new instrument. After a message of dedication by Dr. R. J. Bateman, pastor of the church, Mr. Sheldon gave his program, which was as follows: Toccata and Fugue in D minor, Bach; Largo, Handel; Offertoire in D minor, Batisse; "Will o' the Wisp," Nevin; "Dawn," Sheldon; Coronation March from "Le Prophete," Meyerbeer; Minuet, Sheldon; Concert Overture in C minor, Sheldon; Improvisation; "Song of the Boatmen on the Volga," Folksong; Overture to "William Tell," Rossini.

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Musical Quarterly (April) Beethoven Number
This is not just a special Beethoven magazine number, but substantially a collection of essays on Beethoven from different angles. Really a "book" of about 180 pages, for only 25 cents.

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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

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., March 23.—A new Frazee organ was dedicated Feb. 25 in the Central Baptist Church, Quincy, with a recital by Rodolphe Pepin, organist and choirmaster at the Church of St. Jean Baptiste, Lowell. Mr. Pepin recently returned from a year's study in France under Bonnet and Dupre, both in advanced organ playing and improvisation. To his program were added two selections by Mrs. Dorothy Ahlstrom, soprano. The organ music included the following selections: Toccata and Andante Cantabile, Symphony 4, Widor; "Romance sans Paroles," Bonnet; Caprice in G minor, Cracker; Fountain Reverie, Fletcher; "Soeur Monique," Couperin; Fugue in G minor, Bach; "Noel" with Variations, d'Aquin; Romance in D flat, Lemare; Cantilene Pastorale, Guilman; Toccata, Boellmann. These were all request selections.

The alumni association of the New England Conservatory of Music sent out invitations to a testimonial concert and reception in honor of Henry M. Dunham's fifty years of service at the conservatory. The program was composed wholly of works written by Mr. Dunham and included: First Sonata, Op. 10; Duo Concertante, for violoncello and piano; Theme and Variations for piano and organ; "Salve Regina" for women's chorus; "In Memoriam," for organ; "Night in Venice," for violins, harp, tympani and organ, and Fantasie and Fugue in D minor, for organ. This concert took place on March 11. It was attended by a large audience. By some it was thought that the Fantasia and Fugue was the finest work on the program. Those who performed were Everett E. Truette, Henry T. Wade, George Brown, Douglas Kenney, Richard Stevens, Wallace Goodrich, Harold Schwab, Eleanor Knight, Thomas W. Lander and the Orphean Club of Lasell Seminary, under the conductorship of George Sawyer Dunham.

The choir at the Church of the Redemption, Boylston street, is taking a prominent place in musical affairs in Boston under the direction of David Blair McCloskey. As stated at other times, there is hardly a better church building in Boston in the matter of resonance free from echo. For such an edifice there is no music better adapted for brilliancy than the old-time war-horse, Rossini's "Stabat Mater," with its theatrical and bizarre effects, crowned by a wonderful fugue that only a Rossini would have been able to conceive. This music was sung on Sunday afternoon, March 20, to an organ accompaniment played by Thomas W. Landers.

That the centenary of Beethoven's death might be appropriately commemorated, the First Congregational Parish, Arlington, provided "An Hour with Beethoven." The program was played by Miss Hattie E. Snow, organist and choirmaster of the parish. An address was given by the pastor, the Rev. Frederic Gill, D. D., on "The Spiritual Significance of Beethoven." The organ solos were selected from symphonies, sonatas for piano and songs.

The first Sunday in March, in the afternoon, the choirs of the Old Cambridge Baptist and the First Baptist Churches of Cambridge united in a performance of Gaul's "Holy City" at the former church.

It is with regret that we take notice of the recent death of Mrs. Florinda M. Chamberlain of Waltham. For many years she had been a prominent organist and as a long-time member of the Guild was a familiar face at the many gatherings of the chapter.

On the Thursday evenings in Lent six sacred concerts were planned to be broadcast under the auspices of the Federation of Churches. The first concert was given by the choir of the Con-

gregational Church, Wellesley, under the direction of Thompson Stone; the second by the choir of King's Chapel under the direction of Raymond C. Robinson, and the third by the choir of Temple Israel under the direction of Henry Gideon. These concerts are held in Trinity Church.

On Wednesday evening, March 16, at the Eliot Congregational Church, Newton, E. E. Truette gave a recital in which he outshone all previous performances. His program gave great pleasure, and not the least in interest were his own compositions. The music was as follows: Chorale in A minor, Franck; Gavotte, Martini; Fugue in A minor, Bach; Two Pastels for the Organ—"Angelus" and Toccata, Truette; Evening Song, Bairstow; "Clair de Lune," Karg-Elert; Fountain Reverie, Fletcher; Concert Rondo, Hollins.

Archibald Sessions of the Methodist Episcopal Church at South Manchester, Conn., is surely a "live wire," as judged by the ambitious programs presented from month to month. These have included the "Creation" by Haydn; "Noel," by Chadwick; Festival Cantata, "Gloria Domini," by Noble, and a host of anthems, choruses and carols by the great composers. The organ selections by Mr. Sessions have also been of the highest type.

The Melrose Unitarian Church recently engaged as organist and choir-master Ruel Whitechurch of Reading, who for thirteen years had charge of the music at Union Church in the Greenwood district of Wakefield. During this period he also played in the orchestra and was one of its founders.

A new organ recently was dedicated at the First Baptist Church, Dorchester (Field's Corner), as a memorial to Mrs. Mary R. Guild. It was a legacy by Mrs. Mary E. Wilbar, a former teacher in the Dorchester public schools. A short recital by R. Franz Reissmann of the First Universalist Church, Roxbury, was played at the dedicatory service.

William E. Zeuch's recital at the First Unitarian Church, West Newton, Feb. 28, for the organ fund of the high school, was so interesting and evoked so many favorable comments that it is reproduced here as typical of what a recital program should be in order to quicken appreciation: Fantasia and Fugue in G minor, Bach; "Soeur Monique," Couperin; Berceuse, Dickinson; Toccata, Gigout; Evenson; Martin; Three Minuets, by Boccherini, Beethoven and Seboeck; "Angelus," Massenet; Scherzo, Zimmerman; Nocturnette, d'Evry; Scherzo-Pastorale, Federlein; "Oh, the Lifting Springtime," Stebbins; Finale, First Symphony, Vierne.

Mr. Zeuch is continuing his "hour of music" at the First Church, Boston. The program for Sunday afternoon, March 20, had much to do with springtime and included Wagner's Prelude to "Die Meistersinger." Unfortunately the spring-time weather which had lasted through three weeks departed about the hour of his program and gave way to hail, rain and snow.

Some of the older organists of the country will recall the veteran organist and musicologist, William Horatio Clarke of South Reading, who had a large four-manual organ in his place of residence, and, until his health gave way, was a concert organist. He died a little more than a dozen years ago. His widow, Eliza Tufts Clarke, a member of the Richardson family of Woburn; a Mayflower descendant, and also one who counted Jacob Tufts, founder of Tufts College, among her forbears, died in March at Reading. She had been a teacher in the public schools of Woburn and Winchester before marriage, belonged to the Reading Women's Club, was one of the founders of the Indianapolis Women's Club (Mr. Clarke for many years was organist in Indianapolis), and was a life member of the Reading Congregational Society. Her sons are persons of note: William R. Clarke, Chicago; Edwin E. Clarke (a member for many years of Sousa's Band as cornet

soloist), Reading; Lynn W. Clarke, Reading; Ernest H. Clarke, New York, and Herbert L. Clarke, Long Beach, Cal. From personal knowledge, Mrs. Clarke was a woman of beautiful character, amiable, and unselfishly devoted to her husband's care during a long period when his body was crippled beyond cure.

Francis W. Snow of Trinity Church gave a recital on the Sladen organ in Memorial Hall, Melrose, Feb. 27, under the auspices of the Melrose Orchestral Association.

Mark Shumway Dickey of the First Baptist Church, Arlington, who is scheduled for a recital for the New England chapter, A. G. O., with Arthur Landers, gave a recital Sunday evening, March 6, at the First Baptist Church. His program was: "Sing unto God," from "Judas Maccabaeus," Handel; Elegiac Romance, Ireland; Canon, Schumann; Adagio, from Piano Concerto, Grieg; Pastorale, Guilman; Toccata, Symphony 5, Widor. Mr. Landers is a talented pianist and played the piano in the Grieg and Guilman selections.

With the combined choirs of the Church of the Redemption and First Church under his direction, the first Sunday afternoon in March, William E. Zeuch conducted the "Requiem" by Brahms at First Church.

Horace Killam has been appointed organist and choirmaster at the Free Christ (Congregational) Church, Andover. He will take charge on April 1. For several weeks Harry U. Camp has been supplying until Mr. Killam could make the change.

Now that schools for theater organ playing are being established in all sections of the country, it is interesting to note that the new Forest Theater Organ School, conducted by Aurele J. Forest at Providence, R. I., has ordered a new organ from the Frazee Organ Company, Everett, Mass. The Frazee Company reports new organs to be

placed in the South Primitive Methodist Church, New Bedford; Christ Church, Needham; the Masonic Temple, New Bedford, and the Masonic Temple, Marlborough. All these organs make use of the dulciana mutations devised by Mr. Camp and which are proving to be delightfully musical.

On Wednesday evenings through Lent, the Cathedral Church of St. Paul, Arthur M. Phelps, organist and choirmaster, is providing unusually good musical programs by either its own choir of men and women, or by combining choirs from other parishes. We note a Magnificat and Nunc Dimittis by Orlando Gibbons, a "Crucifixus" by Lotti, Bach's motet, "I Wrestle and Pray," and his cantata, "O Light Everlasting," Mendelssohn's "Thirteenth Psalm," Purcell's "Rejoice in the Lord Alway" and Rheinberger's "Save Me, O God." The "Five Sayings" by Davies was one of the important works listed for March 16.

Also during Lent "a quiet hour of music" is finding place at Trinity Church, Newton Center, on Friday before the evening service. The music under the direction of Leland Arnold is interesting and representative, as it includes, with the organ, vocal and violin solos.

Miss Stella Robertson, mezzo contralto, who gave a song recital at Jordan Hall a few weeks ago, appears with several selections on the program of an organ recital at the First Universalist Church, Roxbury, March 30. Robert Franz Reissmann, organist at this church (the only church he has served since coming to this country a number of years ago) listed the following music: Fourth Sonata, Guilman; Capriccio, Lemaigre; "Stillness of Night," Chubb; Album Leaf, Granfield; "Adoration," Borowski; Persian Suite, Stoughton; Reverie, Dickinson; "Liebestraum," Liszt; Toccata, Symphony 5, Widor. Mr. Reissmann is a thorough musician and a brilliant performer.

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PALMER CHRISTIAN

ORGANIST



PRESS COMMENTS AFTER CHICAGO RECITAL

Palmer Christian, distinguished American organist, proved last night in Kimball Hall that the music of Bach has not been forever lost to the instrument for which it was written by reason of orchestral and piano versions.

He proved, as well, that the organist may exercise his imagination within the limitations of his instrument and achieve expressions of beauty that are characteristic and that cannot be duplicated by either the piano or the orchestra.

For example, he found opportunity in the second division of the C major Toccata, Adagio and Fugue to exploit the organ's impalpable and incredibly remote pianissimo, achieving a tenuous thread of tone so delicate in texture that one wishes Debussy had written one of his nocturnes for the modern organ.

Again, in the Bach transcription of the Vivaldi Concerto in D this same exquisite and remote presentation of the melody added importantly to the atmosphere of the piece. For the rest, Mr. Christian, as a Bach player, proved himself a virtuoso and an artistic aristocrat, indulging only in technical display at the bidding of the composer.

As a program maker he also is to be commended. There were novelties by Schmitt, Karg-Elert, Georg Schumann and DeLamarter, which, because of other duties, unfortunately could not be heard.

GLENN DILLARD GUNN, Chicago Herald and Examiner,
March 15, 1927.

Mr. Christian is a Bach player in whom to take pleasure. The Toccata, Adagio and Fugue in C showed how Bach can be rhythmic, lyric, even dramatic at times, can have a variety of mood and plenty of different color, and at the same time can remain fundamentally grave and serene. That to my notion is good Bach playing, and it is the kind Mr. Christian did.

EDWARD MOORE, Chicago Tribune, March 15, 1927.

Mr. Christian is well established as one of the dependable organists of the day, one who has taken his profession seriously and always gives a good account of himself. Last evening the Prelude of Florent Schmitt and the Passacaglia and Finale of Georg Schumann were especially well played. The music had quality and Mr. Christian was happy in bringing out the meaning. The Prelude was an imaginative sort of improvisation in delicate shadings and Mr. Christian's handling of the tone colors was effective.

The Passacaglia was knit together into a firm whole, yet in which there was variety of mood. He made the contrasts striking, yet always with sense of balance which preserved the proportions. Good solid music, excellently played.

KARLETON HACKETT, Chicago Evening Post, March 15, 1927.

He has originality in his methods of registration, his pedal work is clean and he can build up sonorous climaxes, still keeping the musical ideas clear and distinct.

MAURICE ROSENFELD, Chicago Daily News, March 15, 1927.

To Kimball Hall after this, in time to hear one of America's finest musicians, one of the great organists of today, Palmer Christian, play a very brilliant composition by another celebrated American, Eric DeLamarter.

I was divided between admiration for Mr. DeLamarter and admiration for Mr. Christian, who, to my mind, is ready to carry his talents overseas, as European organists have done on these shores. . . . Christian is one of the most important musical figures in America.

HERMAN DEVRIES, Chicago Evening American, March 15, 1927.

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WILLARD IRVING NEVINS, EDITOR



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President—Reginald L. McAll, 2268 Sedgwick avenue, New York City.
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 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.

For many years the executive committee has dreamed of the possibility of being able to offer a worthy prize for a composition for the organ and orchestra. At last that dream has been realized in the magnificent gift of \$1,000 by the Estey Organ Company of Brattleboro, Vt., for such a prize. The Estey Company, by its scholarships at Fontainebleau, has stimulated the interest of all students in the art of organ playing and now this new gift should provide the necessary stimulus for the creation of a fine organ and orchestral composition by one of our many talented composers. With the present-day resources of our organs and with the technical possibilities of our modern orchestras in mind, it is hard to visualize the heights to which the successful competitor may rise in winning this generous gift. The N. A. O. feels honored to announce this competition, which should have a strong bearing on the future of compositions for the organ and orchestra.

The early spring news brings an announcement of the date of the New Jersey state rally day. These rallies have long been among the important events of N. A. O. activities and everyone in a position to do so should arrange to meet with our Jersey friends in Flemington May 21. The preceding evening the graduation program of the Flemington children's choirs will be given and many will be afforded an opportunity of hearing their remarkable work at that time.

May 15 is the final date for submitting compositions for the Kilgen prize of \$500. We continue to receive inquiries regarding that prize. The successful composition will be played at the St. Louis convention.

The national convention to be held at St. Louis will be the twentieth of these yearly meetings. Everything is being done to make this the best one on record. We hope to give it widespread publicity and we rely upon your aid in that work. In the May issue of *The Diapason* it will be possible, we believe, to announce several features of unusual interest. If all plans go through, this convention will become international in aspect. Dr. Eversden is busy in St. Louis and you will note that our committees now include members from the Atlantic to the Pacific coast.

Although there was some delay, caused by the late arrival of shipping boxes, in recent deliveries of N. A. O. pins, we are now in a position to handle promptly all orders for them. You will note a reproduction of the official pin at the top of this page. You may secure one by sending your check or money order for \$2 to headquarters.

Headquarters Meeting.

The members of the headquarters council are invited to be guests of Dr. T. Tertius Noble at St. Thomas' Church in New York City Thursday evening, April 7, at 8:15, when his choir will sing the Brahms "Requiem."

Executive Committee.

The March meeting of the executive committee was held at the Town Hall, New York City, March 21. Those present were: President McAll, Chairman Norton, Miss Carpenter and

Messrs. Treadwell, Noble, Maitland, Ambrose and Nevins. Mrs. Maitland and H. L. Pratt of the Estey Organ Company were guests. The usual reports of the secretary and of the treasurer were heard and approved. The treasurer's report showed a strong financial condition on March 1.

The following names were added to the convention committees as published last month:

For the Committee on Papers—E. R. Kroeger of St. Louis.

For the Publicity Committee—Charles Hatfield, St. Louis; Sibley G. Pease, Los Angeles; Harold Gregson, Santa Barbara, Cal.; William Carruth, Oakland, Cal.; Carl Denton, Portland, Ore.; Dr. F. S. Palmer, Seattle; Frank W. Asper, Salt Lake City; Horace Whitehouse, Boulder, Colo.

For Committee on Advertising—Mrs. A. E. Rubeling.

The remainder of the meeting was devoted to discussion of plans for recitalists and speakers for the St. Louis convention and to the perfecting of details of the Estey prize for an organ and orchestral composition. Mr. Pratt came from Boston to present the latter matter to the executive committee. Dinner was served at the Town Hall Club after the meeting.

New Jersey Rally Day.

The New Jersey state rally will be held in Flemington on May 21. May 20 is the date for the graduation of the Flemington children's choirs and it is hoped many of the members who come to the rally will be able to attend that unusual musical event.

The meeting on the 21st will be addressed by Miss Elizabeth Van Fleet Vosseller, founder of the choirs, and Norman Landis, also of Flemington, will give a recital in the afternoon.

Reservations for overnight accommodations should be sent to Elizabeth Van Fleet Vosseller, Flemington, N. J.

Pennsylvania Convention in May.

The seventh annual convention of the Pennsylvania state council, N. A. O., will be held in Harrisburg, May 23 being the tentative date. A committee appointed by the newly-organized Harrisburg chapter met with the executive committee of the state council at the Pine Street Presbyterian Church, Harrisburg, March 22, to consider plans for an elaborate and interesting session. This is the second time the council will convene in the capital city and with its magnificent edifices and several recently installed organs every indication promises a noteworthy convention.

The officers of the council are: Dr. William A. Wolf, Lancaster, president; Dr. John McE. Ward, Philadelphia, vice-president; William Z. Roy, Lancaster, secretary; Charles E. Wisner, Lancaster, treasurer. They, with the following, compose the executive committee: Henry S. Fry, Philadelphia; Mrs. Lila M. Davis, Easton; Charles Heinroth, Pittsburgh; Charles W. Davis, Easton; Frank A. McCarell, Harrisburg; Mrs. W. P. Strauch, Pottsville; S. Wesley Sears, Philadelphia; Ernest H. Artz, Reading; Charles M. Courboin, Philadelphia; William Rees, Allentown; Rollo F. Maitland, Philadelphia; Mrs. Isabel P. Fuller, Bethlehem; George Benkert, Lancaster; Alfred C. Kuschwa, Harrisburg, and the following chapter presidents: Richard M. Stockton, Lancaster; Paul C. Bailey, Pottsville; Violette E. Cassel, Harrisburg; John C. Duddy, Jr., Norristown; Dr. Walter A. Heaton, Reading, and William R. Lantz, Chambersburg.

Lancaster Chapter.

In Covenant United Brethren Church on Sunday afternoon, March 20, the Lancaster chapter presented its monthly public service with the following soloists: George Benkert, organist of Zion Lutheran Church; Miriam Schaub, contralto, First Presbyterian

Church; John Meyer, cellist, and Hans Nix, violinist, of the Wyomissing Trio of Reading. The program follows: Concert Fantasia, Volckmar; trio, Largo con espressione, Beethoven; contralto solo, Miss Schaub; "At Evening" (Idylle), Buck; Largo, Handel; Berceuse, Godard; Air and Chorus from "Paradise and the Peri," Schumann; trio, Largo in F from Concerto in D minor, Bach; contralto solo, Miss Schaub; Gavotte from "Iphigenia in Aulis," Gluck-Brahms; trios, Cavatina, Raff; "Intermezzo Sinfonico," Mascagni, and overture, "Stradella," von Flotow.

Harrisburg Chapter.

The monthly meeting of the Harrisburg chapter was held on March 7 at the Second Reformed Church. A short musical program was given on the two-manual Möller organ, as follows: Allegro and Andante (First Sonata), Borowski (Mrs. Robert Ream, organist Redeemer Lutheran Church); Offertoire in F, Lefebure-Wely (Miss Vivian Eyes, organist Stevens Memorial Methodist Church); Scherzo in Modo Pastorale (Sonata 2) and Allegro con brio (Sonata 3), Rogers (Miss Esther Kauffman, Covenant Presbyterian Church); Adagio (Symphony 2), Widor, and Finale (Symphony 1), Maquaire (Miss Helen Runkle, Fourth Reformed Church).

E. O. Shulenberger, who is associated with M. P. Möller of Hagerstown, Md., was the guest of honor and spoke on "The Evolution of the Modern Organ," which was very enlightening and of great interest.

CLARENCE E. HECKLER,
Secretary.

Worcester Chapter.

The Worcester chapter reports steady growth in membership, much enthusiasm and a spirit of hearty co-operation among organists. The March meeting was a most enjoyable one, a paper on "The Origin and Development of Music" being read by President A. Leslie Jacobs. Walter W. Farmer, who was host of the evening at the First Baptist Church, spoke on "The Romantic Spirit in Music." Mr. Farmer illustrated his talk at the piano and was assisted by Miss Alice Erickson, violinist. Plans are being made for interesting meetings in the future.

ETHEL S. PHELPS, Secretary.

Central New Jersey.

The annual banquet of the chapter was held on Tuesday evening, Feb. 8, with about fifty in attendance. Miss Jane Whittemore, president of the New Jersey council, and Henry S. Fry were guests of honor and made addresses. Talks were also made by the Rev. P. Vanis Slawter and the Rev. George H. Ingram, the latter being the secretary of the Trenton Council of Churches. Mr. Ingram praised the chapter for its activity in restoring music to its rightful place in the church service. Edward Dunham, a prominent merchant and associate member of the chapter, added his commendation, stating that he felt honored to belong to an organization that had accomplished the things that have been done by this chapter. The president acted as toastmaster.

The chapter concluded the series of lessons on "Music in the Worship of the Church School" in connection with the Trenton Community School of Religious Education Feb. 28, and on March 1 the graduation exercises were held. Miss Jean Haverstick, organist of the Clinton Avenue Baptist Church, arranged the program, which included the reading of Henry Van Dyke's "Lost Word," by Mrs. Bollman of New Brunswick, and a musical setting provided by three quartet choirs, organ and harp. The organist was George I. Tilton and the harpist Mrs. Marion Compton. The service was held in the Third Presbyterian Church, which was lighted entirely by candles, and an altar was set up in front of the pulpit,

with cross and candles upon it. The musical program was as follows: Organ, "Ave Maria," Arkadelt-Liszt, and Adagio from Third Sonata, Guilman; anthem, "Send Out Thy Light," Gounod; organ and harp, Cradle Song, Brahms; trio, "Lift Thine Eyes," from "Elijah," Mendelssohn; harp, Meditation, Hasselman; quartet, "As Panta the Hart," Spohr; harp and organ, Adagio from "Sonata Pathétique," Beethoven; tenor solo, "O That I Knew," Maunder; quartet, "Out of the Deep," Surette; chorus, "I am Alpha and Omega," Stainer.

The chapter has been asked by the Trenton Council of Churches to take care of the music for the Holy Week services in the Capitol Theater. The conference with the ministers is to be held, according to present plans, the latter part of April. The music committees of the various churches will be invited to attend.

From all this it will be seen that we are constantly moving forward, so far as the church is concerned, and we hope soon to train our guns upon the theater and improve musical matters in that quarter.

GEORGE I. TILTON, President.

Union and Essex Chapter.

The March meeting of the Union and Essex chapter was an especially interesting one. It was held at Huyler's tearoom, Newark, where a delicious dinner was served, March 14. Mark Andrews of Montclair gave the members two of his unique opera resumes as well as a song. He was introduced as "the merry-maker-of-melodies, that make one think and smile." Trueman Douglas of Upper Montclair, the other honor guest, intrigued his hearers with an original parable of "A Minister and an Organist." Mr. Douglas is assistant pastor of the Union Congregational Church at Montclair and is a musician as well as a minister. Among other guests was the music committee (75 per cent of it) of the Westfield Congregational Church. Music committees and pastors could be greatly helped in their reaction to organists if they could more often attend meetings of the organists.

The next meeting of the chapter will be an organ recital by Hugh Porter in the North Reformed Church of Newark.

GRACE LEEDS DARNELL.

Hudson Chapter.

Our meeting on March 7 was an inspirational one. We celebrated the close of our first year with a banquet at the Y. M. C. A. in Jersey City. Thirty-one were present. Mrs. Bula Blauvelt was chairman of the committee in charge with William Schmidt and R. K. Williams as assistants. Tulips and daffodils were the floral decorations. The guests of honor included Miss Lucy Nelson, president of the Women's Choral Society; Miss Rita Smith, president of the Afternoon Music Club, and Reginald L. McAll, national president of the N. A. O. Robert M. Treadwell, chapter president, was toastmaster. Each member and guest present made a few remarks. The principal address of the evening was by Mr. McAll and at the conclusion a rising vote of thanks and long applause showed Mr. McAll that the chapter appreciated not only his coming to Jersey City, but his address as well.

The next meeting will be held on April 4 at the Old Bergen Church, Jersey City. Oliver Herbert, organist, extended the invitation. All members are urged to attend this meeting, as they will have an opportunity to hear the new organ, which is a very fine instrument.

R. K. WILLIAMS, Treasurer.

Camden Chapter.

The Camden chapter is again privileged to offer its members an organ composition contest through the in-

terest and generosity of Dr. Edward M. Sullivan of Woodbury, an associate member. This contest feature is an effective stimulus to a more serious study of composition.

Two out-of-town programs have been given during the month. A monthly meeting in the Haddon Heights M. E. Church took the form of a program of negro spirituals, in charge of Robert M. Haley, organist and choirmaster of this church. Mr. Haley spoke of this type of music, amplifying his remarks with interesting renditions on the organ, played by John Heckmann, by a string trio and solos by Weltzen Blix, baritone.

A members' recital was played in Collingswood March 8 by Mr. Haley and W. Lawrence Curry. Solos were sung by Blanche Kluth, soprano, accompanied by Mr. Curry, and congregational singing—a feature of the program—was excellently accompanied by Charles T. Maclary, organist of the church.

Active membership has been granted to Miss Catharine Carter and Mrs. Jennie C. Todd. The following have been welcomed as associates: Mrs. Paul Schwenger, Mrs. Katharine Bihn, Mrs. Anne K. Thompson, Mrs. Milton L. Chew, Miss Marion Woolston and John Tomlyn.

HOWARD S. TUSSEY, President.

Norristown Chapter.

Newell Robinson of Grace Church, Mount Airy, gave an interesting and instructive illustrated talk on "Hymns" at the bi-monthly meeting of the chapter, held in Calvary Baptist Church March 8. The meeting was conducted by Vice-President Lindsay Shaw. The next meeting will be held May 10.

The annual organ recital by Miss Catherine Morgan was given Thursday evening, March 31, at the Haws Avenue M. E. Church, of which she is organist. Miss Morgan was assisted by Harry A. Sykes and his chorus of sixty voices from Lancaster, Pa.

April 6 Grace Lutheran choir, Joseph Bowman, organist and choirmaster, will go to Lebanon to sing "Via Crucis," by West, with the Salem Lutheran choir. On April 12 the Salem choir will come to Norristown to sing the same work with Grace choir.

The first of Mr. Duddy's three Saturday afternoon recitals in the First Presbyterian Church took place March 19.

WALTER DE PREFONTAINE.

Delaware Chapter.

The Delaware chapter planned an unusual musical treat in an organ and choral recital at St. Paul's M. E. Church, March 31. There was an ensemble of solo voices composed of five quartets from the choirs of Christ, Trinity, Hanover Presbyterian, Union M. E. and St. Paul's M. E. Churches. They sang Gounod's "Gallia" and Mendelssohn's "Hear My Prayer," and were conducted by T. Leslie Carpenter, with Firmin Swinnen at the organ. Mr. Swinnen also played a recital and there were special numbers by some of the quartets and soloists.

Other activities of the chapter were planned at a meeting held following the recital.

WILMER CALVIN HIGHFIELD, Secretary.

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., March 25.—The annual performance of the "Crucifixion" by the choir of Holy Trinity Chapel, under the direction of Ernest F. Potter, occurred on Sunday, March 20, and was enjoyed by a large audience. Other churches doing this work are St. Mark's Lutheran under Dr. Ward; East Baptist, Herman Levy; Green Street M. E. and Hancock M. E.

The first act of "Parsifal" was sung by the choir of St. Luke and the Epiphany under the direction of Harry A. Matthews March 20. The same work was given by the choir of St. James' under S. Wesley Sears with orchestral accompaniment.

The Brahms Chorus gave a miscellaneous concert at Calvary Presbyterian Church, on March 24. Robert M. Gerson is the organist and N. L. Norden conductor. Miss Harriet Ridley of the Wanamaker organ staff gave a guest recital at this church on March 18 before a good-sized audience, playing a fairly stiff program in a masterly manner.

Harry C. Banks is giving a series of four Sunday afternoon recitals on the auditorium organ at Girard College, where he plays and teaches, on Feb. 27, March 13 and 27 and April 10.

Dr. Warren P. Laird, dean of the faculty of the school of fine arts at the University of Pennsylvania, in speaking at a dinner tendered by the musical alumni to Dr. H. A. Clarke, said: "The day must soon come when the University of Pennsylvania will have a great school of music, teaching the practical side as well as the theoretical." Dr. Laird, in praising the work of Dr. Clarke, who has been professor of music here for fifty years, said "it must go on and embrace all the other fields of music." James Francis Cooke said that "with Philadelphia

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known throughout the world as one of the great musical centers, the teaching of music not only in the universities, but in the public schools and homes is of primary importance." Others present were Lewis A. Wadlow, president of the alumni, who presided; William O. Miller, comptroller; Stanley Muschamp, president of the Music Teachers' Association of Philadelphia; George H. Nitzsche, recorder of the university; Uselma C. Smith, organist; Harry A. Ditzler and Morrison C. Boyd.

Mrs. E. P. Lynch, organist of Bethlehem Presbyterian Church, played a recital before the Arts and Science Club of Germantown on March 15. Dorothy J. Baseler added several harp compositions.

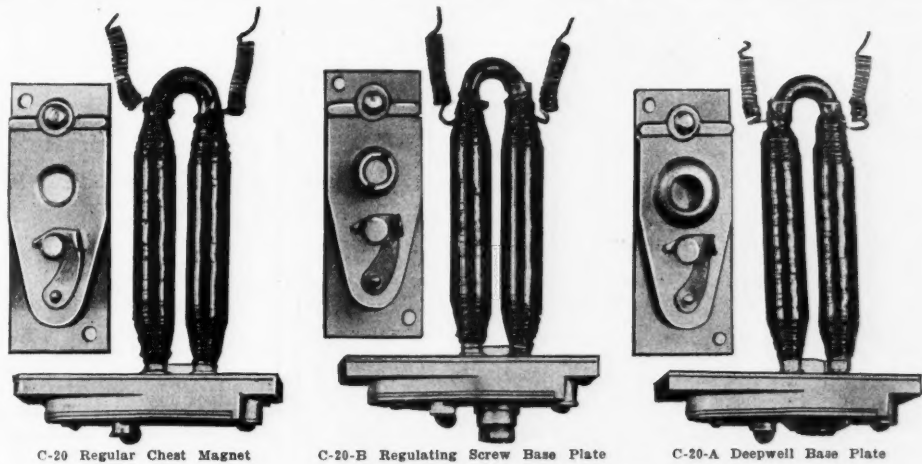
Miss Frances A. Wister, prominent in the administration of the Philadelphia Orchestra, has written a play, "Scenes from the Life of Beethoven," which was given a performance in the ballroom of the Bellevue-Stratford on March 24. The actors are from the U. of P. Dramatic Club. The music

is furnished by the Curtis string quartet, Moritz Rosenthal, pianist, and the St. James choir of men and boys, conducted by S. Wesley Sears.

Wanamaker's is celebrating the Beethoven centenary with a moving picture exhibition of the "Life of Beethoven," a film taken in Germany, using the actual locale of his life, and the many objects used by him. Dr. Ward at St. Mark's Lutheran Church played selections from the Second, Fifth and Seventh Symphonies; the "Serenade" trio and the "Benedictus" on Sunday, March 27.

Transcontinental Tour for Christian.

Palmer Christian, director of the organ department of the University of Michigan, is to undertake his first transcontinental tour of America next fall. His itinerary will be under the auspices of the Wanamaker concert direction in New York, in conjunction with the Bogue-Laberge concert management of New York City. Mr. Christian's concert schedule this season has been well filled.



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Fred N. Hale of the New York office of the Estey Organ Company has made the sale of a three-manual organ to St. Augustine's Catholic Church, Larchmont, N. Y. The specification contains a unified diapason in the great and a unified bourdon in the swell organ. The scheme of stops is as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 97 pipes.
 2. Major Open Diapason (from No. 1), 8 ft., 73 notes.
 - *3. Second Open Diapason, 8 ft., 73 pipes.
 - *4. Viola da Gamba, 8 ft., 73 pipes.
 - *5. Gross Flöte, 8 ft., 73 pipes.
 - *6. Flute Harmonic, 4 ft., 73 pipes.
 - *7. Octave (from No. 1), 4 ft., 73 notes.
 - *8. Fifteenth (from No. 1), 2 ft., 61 notes
 - *9. Harmonic Tuba, 8 ft., 73 pipes.

*Enclosed in independent swell-box.

- SWELL ORGAN.**
10. Bourdon, 16 ft., 97 pipes.
 11. Open Diapason, 8 ft., 73 pipes.
 12. Salficional, 8 ft., 73 pipes.
 13. Aeoline, 8 ft., 73 pipes.
 14. Voix Celeste, 8 ft., 61 pipes.
 15. Stopped Diapason (from No. 10), 8 ft., 73 notes.
 16. Flute d'Amour (from No. 10), 4 ft., 73 notes.
 17. Flautina (from No. 10), 2 ft., 61 notes.
 18. Oboe (Estey patent), 8 ft., 73 pipes.
 19. Cornopann, 8 ft., 73 pipes.
 20. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
21. Violin Diapason, 8 ft., 73 pipes.
 22. Melodia, 8 ft., 73 pipes.
 23. Dulciana, 8 ft., 73 pipes.
 24. Wald Flöte, 4 ft., 73 pipes.
 25. Quintadena, 8 ft., 73 pipes.
 26. Clarinet (Estey patent), 8 ft., 73 pipes.

- PEDAL ORGAN.**
27. Open Diapason, 16 ft., 32 pipes.
 28. Bourdon, 16 ft., 32 pipes.
 29. Lieblich Gedeckt (from No. 10), 16 ft., 32 notes.
 30. Octave Bass (No. 27 extended), 8 ft., 12 pipes, 20 notes.
 31. Flute (No. 28 extended), 8 ft., 12 pipes, 20 notes.
 32. Flauto Dolce (from No. 10), 8 ft., 32 notes.
 33. Violone Diapason (from No. 1), 16 ft., 32 notes.

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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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—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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Three-Manual with Echo for First Baptist Designed by Evans.

The latest Reuter organ contracted for in the Pacific Northwest is to be a comprehensive three-manual and echo instrument for the First Baptist Church at Eugene, Ore. The installation will be made the latter part of the summer.

Professor John Stark Evans, associate dean of the school of music, University of Oregon, at Eugene, prepared the specifications for the organ. They are as follows:

GREAT ORGAN (Expressive).

- Open Diapason, 16 ft., 97 pipes.
- First Open Diapason, 8 ft., 73 notes.
- Second Open Diapason, 8 ft., 73 notes.
- Doppel Flöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 73 notes.
- Harmonic Flute, 4 ft., 73 pipes.
- Super Octave, 2 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- *Posaune, 16 ft., 97 pipes.
- *Tuba, 8 ft., 73 notes.
- *Clarion, 4 ft., 73 notes.
- Chimes (in Echo), 20 tubes.

*High pressure.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Contra Viole, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Tibia Clausa, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 notes.
- Aeoline, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 notes.
- Traverse Flute, 4 ft., 73 notes.
- Violina, 4 ft., 73 notes.
- Nasard, 2 3/4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.

- Flute d'Amour, 4 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp Celesta, 49 bars.
- Tremolo.

ECHO ORGAN.

- Concert Flute, 8 ft., 32 notes.
- Echo Salicional, 8 ft., 73 pipes.
- Corno d'Amour, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- First Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Contra Viole, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Still Gedeckt, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Ophicleide, 16 ft., 32 notes.
- Tromba, 8 ft., 32 notes.

Recital by Walter James Barron.

Walter James Barron, organist, assisted by Mario Armellini, violinist, gave a recital on a recent Sunday afternoon at St. Stephen's Church, Coconut Grove, Fla. Mr. Barron, formerly of Pittsburgh, has appeared with Florence Easton, Metropolitan Opera Company soprano; Alfred Purcell, organist of Ripon Cathedral, England; Madame d'Alvarez and Olga Samaroff. The program received the approval of the audience and will be repeated by request, with a few changes, at the White Temple. The program was as follows: Chorale in B minor, Cesar Franck (Mr. Barron); Canzonetta, Concerto, Tschaiakowsky; Aria, Orchestral Suite in D, Bach (Mr. Armellini); Caprice, "The Brook," Gaston M. Dethier (Mr. Barron); Variations, "Weinen, Klagen, Sorgen, Zagen," Franz Liszt (Mr. Barron); "Walter's Prize Song," "Die Meistersinger," Richard Wagner; Madrigale, Simonetti (Mr. Armellini); Passacaglia and Fugue in C minor, J. S. Bach (Mr. Barron).

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THE VOICE OF INSPIRATION



By WILLIAM LESTER.

Longwood Sketches; suite for organ in four parts, by Firmin Swinnen; published by Theodore Presser Company.

This new set of four contrasted numbers offers one of the most interesting novelties sent out by any publisher for a long time. Much of the organ music published has perforce to consider the commercial problem of type of organ and technique of player, and I personally believe that the readers for the publishers seriously underestimate the common grade in both respects. The average organist today has a higher degree of finger technique than did his predecessor of a generation ago—note the word "average"—and the change and improvement in the grade of organs installed over the country during the last decade has been a marvelous fillip to an increased virtuosity on the part of the players. But too much of the organ music issued seems to ignore these two facts. Its prime virtues seem to be concentrated on a certain staidness of mood, a conventionality of idiom and a drabness of ideas. That the set of pieces now under consideration cannot be accused of any such characteristics is not the least of its virtues.

The four movements, subtitled "In the Shadow of the Old Trees," "Rosebud," "Dewdrops" and "Sunshine," correspond roughly to the usual sonata grouping of massive allegro first movement, slow andante, scherzo and a brilliant finale. The music was suggested by and the titles definitely connect it with the environment of the beautiful estate "Longwood," the residence of Mr. and Mrs. Pierre S. du Pont, where Mr. Swinnen officiates as private organist.

The first piece is constructed on several individual themes of finely contrasted moods and contours, most notable being the massive opening motive set for full organ, and much effective use is made of the following hymnlike theme. A light frolicsome appoggio formation then introduces the cantabile song melody, which receives elaborate development along with the other material, building up to a vivid climax, then dying away in an exquisite coda. Beautiful music, cast in a beautiful mold! A footnote by the composer states that in this section the old and the present time are interwoven, the old time suggested by Indian calls and melodies, the present by modern harmonies.

The second title is cast along somewhat simpler lines. An introductory series of ominous chords set low, for reeds, serves to introduce the main theme, a graceful line of melody for oboe solo set against soft flute background. This material is then transferred to swell vox humana set against a toccata-like subject on the great flutes. A section devoted to a contrasting chorale theme for heavy reeds alternating with a scherzo subject for choir flutes and mixtures leads back to a reprise of the main theme in a varied setting, closing quietly.

"Dewdrops" is a most attractive song-form movement introduced by a staccato theme in the pedals, which figure becomes a ground-bass to the principal melody set for oboe solo against a characteristic figure in choir strings. A more vivacious motive succeeds this, to be followed by a repetition of the first theme, set this time for clarinet against swell strings, and in varied form by swell vox and choir harp. Altogether a very colorful movement, offering opportunities for vivid and entrancing color.

The final piece is a brilliant toccata, offering bravura passage-work, varied by the introduction of themes from the other three movements, all welded together in masterly fashion to make one of the most brilliant numbers imaginable. Mr. Swinnen has sufficient technical skill to make his writing transparent and direct, the great art

which conceals art. It is craftsmanship to which the trained musician will take his hat off, and the music-lover not interested in the subtleties of the craft respond with whole-hearted enjoyment. The biting colors of the modern harmonic palette are there, but used in such artistic fashion that the tang never becomes bitter or the bite rancorous. Above all, it is music that will "sound"—the counterpoint is such as to be certain to register in effect, not merely scholastic items on paper.

All in all, this suite is a fine contribution to the literature of the instrument, and one of which we can all be proud.

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

A characteristic scherzo marked by interest of rhythmic measure and melodic grace. Offering little in the way of technical difficulties, and rewarding the player with colorful melodic lines and suggestive harmony, with much metrical variety, this piece should win a wide popularity. Musically it deserves such a pleasant fate.

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

Three tuneful tid-bits deftly arranged for organ by a master at that sort of thing. All are easy, offering ingratiating melody, nothing to mar the pleasure of the most conservative; good music of the simpler type.

Three Compositions for organ by Eduardo Dagnino; "Morning in the Forest," "Childhood" and Festive Prelude; published by J. Fischer & Bro.

Three very interesting and valuable numbers from the pen of a modern Italian writer for organ. A most individual voice is here revealed. Nowhere is there any great profundity of thought, and the harmonic vocabulary is not exceedingly modern; in fact, it is quite conservative. Nevertheless, a decided individuality is shown in these pages and the reaction is most pleasant. The moods of the numbers are truthfully suggested by the titles—for once the names belong to the individual pieces and are something more than means of identification in a publisher's catalogue.

Elegy; A Wedding Piece; two pieces for organ by Ernest B. Farrar; published by the Oxford University Press.

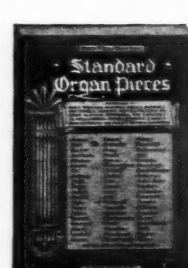
The first-named is of sombre color and slow movement, making much of a descending minor theme and stressing its canonical possibilities. The second is more suave in contour and more liquid in motion, marked by a sedate cheerfulness which is strangely taking. The two pieces are well written, easy to play, and well worth playing. This is genuine music of no great show or outward display, but meriting careful attention.

Retrocessional on "Coronation," by George A. Burdett; published by the Arthur P. Schmidt Company.

Service music of sterling worth is this elaboration of the familiar hymn. It is naturally diatonic in idiom, simple in structure—for the most part it works along in massive chords—and it will serve as a fine means for testing out the values of the diapasons.

English Hymnal, organ and choir book of varied accompaniments and descants, edited by J. Lionel Bennett; published by the Oxford University Press.

It is certainly a subject to mull over, this great wave of constructive enthusiasm over the much-debated subject of hymns for the service. We only hope that out of such gatherings as the two-day session devoted to the problems of religious music to be held in Chicago in April under the auspices of the National Federation of Music Clubs, various conferences under the leadership of H. Augustine Smith, and like activities, such a contagion may spread and develop. To study such a volume as the one listed is to obtain a stimulating glimpse of the possibilities



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Air (Rinaldo)	Händel	Grand March (Aida)	Verdi	Prize Song	Wagner
Air (Pur Dicasti)	Loti	March (Tannhauser)	Wagner	Quartet (Rigoletto)	Verdi
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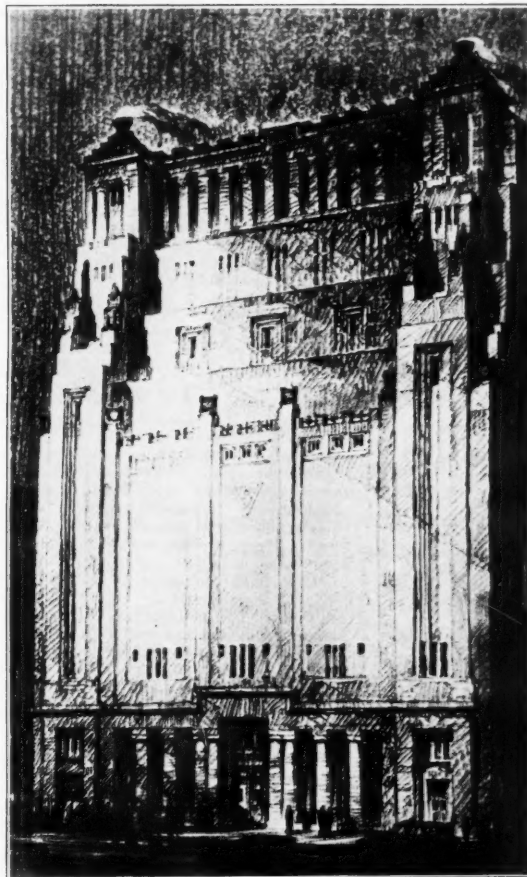
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"Yours cordially,

"CLARENCE EDDY."



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Quartet and Chorus

By HAROLD WILLIAM THOMPSON, Ph.D.

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

A Recital Suggestion.

In running over old recital programs of my own I came upon some of a type which may be novel to a few readers. I have had great moments when I thought myself a pretty good choirmaster, but not even in dreams have I regarded myself as a good player. Notwithstanding shocking technical limitations, I have given organ recitals, never as concerts, but always as an integral part of worship or as illustrations of some college course in appreciation. It is of the first type that I am to speak.

If you start with the theory that all your organ music is subordinate to a religious purpose, you will exclude many compositions that you like very well. You will be continually asking whether the piece you are considering has value in worship, and whether its mood is appropriate to the season or place in a service. Sometimes, at a Lenten recital or one in Holy Week, for instance, you will wish to direct the meditation of a congregation into fairly definite moods. At such times I have tried the experiment of printing a little verse of Scripture or prayer or inspired poetry with each composition. Here is the program of a brief recital I played in Holy Week of 1923 at the First Presbyterian Church of Albany: THE PASSION AND THE TRIUMPH.

- Part I, the Passion.
1. Two Old Hebrew Melodies, arranged by Noble.
(a) "Memorial of the Departed."
(b) Passover Table Hymn.
"And when they had sung an hymn, they went out."
2. "The Dark Road," James-Forsyth.
"And whither I go ye know, and the way ye know."
3. Andantino, Fourth Symphony, Tschai-kowsky.
"The little gray leaves were kind to Him
When into the woods He came."
4. "Calvary," from a Suite for Organ, Malling.
"The place of a skull."
Prayers Read by the Pastor.
Part 2, the Triumph.
1. Fantasia on the Plainsong Melody, "Ad Coenam Agni," Willan.
"At the Lamb's high feast we sing."
2. Aubade, from an Organ Suite, O. King.
"As it began to dawn."
3. Spring Song, Lemare.
"Tis the spring of souls today."
4. "On the Lake of Galilee," Barton.
"He goeth before you into Galilee; there shall ye see Him, as He said unto you."
5. Hallelujah Chorus, Handel.
Benediction.

The compositions are all very easy, of course; two or three of them are very familiar, as should be the case in all recitals. I have found the little texts helpful not only to the audience, but also to the organist. Sentimentalism we must avoid, but certainly an organist must have the sentiment of worship if he honestly serves a church. As for the pastor's prayers, they are important if the pastor is a refined and priestly person; if he is not—read "Elmer Gantry"—you would better dispense with the prayers. In a good many churches the only aid to worship is the music.

Reviews.

Two good Easter numbers reached me late. One of them is Coke-Jephcott's "Hymn of Resurrection" (St), an easy, bright, reverent anthem in simple ABA form, preferably for boy choir but quite suitable for any other sort. The composer followed Mackinnon in the fine old Grace Church, Utica, and Mackinnon followed DeWitt C. Garretson; there is a church that has been fortunate in its music!

Another useful processional anthem is Voris' "Christ the Lord is Risen" (St), in strophic form after the manner of a carol, arranged from a French melody—a noble one—which occurs in the Episcopal hymnal with a fanciful title which escapes me for the moment, but in few other hymnals, I think. Voris has changed the time signature to 12/8; I should prefer a free rhythm unless it is to be used as a march.

More than once I have commented upon the lack of anthems for the subject of church unity; now there is one which I can recommend unreservedly for any type of choir, "Beloved, Let Us Love One Another" (St), by Candlyn, with a baritone solo, suitable for any type of choir. It is in serene and lofty style, one of the composer's very best anthems. The metronomic suggestion is certainly wrong, as Candlyn has admitted to me. It says 88; do not take it a bit faster than 72. It is remarkable how the faster tempo spoils the effect. Try this three times before you make up your mind about it; you will be sure to buy it.

Among the recent anthems of the Schmidt Company, the following three deserve mention also:

- Galbraith—"They That Wait upon the Lord," T. Strength from God.
Harris—"All Thy Works Praise Thee," A. Thanksgiving, Praise.
Marsh, W. J.—"O Lamb of God, Still Keep Me," A. A-T. Salvation, Communion.

The first is about the best anthem of its composer that I have seen, tuneful and old-fashioned and sturdy. The Cuthbert Harris number should have about the same praise, except that its suave little solo for alto is in good contrast to the vigor of the rest of the anthem. The Marsh number is most tuneful of the three—what is sometimes known among the profession as "fine quartet gum."

Katherine Tynan's lovely poem, "All on the April Evening," has long been popular as a solo by Diack (Boosey). Now Hugh Mackinnon has set it as an unaccompanied anthem with the title of "Sheep and Lambs" (G). It is beautiful, I think, and will require careful attention to shading. What an effect can be got, for instance, on the pianissimo unisons, "Two Stark Crosses between"! You will need a chorus or boy choir for this.

The Dickinsons have edited the Resurrection section from Liszt's "Christus" (G) as a big Easter anthem with parts available for two trumpets, two trombones and tympani. You need a good chorus and STA soli obligati. A big, noisy number, and undoubtedly impressive if you have the resources to present it properly. Intrinsically it does not seem to me very fine music.

Paul Ambrose has a new duet for ST, "The Lord Is My Light" (Presser), useful though not up to the composer's standard melodically, and the canonic imitation somehow does not interest me. It is easy.

George B. Nevin has a new solo for medium voice called "To a Surgeon" (D), with an enthusiastic but not very poetical text by what my oculist calls a "G. P." (grateful patient). It is conceivable that an organist might be looking for such a work.

I have been unable to help a number of people who wanted something for the Beethoven commemoration besides "The Glory of God in Nature," "Hallelujah" from "Mount of Olives," and the "Song of Penitence" as a high solo. The fact is that Beethoven was not a church composer (I am not forgetting the Mass in D), and could not write vocal music of any sort well, though he managed to do it once as a miracle in the "Hallelujah."

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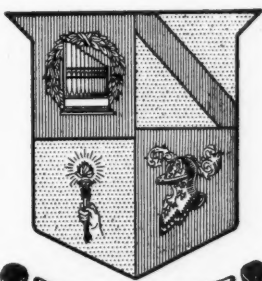
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Who's Who Among American Organists

James H. Rogers.

Ransacking various "Who's Whos" brings but little satisfaction as to the James H. Rogers found in his music. The search proved opportune, nevertheless, for it brought forward the fact that he came to life in 1857, which means that three-score and-ten has caught up with the lively young chap in spite of his good gait and tapped him on the forearm, saying: "You're it," and that our mutual friend Old Age is not far behind giving him a long-distance and semi-threatening view across the shoulder. It will be one grand tussle to see the things embodied in the Prayer Book as "any other infirmities" get the better of this very live wire. He sheds care from a raincoat of blithe spirit which he wears and can laugh any harbinger of threat or discomfort out of his presence without turning an eyelash.

The date also means that this is a good time to call attention in formal good will and cold type to the fact that Mr. Rogers has made good use of his days and earned the appreciation and other tokens of good will which go to a man who reckons up accomplishment in his roundup, not laying stress on the flight of time, but on the record and inventory. For a good while he has been a producer of what was needed—good music for organ, good church music and a wholesale list of good songs that are singable and which artists and amateurs alike care to sing and that all grades of listeners desire to hear often. It is nearly possible to count one of his songs as the current American favorite of each year since Marcella Sembrich first tossed "Love Has Wings" over the Auditorium footlights. Then came "At Parting," "The Star," and "The Last Song"—just to mention a few.

This man jokingly refers to his compositions as "filling a freight car." Without seeking to cover with a bill of lading the freight car's contents, it is to be chronicled that most of them have definite, permanent value. There do be those of us who felt that "Seek Him That Maketh the Seven Stars" came like a bit of dazzling blue in a sky leaden with murky heaviness or ordinary text in conventional, pietistic form to make religion all the more sad. When the call comes to put Orion into church worship it means "leaps to a laughing star." When a synagogue puts on its finest service the brilliant one written by Rogers is naturally used. Too many church players know little of the magnetic phrases of the Temple services and how a composer simply has to unleash himself if he hopes to match what his text demands. Years of practice are back of Mr. Rogers in this field, for he has been in a Cleveland synagogue choir loft these many days. The congregation is so devoted to him that it greets his periodical proposal to retire with lavish social recognition and gifts, then increases his salary and puts him back on his organ seat with instructions to stay put.

Among my souvenirs of long work is a battered copy of "Four Pieces for the Organ," published long ago by Schirmer. There is a noble Prelude, dignified, compelling, pulsing, melodious, the dainty Bridal Song and the two Sorties, D minor and G. They are so playable that a poor stick can do them. They are so full of potency that an expert can't get at their contents without thought. They are so efficient that they sound bigger than they are. They are so direct that they sound simple. They are so tuneful they tell a story. They can be dressed up to sound involved. They are creditable if played perfunctorily. They are quickening when the right colors supplement the notes. The set is such a mine of stability for any repertoire that the young player who omits it is short something valuable. This judgment is not haphazard. It is based on experience. If questioned the numbers would all announce how they had saved more than one service from cracking.

Of course there are the organ sonatas, too. One does not overlook

how they fit in and carry on what the suites began. The secret of the music is that it is singable or playable, so good to listen to that it stands repetition, draws requests and does not tire any wholesome-minded musician to play frequently. And to mean something to one's fellows is as good as, if not better than, to trust posterity to find out after the right time has gone by.

This sketch could be prolonged by listing the countless offenses of Mr. Rogers in "transcriptions" for the organ. He has been a glorious sinner; long may he wave! He has simplified, amplified and decorated a lot of things to make for wider knowledge of fine literature. And he has written a lot as to technique, and edited a lot as to study, and spoken a lot as to influence and shared himself a lot as to personality. Not forgetting that he writes most excellent critiques for the Cleveland Plaindealer.

Yes, he lives in Cleveland, Ohio, where he went in 1883 after a short, exhilarating year in Burlington, Iowa. He landed in that hinterland fresh from study in Germany and Paris. For what it may be worth, the information is given that he studied with Haupt, Guilman, Widor, et al. They didn't teach him, however, how to make the music he has already made. He had lessons at 12. Like spring in Chicago, which comes in spite of the weather, not because of its aid, James H. Rogers has marched up the musical hill to eminence because he had a right there. He simply walked up to success and took it.

His reticence commands "a soft pedal on the typewriter." As he is of New England, reserve is a habit. In the same breath one recalls the story of another man of mark from the same quarter who studiously deprecated other than formal biographical notes. Miss Ticknor in "Hawthorne and his Publisher" speaks of this and attaches a humorous postlude. Thanking Ticknor and Fields for dedicating a new edition of Walter Scott to him, Hawthorne writes: "I demand more personal items in Lockhart's 'Life.' * * * to know the fortunes and final catastrophes of his family. * * * the name of the lady with whom Scott was in love * * * something of the character of his eldest son, if he was really ashamed of his father for being a literary man. * * * No reason why you should be deferent to living connections of the family. * * * In the light of posterity we have the rights of posterity, etc."

Therefore in the "rights of posterity" is added the fact that the subject is a successful business musician as well, has a charming family and is one of the social lions of Cleveland. He has hosts of friends and will do everything for them, even to the extent of telling them he had no intention of so doing.

ALBERT COTSWORTH.

Frank Wright.

One of the leading figures engaged in preserving the best traditions of organ playing and organ culture in the United States today is Frank Wright, Mus. B., A. G. O. This pillar of the faith is known best throughout the country because of his work as chairman of the examination committee of the American Guild of Organists. A wag might say that he is famous for having "flunked" more aspirants for Guild degrees than any other living man, unless that distinction be disputed by Warren R. Hedden. But all who realize the value of the examinations and the benefit to the great body of organists in upholding the standards through such instrumentalities as Mr. Wright give him all honor for the good work he is doing from year to year.

But Mr. Wright is much more than an examiner. He is one of the group of men whose churches show their high esteem for their services by making their tenure long and pleasant. Just a month from the date of this issue of The Diapason Mr. Wright will celebrate his thirtieth anniversary as organist and choirmaster of Grace Church in Brooklyn Heights.

Mr. Wright was born in Ipswich,

England. Like so many other organists, as pointed out in this publication last month, he was a choir boy, singing at St. Clement's, the church mentioned in Dickens' "Pickwick Papers." When he was 9 years old his family moved to Liverpool, where he lived for ten years. He studied with Horace A. Brancombe, the chorus master of the Liverpool Philharmonic Society and organist of St. Margaret's Church. His studies embraced piano and organ playing, harmony, counterpoint and composition. He also had the advantage of hearing, many times, the great William T. Best.

Coming to the United States Mr. Wright held positions in Philadelphia, Wilmington, N. C., Stamford, Conn., and St. John's Church, Brooklyn, before he went to his present position, at Grace Church, Brooklyn Heights.

Mr. Wright is a founder of the American Guild of Organists and has been identified with its activities in the offices of registrar, general treasurer and for three years as warden, during which period he organized a number of chapters. He has always been interested in the academic work of the Guild, either as a member of the examination committee, or as an examiner of the paper work. His experience in the work and desire to help prospective candidates led him to write his book, "Musical Examinations; How to Prepare for Them." So great is his interest in the objects of the Guild that he has almost confined his work to teaching the subjects demanded in the examinations.

He was awarded his bachelor of music degree by Trinity University, Toronto, after passing examinations extending over three years, winning the gold medal for standing highest in the final examination.

Henry S. Fry.

One brilliant example of an American musician who has risen to the top of his profession without European training is Henry S. Fry. I was going to say "the noted Philadelphia organist," but this sketch will soon show the limiting inaccuracy of such a statement.

Not only is Mr. Fry known as one of America's most excellent players and teachers, but by virtue of his love for the organ and his keen interest in the development of organ playing, with his executive ability and his vision of the important part organ music should play in the life of a people, he has held as many high official positions in organic circles as any member of his profession. From 1920 till 1922 and from 1925 till 1926 he was president of the National Association of Organists. His interest in this organization is shown by the fact that he has attended all of its nineteen conventions. He is still its vice-president. He is also dean of the Pennsylvania chapter of the American Guild of Organists, vice-president and member of the examination committee of the American Organ Players' Club and an honorary member of the Lancaster Association of Organists.

As an exception to the rule that a prophet is without honor in his own city Mr. Fry has been elected to membership on the board of directors of the Philadelphia Music League, an important organization having for its purpose the development of musical life in that city. He was also chairman of the committee which designed the magnificent Sesquicentennial organ and arranged the series of recitals. Incidentally, he was not responsible for their premature discontinuance. He is also editor of the organ and choir question department of the Etude.

It is perhaps an indication of Mr. Fry's modesty that the editor of The Diapason felt the necessity of calling on the writer, who claims Mr. Fry as one of his closest friends, for data regarding his career. From the standpoint of romance and glamor it might be considered somewhat uneventful, but from the standpoint of service and achievement it is surely worthy of record. He was born at Pottstown, Pa., April 27, 1875, and received his general education in the Pottstown schools. At the age of 14 he moved to Philadelphia, where he received his entire musical education, thus being not

only an American, but a purely Pennsylvania product.

His first position with a large organ was that at St. Paul's Reformed Episcopal Church, where Dr. Herbert J. Tily was choirmaster. With this great business man and musician a lasting friendship was formed. The writer first heard of Mr. Fry as organist of the Princeton Presbyterian Church, Philadelphia. In 1903 he relinquished this position to become organist and choirmaster of Holy Trinity Memorial Chapel. Here he had one of the finest mixed choirs in Philadelphia and his musical services were notable events. He superintended the installation of a new Estey organ, which soon became one of the important organs in the city.

In 1905 Mr. Fry became an associate of the American Guild of Organists and he has been most active in Guild affairs. Because of illness he was obliged to be absent from the recent reception to Louis Vierne. It was the first affair of its kind Mr. Fry had missed in the twenty-two years of his connection with the Guild.

In 1911 he became organist and choirmaster of St. Clement's Church, one of the most important Episcopal churches in the city, and one of the most ritualistic in the country. Three years after taking this position he superintended the rebuilding of the organ, which was made by the Austin Organ Company into a fine four-manual. With this beautiful instrument and an excellently trained boy choir the music at St. Clement's ranks with the best heard in Philadelphia churches. The annual service of the "First Vespers of St. Clement," held in November, is an event in the musical life of Philadelphia. The church is always crowded to capacity. These services, which are usually given under the joint auspices of the church and the Pennsylvania chapter of the Guild, are elaborate, the choir and organ being supplemented with brass quartet and tympani. Visiting organists are also invited to participate.

Mr. Fry has also found time for composition, his published pieces being found in the catalogues of the H. W. Gray Company, G. Schirmer, the White-Smith Company and the Arthur P. Schmidt Company. He has always been an ardent champion of the American composer. For several years during his connection with Holy Trinity Memorial Chapel he gave an annual "local composers' festival," a service the musical part of which consisted entirely of works by Philadelphia musicians. He has also given many recitals of works exclusively by American composers.

Mr. Fry recently was elected conductor of the newly-formed Camden Choral Society. He has played many recitals and opened numerous new organs. He has appeared before the Brooklyn Institute of Arts and Sciences and the Drexel Institute in Philadelphia, and has given recitals at conventions of the N. A. O. In 1922 he was sent by this organization as a delegate to the convention of the Canadian College of Organists, where he played a recital which aroused much favorable comment. Many of his pupils are holding positions in churches and theaters, and a number have passed the academic examinations of the American Guild of Organists and the American Organ Players' Club.

Mr. Fry's genial, warm personality and keen sense of humor have won for him a host of friends. The writer will never forget a beautiful tribute publicly paid to Mr. Fry's Christian character and musicianship by the vicar of Holy Trinity Memorial Chapel on the occasion of one of the musical services. He is always a prominent figure in any social gathering and has entertained many organists visiting Philadelphia.

On Jan. 1, 1898, Mr. Fry married Miss Margaret Brackin, whose charming personality has made their lovely home in Cynwyd, a suburb of Philadelphia, a delightful place to visit. He has two fine boys, the elder of whom has been graduated from the University of Pennsylvania as a chemical engineer, while the younger is a student of architecture at his brother's alma mater.

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CHARLES E. CLEMENS, *Western Reserve University, Cleveland, Ohio.*

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Orlando's magnificent \$300,000 municipal auditorium and its four-manual Estey organ, the pride of the Florida city, were dedicated March 18 at exercises marked with interest and impressiveness. The auditorium, which required many months for construction, as it is one of the largest in the state, was filled to capacity with an estimated audience of nearly 3,000 people.

The dedicatory ceremonies were in charge of Colonel George C. Johnston. The services were opened with the entire gathering singing "America." This was followed by a prayer by the Rev. I. C. Jenkins, president of the Orlando Ministerial Association. Ex-Mayor James L. Giles told of the conception of the auditorium and how the people had almost unanimously voted for it. He eulogized the spirit of Orlando in desiring a type of building which could be devoted to the best in entertainment and education. Mayor L. M. Autrey followed Mr. Giles, outlining the objects of the structure and the part it would play in the lives of the citizens and guests of Orlando. The mayor said that he was proud of the auditorium and of the people who made it possible, and as a climax to his address told of the purchase of the large organ.

Herman F. Siewert, F. A. G. O., demonstrated the qualities and range of the organ, which brought forth a burst of applause and appreciation from the audience. Mr. Siewert selected numbers which would best show the effectiveness and beauty of the instrument. His selections consisted of "Jubilate Deo," Silver; Overture to "Tannhäuser," Wagner; "Nola," Felix Arndt; "Southern Capriccio," his own composition, and the Grand March from "Aida."

The scheme of the organ was published in The Diapason last October.

Opens Reuter at Portland, Ore.

The dedicatory recital on the Reuter organ presented to the Seventh-Day Adventist Church of Portland, Ore., by Dr. and Mrs. W. B. Holden was played Feb. 20 by John Stark Evans, associate dean of music at the University of Oregon at Eugene. The program, designed with the co-operation of Dr. Holden, included these selections: Air, from Suite in D, Bach; Largo, "New World" Symphony, Dvorak; Spring-time Sketch, Brewer; "Träumerei," Schumann; Londonderry Air, Irish; "The Bells of St. Anne de Beaupre," Russell; "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Midsummer Caprice, Johnston; Romance in A, Evans; "To My Country," Scheve. The organ is a two-manual of twenty-two stops.

Hall Busy in California.

The Hall Organ Company installed an organ of ten stops just before Christmas in the residence of William Ripley Dorr, southern California representative, at Palos Verdes Estates, on the seacoast southwest of Los Angeles. The Hall Company is finishing the organ for the Riverside Christian Church at Riverside. It is building an instrument for the new Church of All Nations, Methodist Episcopal, in Los Angeles, and has received contracts for organs for the Fine Arts building at the University of Redlands and for the new Sunday-school chapel completed by the First Baptist Church in Redlands. These Redlands organs will be finished early in the fall.

According to an interesting Paris dispatch to Variety, published on March 16, Marcel Dupre has been induced to play in a "movie." The dispatch sets forth that Harry Portman, European manager of Loew's theatres, has booked the famous French organist to play twice daily, for one week, at the Gaumont Palace in Paris.

GOES TO ST. PAUL'S, CHICAGO

Charles H. Demorest Appointed Organist and Choirmaster.

Charles H. Demorest, known both in Chicago and in other cities as a church as well as theater organist, who has held prominent positions for many years, has been appointed organist and choirmaster of St. Paul's Episcopal Church, Dorchester avenue and Fiftieth street, Chicago. This important position has been held by men of high reputation, including Karl O. Staps and the late John Allen Richardson. Mr. Demorest took up his duties in charge of the choir and the large



CHARLES H. DEMOREST.

[Chicago organist who assumes post at St. Paul's Episcopal Church.]

four-manual organ on March 1. He has charge of a large choir of boys and men, a children's choir, and the St. Cecilia Club of women.

Charles H. Demorest, A. A. G. O., began his musical career in Chicago. He studied for a short time with Dr. Louis Falk and then for a long period with Harrison M. Wild. He held positions at the Austin Presbyterian Church, Trinity Episcopal, and the Oak Park First Congregational. Migrating to Los Angeles, he lived there ten years and held some of the leading church positions, gave many recitals and was official organist of the Los Angeles Symphony Orchestra. He organized and directed the largest children's orchestra on the coast (100 members) and gave many concerts besides the weekly programs during the war.

In 1920 Mr. Demorest left Los Angeles and spent a year in Seattle, where he was organist of the First Church of Christ, Scientist. He has appeared as soloist with the Portland Symphony Orchestra, with the Los Angeles People's Orchestra and the Los Angeles Symphony. He also played with the Minneapolis Symphony on its first tour of the West.

Going to New York City in 1921, Mr. Demorest was organist of St. John's Episcopal Church, Jersey City; Holy Trinity in Harlem, and Fifth Church of Christ, Scientist. He joined the faculty of the Chicago Musical College in 1923. He was organist of the New First Congregational Church for one year and the Evanston First Methodist for a year and a half.

Program by Chicago Women.

The Musicians' Club of Women of Chicago arranged an organ program at the First Methodist Temple, March 21, at 2:30 p. m. Mrs. Dwight C. Orcutt and Mrs. Louise Harrison Slade prepared the program, which follows: Fanfare, Lemmens, and Scherzo, Rousseau (Ruth Broughton); Aria ("Hora Novissima"), Parker, and "The Builder," Cadman (Florence Hallberg); "Song of Triumph," Zimmerman, and "Harmonies du Soir," Karg-Elert (Mary Porter Pratt); "Elsa's Dream" ("Lohengrin"), Wagner (Grace Holverschied); Musette, Lemare, and Chorale Improvisation, Karg-Elert (Ruth Broughton); Excerpt from Act 2 of "Lohengrin," Wagner (Grace Holverschied and Florence Hallberg); Elizabethan Idyll, Noble, and "Burlesca e Melodia," Baldwin (Mary Porter Pratt).

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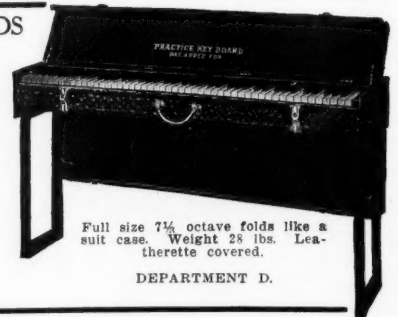
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N. Y. Times, Oct. 28-26.

"M. Lanquetuit conjured with dramatic intensity all the wealth of organ-tone in instant flights controlled by well ordered imagination . . . recalled at once his master Dupre, and the pioneer Guil-mant of a generation ago. He was much applauded."

N. Y. Herald Tribune,
Oct. 28-26.

"At the age of 32, M. Lanquetuit, on the evidence of his playing last night, is an outstanding organist, thoroughly the master of his instrument, possessing notable musicianship as well as technical skill and playing with expression and marked brilliance . . . 'improvised symphony' a well constructed piece of work with coherence and climax."—F. D. P.

N. Y. Evening Post, Oct. 28-26.

"Like a king on a throne, he sat upon the organ bench . . . rich and colorful organ playing . . . improvised symphony was imaginative and remarkable viewed either from the point of improvisation or matured composition."

N. Y. World, Oct. 28-26.

N. Y. Evening World—"It is easy to understand why he is in the front rank of organists and musicians. . . He is gifted as few are favored and is master of his instrument."—J. B. C.



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Oct. 28-26.

"M. Lanquetuit, contrary to many artists reaching these shores, measured up to the glowing reports which had preceded him. The lofty dignity of his style, the rich purity of his tone and a masterly command of the organ's resources place him securely among the great contemporary artists of the day."

Philadelphia Public Ledger,
Nov. 5-26.

"M. Lanquetuit is one of the finest that has yet played in Philadelphia . . . symphony was a brilliant exhibition of improvised thematic development and of full and instant control of the huge resources of the great organ."

Philadelphia Inquirer, Nov. 5-26.

"French artist scores in Wanamaker concert . . . captures audience by rendition of Franck, D'Aquin, Bach."

Philadelphia Record, Nov. 5-26.

"Playing was a display of technical skill and finesse of tonal coloring which evoked marked applause . . . improvisation was most startling thing, musically, of the evening."

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A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

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CHICAGO, APRIL 1, 1927.

TEACHING BACH TO GERMANS

The American organ world, and that of Chicago in particular, may well take pride in the fact that Germany, the native land of Bach and the center of Bach culture and interpretation, should come to this city for a man to teach the playing of Bach to its younger organists. The invitation from the Berlin ministry of science and education to Wilhelm Middelschulte, noted in our news columns, illustrates very forcibly how his native land looks upon the Chicago savant of the organ world. For several years he has been asked to give a master course of two months in the National Academy for Church Music and each time he also plays a number of Bach recitals in Germany's leading cities. This year he is booked for such recitals in three countries of Europe.

ONE OR TWO "PEEVES"

Frankness is always attractive to us, and as The Diapason is the forum for frank discussion by organists with organists of their mutual woes and mutual burdens, we welcome the interesting article in this issue by Gordon Balch Nevin. Mr. Nevin heads his contribution "Some Things that Peeve Me," and no one could improve on the caption. He tells some interesting personal experiences and reactions. He fails to understand why that from which he expects least makes the biggest hit and that into which he has put his best thought and which he believed filled a longfelt need seemed to be little appreciated.

But Mr. Nevin's experience is that of all of us, and it has been so since the world began. Bach's chorale preludes, for which he receives worldwide posthumous tribute due their musical beauty and their expression of a devout faith, nearly lost him his church job when he was alive. Mozart did not have nearly as many comforts as we are sure Mr. Nevin enjoys. Lemare's Andantino was sold by the composer for about \$50, so the story goes, or possibly about half a day's net income from its sale since its metamorphosis into "Moonlight and Roses." When you put on a recital number or work up an anthem that you think is stunning no one speaks up after the service. (By the way, let all those who by request or command place "The Magdalene" on their Easter service list this month stand up and be counted by Mr. Nevin.)

When he writes, however, of the lack of appreciation for the American composer by his fellow citizens and the preference given the European, Mr. Nevin makes a point that cannot be emphasized too frequently. The publishers of this country can and do tell about this in a way which should give thought to the organist who has time and inclination to think. Too often when one like Mr. Nevin speaks up he is accused of being narrow in his views. Music is international, etc., etc., we are told, and we even hear

repeated the foreign argument that our composers' creative work is below the foreign standard.

Why snub ourselves all the time? Only the smallest soul would advocate elimination of old or present-day works of Frenchmen, Germans and Englishmen from recital programs, but why ignore the achievements of our own men when, as Mr. Nevin points out, they equal those on the other side of the ocean? Why not exercise a sense of proportion? Certainly no one would expect a French or English organist constantly to favor American composers. In the same way we should hold our own.

HERE IS AN EXAMPLE

Interesting in connection with what has been said in the foregoing comment concerning Mr. Nevin's plea for the American composer is a very important event in New York within the last month which gives all of us food for thought, although it does not relate directly to the field of the organ. Deems Taylor's new American opera, "The King's Henchman," made such a success at its premiere that the latter was really the musical event of the season in the metropolis. Everyone familiar with the operatic situation in this country knows that the camel has a rather soft problem in going through the needle's eye compared with that of the American opera in its path to actual production on the stage. Yet the Metropolitan management has been so pleased with the reception accorded "The King's Henchman" as to induce Mr. Gatti-Casazza, the general manager, to give, all told, seven performances this season. Not only has Mr. Taylor's opera also been accepted for next year, but the composer has been commissioned to write another for 1928-29.

This success is due, of course, primarily to the merit of Mr. Taylor's creative work, but in great measure also to the enterprise, perseverance and optimism of the publisher, J. Fischer & Bro. This house made a heroic effort to bring the opera to a successful hearing. This is of special interest because the Fischer firm has been a consistent booster of American-made organ music. The co-operation of American publishers has always been awaiting the composer of promise. What has often provoked complaint is the failure of the organists themselves to lend their help by trying out what the printing presses produce. A valuable lesson is taught by the case of "The King's Henchman."

ANOTHER INVENTION

Learning to play the piano—and eventually the organ—by electricity is the latest of the wonders of the age which have revolutionized music as much as they have industry. The radio, the phonograph, the player piano and organ and the electrical organ action have made every difference in the world from the technical standpoint as well as from the economic in the life of the musician, and in this issue that able Chicago organist, Edward Benedict, discusses the Vitaphone, which threatens another radical change in conditions.

But as to learning to play by electrical means, this is an interesting invention, according to the literature sent out. A demonstration of it was given in Aeolian Hall, New York, with Walter Damrosch presiding, March 18. The contrivance, for which it is claimed that it will revolutionize musical education and instrumental practice, is called the "visuola." The device is adjusted above the keyboard of a piano. Through a connection with a silent, small keyboard upon which the teacher strikes certain notes, corresponding electric lights are flashed over the keys of the piano. The child at the piano is thus enabled to play tunes through visualization. It is claimed for the "visuola" that by visual education it will bridge the first difficult steps of the beginner. It combines, translates, reduces and simplifies the six separate processes indicated by the printed page of music into one concrete, easily understandable picture on the keyboard of the actual instrument.

Now if someone will invent a machine that can do our practicing for

us and plant the feet on the correct pedal notes without mental effort on the part of the player, we will feel as if all the miracles ever to be expected had been performed.

SEEING AMERICA FIRST

Dear Dr. Stubbs has just discovered, as noted from his column in the March New Music Review, the Musical Times' long reprint and comments on the Mencken article making fun of America. It gave the doctor a shock to read this, he admits, and in his expressed eagerness to pass the shock on, he devotes a large part of his department to republishing the Musical Times' dribble. The rest of his material for the month consists largely of an effort to square himself with a woman organist in Illinois who takes issue with him when he charges lack of musical progress. She cites conditions in her benighted part of the country, where the foot of Dr. Stubbs no doubt never has trod. The doctor hastens to explain that he did not mean anything on this side of the ocean at all, but was referring to the Church of England. He wasn't even thinking of anything as far away as Illinois.

Dr. Stubbs feels after reading the reprint of the Mencken article that one has to go away from home to hear the news. Not at all. One only needs to open his eyes and transfer his mind and soul to this side, as well as his body. Then he will see the things that are odd and ridiculous and at the same time, if the astigmatism is not too severe, will note the preponderance of worthy activities and occurrences in the United States.

The railroads have made a slogan of "See America First." We might add to this by recommending that America be not only seen, but known and understood.

The full-page advertisement is not used much in the daily newspapers to make known the attractions of an organ recital. It does one's heart good, therefore, to note that the issue of March 3 of the Hollywood (Fla.) News contains an entire page inserted by the famous Hollywood Beach Hotel to make known two recitals by Clarence Eddy for its guests and others interested. Outsiders were charged \$2 admission. Many reservations for special dinners preceding the recitals on the evenings of March 4 and 5 are noted in the society column of the same issue of the News.

"The Study of Music in Germany" is the title of an interesting and topographically exceedingly handsome booklet just issued by the university department of the North German Lloyd, in collaboration with the Union of German Students of Music. It is edited by Dr. Karl Kiesel and Ernst Otto Thiele of Berlin. A portrait of Johann Sebastian Bach is the frontispiece and there are beautiful cuts of great German musicians both living and dead. In addition to articles by noted musicians there are lists of universities and public and private music schools, figures on the cost of study, etc. The object, of course, is to attract students to Germany. The novel guidebook may be obtained from North German Lloyd officials in the leading cities.

Welcome news comes from St. Paul, Minn., where citizens of public spirit and a number of organizations are raising the sum of \$4,500 necessary to maintain the recitals in the municipal auditorium. Hugo Goodwin has been giving the people of St. Paul excellent programs ever since he went to St. Paul to take charge of the four-manual Skinner organ, which is one of the largest and finest instruments owned by any city. The management of the Auditorium this year was confronted by losses which made it seem necessary for a time that the recitals be given up for a season. This would have been a cause for deep regret to the people of St. Paul, who since they were persuaded by their newspapers to purchase the instrument have had ample evidence of its artistic value and of its attraction for visitors. It would also have been a source of regret to those in other parts of the country who

are devoted to organ music. Pledges already made assure the continuation of the recitals. And Minneapolis, the larger sister of St. Paul, has renewed its campaign for a great organ. Funds for an instrument to cost \$100,000 are to be raised, the council city auditorium committee reports, and through subscriptions of \$1 it is planned to finance the project. Daily recitals are to be given at Minneapolis when the plan has been brought to fruition.

Ashmall's Valuable Work.

Alton, Ill., March 14, 1927.—Editor of The Diapason: The passing of Mr. William E. Ashmall of Arlington, N. J., removes from the musical profession one of its most enthusiastic organists and music lovers.

Mr. Ashmall early in his career composed and published much organ music. Later he added an octavo edition of secular and sacred compositions, to be followed by the Organists' Journal, to which he gave much time and thought. During its existence it contained many original works by standard composers, along with numerous transcriptions. It is to be hoped that these will be preserved and made available for use. He edited and made several reprints of the writings of Rink, Scotson Clark and others, adapting them to the modern organ, and valuable for teaching material. Mr. Ashmall had his place in the activities of the present generation, and not a few fellow musicians will regret to learn of his demise.

W. D. ARMSTRONG.

Recalls Big Melbourne Organ.

Editor of The Diapason. Dear sir: The article "The Big Melbourne Contract" in your February issue brought back memories. Being a boy in the factory at the time this organ was built I recall the construction of the organ with its Barker pneumatic action, and it had eighty-one stops, sixty-six of which were speaking stops. Father Hill made all the drawings and personally directed the building.

Thomas Hill, the son, adopted the same plan in building the Sydney Town Hall organ. My father made all the wood pipes in both organs, including the 64-foot.

During the building of "The Big Melbourne" organ, Mr. Carter, director of the Royal Choral Society, came two or three times a week to play, his favorite selection being the "War March of the Priests."

George Brooksby, the other factory boy, and I climbed to the top of the swell-box above the great organ and shouted to the pressure of at least thirty inches, using the swell-box as a drum and our heels for drum sticks. On one occasion Mr. Carter stopped suddenly, but we continued until we realized that the music had ceased, when we made our disappearance into the interior of the organ.

It may interest the organ historians to know how the tuba mirabilis received its name. When Mr. Hill invented this stop, which was of larger scale than was customarily made at that date, having a thicker tongue and eight-inch U gauge wind pressure (this being a high pressure, for that time), he was so elated over the result that he had to take his wife to the factory to see it. Upon hearing the note she exclaimed, "What a mighty tube." Hence the name "tuba mirabilis."

E. MYLREA.

Golden Jubilee at Console.

Miss Mary Wasserboehr recently celebrated her fiftieth anniversary as organist of St. John's Episcopal Church at Versailles, Ky., and a celebration was held in the parish-house. Practically the entire community took pleasure in expressing appreciation of Miss Wasserboehr's contribution to the musical advancement of the town. Miss Wasserboehr was the recipient of congratulations by word, wire and letter. The parish-house was decorated with ferns and cut flowers, with white candles in silver candlesticks. A special musical program by Mrs. Robert Barry Montgomery of St. Petersburg, Fla., and Versailles, a former pupil, and Mrs. A. B. Chandler of Versailles was a feature and "Miss Mary" was presented with a purse of \$300 in gold, contributed by members of the parish.

The Free Lance

By HAMILTON C. MACDOUGALL

Jazz: A curious noise specially made for social purposes.

A. C. Colborn writes about the old-time "gridiron" swell in Holy Trinity, Bristol, England, an organ originally in Tewkesbury Abbey. There are horizontal slots in the front of the box; a series of strips of wood mounted on a frame cover these when the swell pedal is up. As one depresses the pedal the slots are uncovered by the raising of the frame. It is better than the old "nag's head" swell, but less effective than the Venetian swell. Mr. Colborn wonders whether there are any "gridiron" swells in "God's own country!"

We've been having a Beethoven commemoration all of our own, three days long, at Wellesley College, and I was somewhat surprised to find that instead of tiring of so much Beethoven music it has seemed to me more enjoyable than ever. There is a depth and sincerity in it, no matter whether a first or second period work, that appealed to me more than ever before. One musician of experience—and by no means a musical Tory—said to me: "Macdougall, I bless you for the commemoration, and what a relief it was not to have to listen to that d—d ultra-modern stuff!" Many of us who balk at things like the Brazilian Dances of Milhaud are of the opinion that the festivals in honor of the great Bonn master will put a quietus on much of the ultra-modern music: the latter simply will not stand up under the inevitable comparison.

Easter is imminent and choirmasters are working on suitable music. I have been rather disturbed to note that the "Redemption Hymn" of J. C. D. Parker seems to be comparatively unknown nowadays, though it had a wide popularity thirty years ago. It is not in the least old-fashioned, and has a beautiful contralto solo with obligato chorus; it may be had with orchestra; it seems to me to be one of the most beautiful and genuinely-felt works for the church by any composer, English or American.

And now that I am venturing to state personal preferences in regard to music for church, am I wrong in estimating Max Vogrich's "Rock of Ages" (in the Aeolian mode) to be as fine an expression of a poignant religious emotion as we have?

DEDICATION AT PAINESVILLE

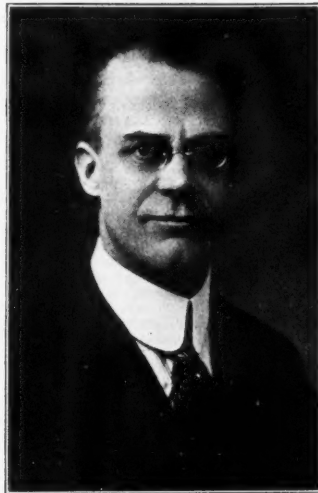
Three-Manual Skinner in Ohio Opened with Recital by Beymer.

The three-manual Skinner organ in St. James' Church at Painesville, Ohio, was played by Paul Allen Beymer, organist and choirmaster of The Temple in Cleveland, in a dedicatory recital Feb. 28. Mr. Beymer played these selections to bring out the qualities of the instrument: Torchlight March, Guilman; Gavotte, Martini; Meditation, Sturges; Menuet in G, Beethoven; "Marche Russe," Schminke; Song without Words, Bonnet; "L'Organo Primitivo," Yon; "Romanza" (from Sonata Tripartite), Nevin; Grand March from "Aida," Verdi.

The Painesville organ has thirty-seven speaking stops and a total of 2,332 pipes. It is the gift to the church of forty-one persons. The organist and choirmaster of the church is Charles E. Gibson, L. L. C. M., who presided at the instrument at the dedication by Bishop Coadjutor Warren L. Rogers of Ohio on Jan. 30.

The three-manual Tellers-Kent organ in the West Somerville (Mass.) Congregational Church was opened March 6 with John P. Marshall of Boston University playing at the morning service and Raymond Robinson of King's Chapel, Boston, in the evening. The specification of this instrument was published in The Diapason last July.

FRANK WRIGHT,



New York Organist and Chairman of Examination Committee of the A. G. O.

SCHOOL OPENS GIFT ORGAN

W. W. Fry Donor of Estey to Mount Hermon—Maitland Plays.

Mount Hermon School, near Northfield, Mass., founded by the late Dwight L. Moody, has a new three-manual Estey organ, the gift of Wilfred W. Fry, head of the firm of N. W. Ayer & Son, Philadelphia, and a patron and associate member of the Camden chapter, N. A. O. The organ was dedicated at the close of the regular chapel service on the morning of Sunday, March 6. Mr. Fry, who is a trustee of the Northfield Schools and a member of the class of 1896 at Mount Hermon, was the chapel speaker. His address was followed by the dedicatory service, at which Rollo Maitland played an improvisation on the hymn "Angel Voices Ever Singing." A responsive dedicatory service prepared for the occasion was led by President Elliot Speer.

The organ bears the following inscription: "This organ is the gift of a Hermon boy in grateful memory of the teachers of his student days, and in tribute to the noble men and women who, as members of the faculty now, as then, exemplify in class room and on campus the spirit which is Mount Hermon."

On the preceding evening, through the courtesy of Mr. Fry, a recital was given on the new organ by Mr. Maitland. His program consisted of the following selections: Overture, "A Midsummer Night's Dream," Mendelssohn; "The Bells of St. Anne de Beaupre," Russell; Toccata and Fugue in D minor, Bach; "The Thrush," Kinder; Andante from the Fifth Symphony, Beethoven; "Pilgrims' Chorus," Wagner; "Indian Summer" and "Badinage," Herbert; "Marche Militaire," Schubert. By special request Mr. Maitland gave an improvisation on patriotic and camp songs of America from 1776 to 1926. On the afternoon of March 6, Mr. Fry gave an address to the students of Northfield Seminary, the institution for young ladies, and Mr. Maitland played several organ numbers. In the evening there was an informal service at Mount Hermon, with Mr. Fry conducting a "question box" and Mr. Maitland playing with Carlton W. L'Hommedieu, Mount Hermon's organist, for some rousing hymn singing by the students.

Music Week to Make Record.

A more widespread observance of national music week than ever before is promised for May 1 to 7, according to the reports received by the National Music Week Committee. These reports indicate that the number of music weeks will far exceed that of last May, when nearly 1,400 cities and towns took part. The growth of the movement, now in the fourth year of its nationalization, is shown by the fact that, previous to the first national observance in 1924, there had been only 150 cities that had ever held a music week.

Seven Octave Design

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RECITAL PROGRAMS

Roland Diggle, Mus. D., Los Angeles, Cal.—Dr. Diggle is giving "an hour of music" on Sunday afternoons in Lent at St. John's Episcopal Church, where he presides at the large Skinner organ. His programs follow:

March 6—Concert Overture in E flat, Faulkes; Vesper Song, Meale; "Adoration," Borowski; Fugue in D minor (The Giant), Bach; "Ave Maria," Schubert-Lemare; "Love Death," Wagner; "Chelsea Payne," R. Goss-Custard; "Choral Symphonique," Diggle; Toccata, Cor Kee.

March 13—Concert Overture in C major, Hollins; Andante Cantabile, Tschalkowsky; "Loure," Bach-Ward; "The Swan," Saint-Saens; "Kamennol Ostrow," Rubinstein; Prelude on "Materna," Clifford Demarest; "At Evening," Kinder; "Chanson d'Ele," Lemare; "A Festal Procession," Diggle.

March 27—Prelude Solonelle, Noble; Choral Prelude on "Heinlein," Wallace; "Matinale," Fletcher; "Finlandia," Sibelius; "Priens," Borowski; Choral Prelude, "Valeit ich dir geben," Bach; Canonetta, d'Ambrósio; "Ave Maria," Bach-Gounod; "Carillon-Sortie," Mulet.

April 3—Overture in F, Faulkes; Scherzo, Hofmann; Choral Prelude, "Adorn Thyself, Fond Soul," Bach; Sketch in D flat, Schumann; Spring Song, Mendelssohn; Canzone, Karg-Elert; "Easter Morning on Mount Rubidoux," Harvey B. Gaul; Berceuse, Vierne; Toccata in F, Widor.

Harold D. Smith, Ithaca, N. Y.—Among his most recent Cornell University programs Professor Smith included the following:

Feb. 10—Special recital for farmers' week: Largo, Handel; "Indian Legend," Horace A. Miller; Scherzo, from Sonata I, James H. Rogers; "Le Cygne," Saint-Saens; "Sunset and Evening Bells," Federlein; "Suite Gothique," Boellmann.

March 4—Two Choral Preludes ("Sollt ich meinem Gott nicht singen?" and "Machs mit mir, Gott"), Karg-Elert; Andante, from Sonata No. 1, in A minor, Borowski; Largo, from "New World" Symphony, Dvorak; "La Fille aux Cheveux de Lin," Debussy; "Will o' the Wisp," Nevin; "Chant du Soir," Bossi; Allegro, from Symphony 6, Widor.

The offerings on Feb. 25 consisted largely of compositions of Louis Vierne. The program was as follows: "Carillon," Vierne; Cantabile, from Symphony 2, Vierne; "Divertissement," Vierne; Andante, from Symphony for Organ, Jacob; Intermezzo, from Symphony for Organ, Barie; Choral from Symphony 2, Vierne.

Carl F. Mueller, Milwaukee, Wis.—In his monthly Sunday afternoon recital at the Grand Avenue Congregational Church Feb. 13 Mr. Mueller played: "Choral Symphonique," Diggle; Gavotte in B minor, Bach; "Evening Snow at Fujiyama," Marsh; "At the Foot of Fujiyama," Gaul; "Sunset in a Japanese Garden," Foster; Toccata in G, Dubois; "Liberty Fantasia," Maxson.

In a recital at Bethel Evangelical Church on the evening of Feb. 27, dedicating a two-manual Hall organ, Mr. Mueller's selections included: "Choral Symphonique," Diggle; Magnificat, Bonnet; Minuet, Paderewski; Toccata and Fugue in D minor, Bach; Berceuse from "Jocelyn," Godard; "The Bells of St. Anne de Beaupre," Russell; Prayer and Cradle Song, Guilman; Fountain Reverie, Fletcher; "Marche Pittoresque," Kroeger.

Arthur B. Jennings, Jr., Pittsburgh, Pa.—Mr. Jennings played by invitation before the Missouri chapter of the American Guild of Organists at the Church of the Holy Communion in St. Louis March 3. His program was as follows: Overture to the Occasional Oratorio, Handel; Pastorale, Choral Prelude, "Be Glad Now," and Gigue in A major, Bach; Prelude and Berceuse, Casella; Andante Cantabile from Fourth Symphony, Widor; "Carillon-Sortie," Mulet; Choral No. 2, in E minor, Franck; "Ronde Francaise," Boellmann; "Orientale," Cui; Finale to First Symphony, Vierne.

Willard L. Groom, La Crosse, Wis.—In a concert at Christ Church, of which he is organist and choirmaster, Mr. Groom on March 13 was assisted by the La Crosse Mendelssohn Quartet. The organ selections were as follows: Finale in B flat (from Six Pieces), Franck; "Valse Triste," Sibelius; "May Night," Palmgren; Toccata, Yon; "The Tragedy of a Tin Soldier," Gordon B. Nevin; Humoresque, Lemare; Humoresque, Dvorak; Orchestral Ab from "Tosca," Puccini; Improvisation on a verse by Heine; March from "The Queen of Sheba," Gounod.

Don H. Copeland, Dayton, Ohio.—The Rev. Mr. Copeland, assistant minister, organist and choirmaster of Christ Episcopal Church, gave the following program in a recital at the church Jan. 19: "Caprice Heroique," Bonnet; "Will-o'-the-Wisp" and "Carnival Show" (Rural Sketches), Gordon Balch Nevin; Introduction and Allegro (Sonata Cromatica),

Yon; Three Transcriptions—"The Angelus," Massenet; Humoresque, Dvorak, and Largo ("New World" Symphony), Dvorak; First Concert Study, Yon; Overture to "Rienzi," Wagner.

Dr. Alfred E. Whitehead, F. R. C. O., Montreal, Que.—Dr. Whitehead gave a series of three Lenten recitals at Christ Church on Saturday afternoons in March. His offerings were as follows:

March 12—Prelude and Fugue in E minor, Bach; Prelude in D minor, Clerambault; Pastorale, Foote; "Legend," Harvey Grace; "Lamentation," Guilman; Choral Improvisations, "O Welt, ich muss Dich Lassen," "Ich will Dich liebhaben" and "Nun danket alle Gott," Karg-Elert.

March 19—Sonata No. 6, Mendelssohn; Intermezzo on an Irish Air, Stanford; Andante Cantabile from String Quartet, Tschalkowsky; Choral Prelude on "Misericordia," Ermold; Allegretto in E flat, Wolstenholme; Toccata and Fugue in D minor, Bach.

March 26—Rhapsody and Psalm Prelude, Howells; Cantabile, Jongen; Short Preludes and Fugues in C major and F major, Bach; Meditation on "Ave Maris Stella," Grace; Epilogue, Willan.

Arthur C. Becker, Chicago.—In the third recital of his series at St. Vincent's Catholic Church Mr. Becker played this program Sunday afternoon, March 27: "Piece Heroique," Franck; "Meditation a Ste. Clotilde," James; Scherzo, Reiff; "Liebestraum" No. 3, Liszt; "Ave Maria," Bossi; Caprice ("The Brook"), Dethier; Largo from "New World" Symphony, Dvorak; Toccata from Fifth Symphony, Widor.

Claire Eddy, Chicago.—In a recital at the Bryan Memorial Temple, Coconut Grove, Miami, Fla., March 7, one of a series of recitals in Florida, Mr. Eddy played as follows on the Midmer-Losh organ: Overture in C minor, Hollins; "Indian Serenade," Vibbard; Prelude and Fugue in D major, Bach; "Song of the Basket Weaver," Russell; Scherzo (from Fifth Sonata), Guilman; "Romance without Words," Bonnet; Wedding March, Faulkes; Prayer and Cradle Song, Lily Wadhams Moline; A Southern Fantasy, Hawke; Berceuse, Webster; "Grand Choeur Dialogue," Gigout.

Walter James Barron, Coconut Grove, Fla.—Mr. Barron gave the following program in a recital of the master organ concert series at the White Temple in Miami Sunday afternoon, Feb. 13: "Piece Heroique," Franck; Scherzo in G minor, Bossi; Barcarolle, Faulkes; "Marche Russe," Schminke; Passacaglia and Fugue, Bach.

Frederick Johnson, Winchester, Mass.—Mr. Johnson played the following pieces at Lenten services at the First Church, Winchester:

March 9—Larghetto, Bassani; "In Dir ist Freude," Bach; "Christum wir sollen loben," Bach; Andante, Franck; Toccata Cromatica, Frescobaldi.

March 23—"Erbarm Dich mein," Hanff; Fantasia in G minor, Bach; "Mit Fried und Freud fahr ich dahin," Bach; Choral in A minor, Franck; Andantino, Vierne; "Hyfrydol," Vaughan-Williams.

March 30—Improvisation on a Theme by Bruckner, Messner; "Carillon," Sowerby; "Ave Maris Stella," Dupre; Fugue in E minor, Bach; "Aus tiefer Not," Weigl; "Vater unser," Bach.

April 14 (Maundy Thursday)—"Da Jesus an dem Kreuze standt," Scheidt; Elevation, Vierne; Communion, Vierne; Rievicare, Palestrina.

At First Church of Christ, Congregational, Bradford, Mass., March 13 Mr. Johnson played: Larghetto, Bassani; "In Dir ist Freude," Bach; Aria, Handel; "Dialogue," Clerambault; Allegro, Mendelssohn; "Misterioso," Bas; "Cortege Rustique," Gigout; "Colloquy with the Swallows" (from "The Life of St. Francis"), Bossi; Andante, Franck; Tempo di Minuetto, Guilman.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University the afternoon of March 20 Mr. Galloway played: Concert Overture, Maitland; "Marche Funebre at Chant Seraphique," Guilman; Choral No. 1, in E major; Franck; Caprice in B flat, Botting; "Echo Bells," Brewer; Fugue in D major, Bach.

Alexander McCurdy, Morristown, N. J.—Mr. McCurdy is giving a series of Saturday afternoon Lenten recitals at the Church of the Redeemer. He has entitled them "forty-five minutes of organ music." The programs contain the following offerings:

March 12—Coronation March from "Le Prophete," Meyerbeer; "Will o' the Wisp," Nevin; "Liebestraum," Liszt; Prelude and Fugue in E minor, Bach; "Sunrise," from "Burgundy Hours," Jacob; "To the Evening Star" ("Tannhauser"), Wagner; Sonata in E minor (first movement), Rogers.

March 19—Fantasy on "Jerusalem, the Golden," Spark; Scherzo (Symphony 2),

Vierne; "The Music Box," Liadoff; Vivace from Second Trio-Sonata, Bach; Prelude in C sharp minor, Rachmaninoff; "The Legend of the Mountain," from "Seven Pastels from Lake Constance," Karg-Elert; March and Chorus ("Tannhauser"), Wagner.

April 2—Fantasia in G minor, Bach; Gavotte (Orchestral Suite in A), Elgar; "War March of the Priests," Mendelssohn; Prelude to "Lohengrin," Wagner; Bourree in D (Old Style), Wallace A. Sabin; "Caprice Viennois," Kreisler; Toccata (Symphony 5), Widor.

April 9—Funeral March and Chant of the Seraphs, Guilman; Good Friday Music from "Parsifal," Wagner; Finale from "Grand Piece Symphonique," Franck; "Cujus Animam" ("Stabat Mater"), Rossini; Prayer (Gothic Suite), Boellmann; Toccata, "Thou Art the Rock," Mulet.

Albert B. Mehnert, F. A. G. O., Erie, Pa.—Mr. Mehnert, director of music at the Lincoln School, gave a recital at the Central Baptist Church early in March for the Edinboro Normal School. He played: Prelude and Fugue, C minor, Bach; Andantino, Lemare; Prelude, Fugue and Chaconne, Bayethude; Largo, Dvorak; "Lamentation," Guilman; "Morning and Evening," Hollins; "A Sunset Melody," Vincent.

Frank A. Taber, Lynchburg, Va.—In a twilight musicale at the First Congregational Church of Akron, Ohio, Jan. 30 Mr. Taber, as guest organist, played this program: "Jubilate Deo," Silver; "The Shepherd's Carol," Chubb; Prelude in G minor, Rachmaninoff; "Ave Maria" (No. 2), Bossi; "Minuetto Antico e Musetta," Yon; Choral in A minor (No. 3), Franck; "Daguerreotype of an Old Mother," Gaul; "Musical Snuff-Box," Liadoff; "Song of the Basket Weaver," Russell; Festival Toccata, Fletcher.

Several songs composed by Mr. Taber, who is on the faculty of Randolph Macon Woman's College, were sung by William Miller, tenor, and Burton Garlinghouse, baritone.

Arthur H. Egerton, Mus. B., F. R. C. O., Duluth, Minn.—Mr. Egerton arranged a series of three Lenten recitals on alternate Sunday afternoons in St. Paul's Episcopal Church. His offerings are:

March 13—Solemn March, Purcell; "Adoramus Te," Palestrina; Prelude on "St. Mary," Wood; Prelude to "The Dream of Gerontius," Elgar; "Slumber Scene," Elgar; Adagio (from "Cello Concerto"), Elgar; Chaconne in B flat minor, Karg-Elert.

March 27—Variations on the Choral "Our Father, Who Art in Heaven," Mendelssohn; "Requiem Aeternam," Harwood; Toccata, Reger; Adagio from Sixth Symphony, Widor; "Canticum Fidei," Dunhill; "Harmonies of Evening," Karg-Elert; Romance, Schumann; Prelude and Fugue in C minor, Bingham.

April 10—Preludio (from Sonata in E flat minor), Rheinberger; Three Preludes on Chorales ("Lamb of God, Our Savior, Karg-Elert; "O Sacred Head," Bach; "O Sacred Head, Brahms); Four Passion Hymns ("All Glory, Laud and Honor," harmonized by Bach; "Ah, Holy Jesu," harmonized by Bach; "When I Survey the Wondrous Cross," Geoffrey Shaw; "Sing, My Tongue, the Savior's Battle"); Prelude to "Parsifal," Wagner; "The Tumult in the Praetorium," de Malingreau; Final Chorus (St. Matthew Passion), Bach-Widor.

Miss Flora M. Staps, Binghamton, N. Y.—In a Sunday afternoon recital at Trinity Memorial Church Feb. 27 Miss Staps played this program: Intermezzo, Dunham; Toccata and Fugue in D minor, Bach; "Reve Angelique," Rubinstein; "The Brook," Dethier; "Dawn," Jenkins; "Moonlight," Kinder; "Marche Religieuse," Guilman.

Gerhard T. Alexis, F. A. G. O., St. Paul, Minn.—Mr. Alexis, organist of the First Lutheran Church of St. Paul, gave the dedicatory recital on a two-manual Bennett organ at the First Lutheran Church of Conroy, Minn., Feb. 24. His program was as follows: Festival Prelude on "A Mighty Fortress," Faulkes; "Herzlich thut mich verlangen," Bach; "Supplication," Alexis; "Marche Triompheale," Higg; Andante from String Quartet, Debussy; "Will o' the Wisp," Nevin; March on a Theme of Handel, Guilman; Largo from "New World" Symphony, Dvorak; "Hymn of Glory," Yon; Allegro in E minor, Guilman; Spring Song, Hollins; "Finlandia," Sibelius.

Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.—In a recital Feb. 24 at the Reformed Church Mr. Baird's offerings were: Overture, "Der Freischütz," Weber; "Chant sans Paroles," Bonnet; Two Oriental Sketches ("Desert Song" and "A Desert Dance"), Gillette; Toccata in G minor, Rogers; "Angelus," Massenet; Scherzo-Mosaic, "Dragonflies," Shelley; Prelude to "Die Meistersinger," Wagner.

E. Rupert, Seimens, New York City.—In an "hour of organ music" at the Cath-

edral of the Incarnation, Garden City, L. I., the evening of Feb. 23 Mr. Sircorn played the following program: Cathedral Prelude and Fugue, Bach; "Agnus Dei," Bach; Minuet, Handel; "Dreams," Wagner; Grand Responsive Chorus, Gigout; Cantabile, Jongen; "The Musical Snuff-Box," Liadoff; Nocturnette, d'Evry; "The Legend of the Mountain," Karg-Elert; Toccata, Mulet.

On March 18 Mr. Sircorn's offerings were: Choral in A minor, Franck; Grand Responsive Chorus, Gigout; "Lied des Chrysanthem," Bonnet; Minuet, Wesley; Air of Louis XIII; Tenth Organ Concerto, Handel.

Lilian Carpenter, F. A. G. O., New York City.—In her recitals at the Academy of Music, Brooklyn, for the Ethical Culture Society, Miss Carpenter has played:

Feb. 13—Fugue in G minor, Bach; Prelude to "Rebecca," Barnby; March in F, Guilman; Adagio, Bizet; Festival Postlude, Seifer.

Feb. 20—Fantasia in E flat, Saint-Saens; Solo for Flute, Capocci; Shepherd's Song, Merkel; Grand Chorus in G, Salome.

Feb. 27—Allegro from Sixth Symphony, Widor; Slumber Song, Vincent; "Will o' the Wisp," Nevin; "Eventide," Meale; "Marcia Festiva," Bossi; "In Summer," Stebbins; Evensong, Schumann.

March 6—"Grand Choeur Dialogue," Gigout; Air in D, Bach; Allegro Vivace from First Symphony, Vierne; "Vision," Rheinberger; Processional March, Guilman.

March 13—Prelude and Fugue in C, Bach; Aria, Handel; Intermezzo, Dunham; "Song of the Basket-Weaver," Russell.

Francis Murphy, Jr., Mount Airy, Pa.—In his third "hour of music" at Grace Church March 15 Mr. Murphy played: Fifth Sonata, Guilman; Cantabile, Franck; Fantasia and Fugue in G minor, Bach; Meditation a Ste. Clotilde," James; Third Choral, Franck.

Warren D. Allen, Stanford University, Cal.—In his final recitals for the winter quarter at the university Mr. Allen, the university organist, played the following programs:

March 8—"Suite Ancienne," F. W. Holloway; "Ronde Francaise," in A minor, Boellmann; Prelude on a Welsh Hymn-Tune, "Rhosymedre," Vaughan-Williams; Heroic Piece, Rossseter G. Cole.

March 10—"Sonata Tripartite," Gordon Balch Nevin; Choral Prelude, "Erbarm Dich mein, O Herre Gott," Bach; Pastorale and Toccata, Paul de Maleingreau.

March 13—"Cathedral Strains" and "Intercession," Seth Bingham; Suite from "Water Music," Handel; Andante espressivo, from Sonata, Op. 28, Elgar; Choral Prelude on "Hanover," C. H. H. Parry.

Asa S. Merrell, Philadelphia, Pa.—Mr. Merrell, organist of Old Christ Church, played this program in a noon recital on the Casavant organ at Calvary Presbyterian Church Feb. 18: "Marche Pontificale," First Symphony, Widor; Oriental Sketch No. 3, Arthur Bird; Toccata and Fugue in D minor and Choral Prelude, "Deeply Longs My Heart for Thee," Bach; "Carillon of Cythera," Couperin; Prelude from "Prelude, Aria and Finale," and "Lied," Franck; Elevation from "Messe Basse" and Finale, Third Symphony in F sharp minor, Vierne.

Palmer Christian, Ann Arbor, Mich.—Mr. Christian of the University of Michigan gave a recital Feb. 27 on the large Hillgreen-Lane organ at the Southern Methodist University, Dallas, Tex. He played as follows: Concert Overture in C major, Hollins; "Song of the Basket Weaver," Russell; "Sportive Fauns," d'Alfany; Allegro, Vivaldi; Prelude, Corelli; Fantasia and Fugue in G minor, Bach; Improvisation (Basso Ostinato e Fughetta), Karg-Elert; Scherzo ("Storm King" Symphony), Dickinson; "Liebestod" ("Tristan and Isolde"), Wagner; "The Swan," Saint-Saens; "Rhapsody Catalane," Bonnet.

Miss Ellen M. Fulton, Scranton, Pa.—In a recital March 11 at St. Luke's Church Miss Fulton presented this program: Third Sonata, Mendelssohn; "Annette et Lubin," Durand; Cradle Song, Gretchaninov; Scherzo, from Second Symphony, Vierne; "Benediction Nuptiale," Saint-Saens; "Hosannah," Dubois.

J. Warren Andrews, New York City.—Mr. Andrews is giving Lenten recitals every Friday afternoon at 4 o'clock at the Church of the Divine Paternity and in connection with them the pastor, Dr. Frank Oliver Hall, is giving short Bible readings. Mr. Andrews will be assisted by some of his advanced pupils. The first program, March 4, was as follows: Fugue, "St. Ann's," Bach; Choral Preludes, "Valeit ich dir geben," and "Nun freut euch," Bach; Largo, "New World" Symphony, Dvorak; Toccata (Doric Mode), Bach; "Swing Low, Sweet Chariot," Dilton; "Ave Maria," Arkadelt; Finale, Sonata, Op. 77, Buck.

RECITAL PROGRAMS

Pietro A. Yon, New York City.—Mr. Yon was heard in a brilliant recital at the Lutheran Church of the Transfiguration at Pottstown, Pa., March 10. His offerings included: First Sonata, Gullmunt; "Chimes of St. Mark's," Russolo; Prelude and Fugue in D major, Bach; Spanish Rhapsody, Gigout; "Minuetto Antico e Musetta," Yon; "Bouree et Musette," Karg-Elert; "La Concertina" (Suite Humoresque), Yon; Toccata, Renzi.

Luther G. Hanson, Duluth, Minn.—Mr. Hanson, organist of the First Swedish Lutheran Church, rendered the following numbers at a recital on the new Bennett organ at the First Swedish Lutheran Church, Virginia, Minn., Sunday evening, March 13: Festival Overture, Christiansen; "Eventide," Fairclough; Spring Song, Hollins; Prayer from Gothic Suite, Boellmann; Andantino, Lemare; "The Primitive Organ," Yon; "Hallelujah Chorus," Handel; Toccata and Fugue in D minor, Bach; "Cantilene Nuptiale," Dubois; "Marche Triomphale," Lemmens.

Assisting Mr. Hanson were the church choir, Bertha Mattila, violinist, and Mrs. Luther G. Hanson, soprano. At the American organ program of the Matinee Musicale March 8 Mr. Hanson played Felix Borowski's First Organ Sonata.

Daniel A. Hirschler, Emporia, Kan.—In a recital Sunday afternoon, March 20, at the memorial chapel of Emporia College Mr. Hirschler presented the following: Toccata and Fugue in D minor, Bach; Slow Movement from Sonata 4, Bach; Funeral March and Seraphic Chant, Gullmunt; Finale from Sonata 1, Gullmunt; "Kol Nidrei," Bruch; Gavotta, Martini; "Ariel," Bonnet; Toccata from Symphony 5, Widor; "Clair de Lune," Karg-Elert.

Mrs. Maude E. Sangren, Rock Island, Ill.—Mrs. Sangren, who recently became organist of the First Methodist Church, gave a request program at this church Feb. 27. The selections which were played became most strongly in demand were: Andante Cantabile, Tschaiowsky; Meditation, Sturges; Song, Beethoven; March from "Athalie," Mendelssohn; Elegy, Massenet.

Louis L. Balogh, Ph. D., London, Ont.—In a recital at St. Peter's Cathedral on the evening of Feb. 27 under the auspices of St. Peter's Cathedral choir, Dr. Balogh offered this program: Prelude and Fugue in E minor, Bach; "Sicilienne," Bach; "Marche du Veilleur de Nuit," Bach-Widor; Theme and Variations, Bossi; Nocturne in E flat and Prelude in D flat, Chopin; "Valse Triste," Sibelius; "The Bells of St. Anne de Beaupre," Russell. Dr. Balogh was assisted by Lois Johnston, soprano, and Sendor Balogh, tenor, both of Detroit.

W. Jeffreys Wakefield, Newburgh, N. Y.—At a musical service in St. Paul's Church at Poughkeepsie March 4, in which he was assisted by Mrs. Wakefield, Mr. Wakefield, who is organist and choir-master of the Church of Our Father, played these organ selections: Prelude and Fugue in D minor, Bach; Cantilene, Rogers; "Within a Chinese Garden," Stoughton; "Ancient Phoenician Procession," Stoughton; "Dreams," Wagner; Grand Chorus in B flat, Dubois.

Anna Blanche Foster, Redlands, Cal.—Miss Foster gave the following program in a recital at the First Congregational Church Feb. 21: Concerto in G minor, Camidge; Fantasia and Fugue in G minor, Bach; Prelude in E minor, Dethier; Gavotte from Twelfth Organ Concerto, Martini; "Burlasca e Melodia," Ralph L. Baldwin. "List, the Cherubic Host," from Gaul's "Holy City," was sung by the quartet of the church with accompaniment of harp and organ.

Miss Bertha Kleckner, Sioux City, Iowa.—Miss Kleckner gave a recital at the First Congregational Church Sunday afternoon, March 20. Her offerings included: Allegro from Second Symphony, Vierne; Adagio from Sonata in G minor, Martini; "Intermezzo Lirico," Bossi; "Chanson," Barnes; "Variations de Concert," Bonnet; Romance, Bonnet; "The Little Shepherd," Debussy; "Eklog," Kramer; "All Through the Night," arranged by Lemare; "Paean," Matthews.

Margaret Whitney Dow, A. A. G. O., Tallahassee, Fla.—In a Lenten vesper recital at the Florida State College for Women March 6 Miss Dow played: Prelude to "Lohengrin," Wagner; "A Lenten Supplication," Rudolph Dietrich; Pastoral Sonata, Rheinberger; "Orientale," Cui; Gavotte from "Mignon," Thomas; Andante Serioso—a Lenten Meditation, Albert W. Ketelby; "Gethsemane," Malling; Good Friday Spell, Vreblad; "Christus Resurrexit," Ravanello.

F. A. Moore, Mus. D., Toronto, Ont.—Dr. Moore, organist of the University of Toronto, played the following program at his tenth and last recital of the season in convocation hall the afternoon of March

8: Prelude and Fugue in A minor, Bach; "Spazalizio," Liszt; First Symphony, Maquaire; Prelude to "La Demoiselle Elue," Debussy; Caprice, Sjögren; "Finlandia," Sibelius.

Paul G. Hanft, Los Angeles, Cal.—Mr. Hanft gave the first recital on the new four-manual Kimball organ in St. James' Church, with the assistance of the choir of the church, on the evening of Feb. 20. His organ selections were: "Legend," Cadman; "Menuet Français," Tremblay; Sonata in E minor, Rogers; "Song of the Basket Weaver," Russell; "Evening Bells and Cradle Song," Macfarlane; Toccata from Fifth Symphony, Widor.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at the Reed College chapel March 8 Mr. Becker played: Rhapsody, Op. 30, Cole; "Gondoliera," E flat, Reginald Goss-Custard; Prelude and Fugue, C minor, Bach; "Liebestraum," Liszt; Fantasia on "Duke Street," Kinder; Cantabile (Second Symphony), Vierne; Finale (First Symphony), Vierne.

Feb. 8 the program was as follows: "Marche Triomphale," R. L. Becker; Five Chorale Preludes, Bach; Fifth Sonata, Gullmunt; "At the Foot of Fujiyama," Harvey B. Gaul; "Minuetto Antico e Musetta," Yon.

Mr. Becker gave a recital Feb. 28 at the Hinson Memorial Baptist Church, playing: Overture, "Stradella," Plotow; Minuet (String Quintet), Bolzoni; "Pilgrims' Song of Hope," Batiste; "Pilgrims' Chorus," Wagner; "The Farewell," from "Leonore," Symphony, Raff; "Caprice Viennois," Kreisler; "At the Foot of Fujiyama," Gaul; Irish Tune from County Derry, arranged by Coleman; "Love's Dream," Liszt; "The Secret," Gautier; "Pomp and Circumstance," Elgar.

Clifford F. Troxel, Lehighton, Pa.—In a recital at the East Stroudsburg Methodist Church Feb. 21 Mr. Troxel, organist and director at Zion Reformed Church, Lehighton, played these selections: "Marche Triomphale," Hägg; Midsummer Caprice, Johnston; Andante Cantabile from Fourth Symphony and Variations from Fifth Symphony (with pedal cadenza by Firmin Swinnen), Widor; "The Bells of St. Anne de Beaupre," Russell; Berceuse No. 2, Kinder.

Frederic B. Stiven, Urbana, Ill.—Professor Stiven gave the following program at Recital Hall, University of Illinois, presenting works of German composers, March 6: Sonata in F sharp major, Rheinberger; Air from Suite in D major, Bach; Theme and Variations, from Quintet in A major ("Die Forellen"), (Piano, Mr. Schoonmaker; violin, Mr. Roosa; viola, Mr. White; cello, Mr. Schwartz; bass, Mr. Steimley), Schubert; Scherzo-Canon, Jadassohn; Kanzone, Op. 81, for organ, four solo voices and flute, Karg-Elert (based on hymn "Nearer, My God, to Thee").

Mrs. J. H. Cassidy, A. A. G. O., Dallas, Tex.—Mrs. Cassidy, dean of the organ department at Southern Methodist University, gave the following program on the Hillgreen-Lane organ at George E. Cowden Music Hall, Fort Worth, Tex., March 14: "Piece Heroique," Franck; Pastoral, MacMaster; Elegy, Karg-Elert; Toccata and Fugue in D minor, Bach; "Fire Magic," from "Die Walkure," Wagner; "On the Coast," Buck; "A Daguerreotype," Gaul; Hymn Improvisation, Mrs. Cassidy.

Russell H. Miles, Mus. B., Urbana, Ill.—In the recital at the University of Illinois Auditorium March 13 Mr. Miles played: "Alleluia," Bossi; "Dawn," Jenkins; Prelude (MS.), Berwald; "Andante du Quatuor," Debussy; "Cortege Orientale," J. P. Dunn; "The Bells of St. Anne de Beaupre," Russell.

Glenn Grant Grabill, Westerville, Ohio.—Mr. Grabill, director of music at Otterbein College, gave an unusual program at the college chapel Feb. 18, when he played a recital of operatic overtures. His selections were as follows: "Raymond," Thomas; "The Bohemian Girl," Balfe; "Orpheus" Offenbach; "The Barber of Seville," Rossini; "Hungarian Lustspiel," Keler-Bela; "The Daughter of the Regiment," Donizetti; "Mignon," Thomas; "Carmen," Bizet.

Theodore Comstock, Kansas City, Kan.—In a recital Feb. 25 at the Metropolitan Baptist Temple Mr. Comstock presented this program: Fantasia in C, Tours; Andante from "Symphony Pathetique," Tschaiowsky; Scherzo, Sonata, Op. 22, Dudley Buck; "Minuet a l'Antico," Seeböck; Largo, Minuet from "Samson" and Air a la Bourree, Handel; "Dreams," Stoughton; "The River of Life," Coerne; Fountain Reverie, Fletcher; "Grand Choeur," Spence; "L'Arlequin," Gordon Balch Nevin; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Homer Whitford, Hanover, N. H.—In a recital at Rollins Chapel, Dartmouth Col-

lege, Feb. 17, Mr. Whitford played: "Marche Russe," Schminke; "Legende," Bohm-Whitford; "Elves," Bonnet; Allegro Vivace, from Fifth Symphony, Widor; "Christmas in Sicily," Yon; "Danse de la Fee Dragee" (Nutcracker Suite), Tschaiowsky; Scotch Fantasia, Macfarlane.

The following postludial recital was given by Mr. Whitford March 4 on the forty-six-stop Austin recently installed in the First Congregational Church of Nashua, N. H.: "Marche Russe," Schminke; Evensong, Easthope Martin; "Dance of the Candy Fairy," from "Nutcracker" Suite, Tschaiowsky-Nevin; "Legende," Bohm-Whitford; Toccata, "Tu Es Petra," Mulet.

Herbert D. Bruening, New York City.—For his twenty-second recital at the Lutheran Church of St. Matthew, Sunday evening, Feb. 13, Mr. Bruening selected a program of Theodore Dubois' works, playing the following: "Fiat Lux," "In Paradisum" and Toccata in G major, Mr. Bruening's program Feb. 27 was as follows: Chorale, Kirnberger; Andante from Fifth Sonata, Merkel; "Contrasts," J. Lewis Browne; Grand Chorus in March Form, Gullmunt.

Carl Wiesemann, Dallas, Tex.—Lenten recitals by Mr. Wiesemann were played as follows on Wednesdays at noon in March at St. Matthew's Cathedral: March 2—"Scherzo," Symphonique," Frysinger; Andante from Sonata, Op. 28, Beethoven; Largo from "New World" Symphony, Dvorak; Suite No. 1, Borowski; Allegretto, Gullmunt; Finale in B flat, Wolstenholme. March 9—"Allegro Giubilante," Federlein; "Song of Spring," Swinnen; Scherzo, Meale; Impromptu, Dethier; Allegro con grazia (from Symphony 6), Tschaiowsky; Suite No. 1, Rogers. March 16—"Rejoice, Ye Pure in Heart," Sowerby; Canzona, Frysinger; "Kol Nidrei," Bruch; Suite in F, Corelli; "Angelus," Liszt; "The Answer," Wolstenholme; "Harmonies du Soir," Karg-Elert; Finale (from Symphony 2), Widor.

March 23—Rhapsody 2, Saint-Saens; Aubade, Johnson; "Angelus," Massenet; Petite Suite, Barnes; Andante from Symphony 6, Tschaiowsky; "Echo," Yon; "Clair de Lune," Karg-Elert; "Scherzo Pastorale," Federlein.

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

March 2—"Piece Heroique," Franck; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Concert Prelude and Fugue, Faulkes; "Sursum Corda," Halling; "A Song of the Breeze," Meale; Prelude in C sharp minor, Rachmaninoff; Serenade, Schubert; Sonata, "The Ninety-fourth Psalm," Reubke. March 6—Prelude and Fugue in C minor, Bach; Largo, Handel; "Beatitude," Bossi; Serenade, Widor; Caprice, Goldsworthy; Sketches of the City, Nevin; Meditation from "Thais," Massenet; Walhalla Scene from "Das Rheingold," Wagner.

March 9—Suite in D, Foote; "The Legend of the Mountain" and "The Reed-Grown Waters," Karg-Elert; Prelude and Fugue in E minor (the lesser), Bach; "Clouds," Ceiga; "Moto Perpetuo," Paganini-Bossi; "Lamentation," Gullmunt; "Aria Popolare," Bossi; "Pomp and Circumstance," No. 1, Elgar.

March 13—Concert Overture in E flat, Faulkes; "Hora Mystica," Bossi; Sonata No. 2, in C major, Borowski; Chorale Preludes, "All Men Are Mortal" and "In Thee Is Gladness," Bach; Menuet, from Sonata in F minor, Martini; "Variations de Concert," Bonnet; Spring Song, Mendelssohn; Theme and Finale in A flat, Thele.

March 16—"Concerto Gregoriano," Yon; Air from Suite in D, Bach; Fugue in G major, a la Gigue, Bach; "Along the Way," Herbert Sanders; Fantasia in E flat, Chadwick; Spinning Song, Mendelssohn; Sketch in F minor and Evening Song, Schumann; Prelude and Fugue on the name "Bach," Liszt. March 20 Professor Baldwin gave the following Beethoven program: Overture to "Egmont"; Andante from Fifth Symphony and Adagio from "Moonlight" Sonata. He also played: Fugue in E flat major, Bach; Arabesque and "Marche Funebre," Vierne; "From the South," Gillette; Adagio and Toccata from Fifth Symphony, Widor.

G. Calvin Ringenberg, A. A. G. O., Peoria, Ill.—Mr. Ringenberg, organist of St. Paul's Church and on the faculty of Bradley Institute, gave the following dedicatory program on a Hinners organ in St. John's Lutheran Church at Pekin, Ill., Feb. 23: Toccata and Fugue, D minor, Bach; Chorale Prelude ("O Sacred Head, Once Wounded"), Bach; Minuet in A, Boccherini; Andante from Fifth Symphony, Beethoven; "A Mighty Fortress Is

Our God," Faulkes; "Into Paradise" and "Let There Be Light," Dubois; Toccata in B flat, Dubois; "Swing Low, Sweet Chariot," Diton; "Will o' the Wisp," Nevin; Fountain Reverie and Festival Toccata, Fletcher.

Edwin M. Steckel, Gastonia, N. C.—In a recital at the First Presbyterian Church of Belmont, N. C., on the new two-manual Austin organ, March 3 Mr. Steckel played: "Suite Gothique," Boellmann; Menuet, Boccherini; Gavotte, Rhys; Largo from "New World" Symphony, Dvorak; "Ave Maria," Schubert; "Evening Star" ("Tannhäuser"), Wagner; Variations on an American Folk Song, Lord; Triumphal March ("Aida"), Verdi.

John H. Duddy, Jr., Norristown, Pa.—Mr. Duddy's March and early April programs at the First Presbyterian Church have been as follows:

March 19—Sonata No. 1 (First movement), Salome; Capriccio, Lemaire; Andante, Elgar; "Soldier Doll," Ewing; "The Lost Chord," Sullivan; "At Evening," Schuytje.

March 26—Overture to "Raymond," Thomas; Canzonetta, Godard; Fassion Chorale, Reger; "Wing Foo," Burleigh; Etude (pedals alone), de Bricqueville; "Chanson du Soir," Matthews. April 3—"Finlandia," Sibelius; Caprice, Kinder; Nocturne ("Midsummer Night's Dream"), Mendelssohn; Concert Toccata in D, d'Evry; "Ase's Tod" ("Fear Gyn"), Suite, Grieg; "Softening Shadows," Stoughton.

In a recital March 29 at the Methodist Church of Collingswood, N. J., Mr. Duddy's program was as follows: "Exsultemus," Kinder; Intermezzo ("Cavalleria Rusticana"), Mascagni; Two Chorales, Bach; Gavotte (from "Mignon"), Thomas; Overture, "Raymond," Thomas; "At Evening," Kinder; Sonata (First movement), Salome.

Mildred P. Schaeffer, Roanoke, Va.—Miss Schaeffer, a pupil of George W. Grant, professor of organ at Virginia College and organist and choirmaster of St. John's Church, gave a recital at the Central Church of the Brethren March 7. Miss Schaeffer is the first young woman to receive a diploma in organ from Virginia College and is now doing postgraduate work with Mr. Grant. Her program was as follows: Concert Overture in E flat, Faulkes; Romance, Debussy; Fountain Reverie, Fletcher; Toccata and Fugue in D minor, Bach; Nolette, Sykes; Londonderry Air, "Farewell to Cucullin," arranged by Coleman; "Hosanna!" Wachs.

Rudolf K. Mueller, New York City.—In monthly musical services on Sunday evenings at the Seventh Presbyterian Church of Jesus Christ Mr. Mueller has played:

Feb. 27—Prelude in G major, Bach; Intermezzo from Pastoral Sonata, Rheinberger; "Menuet Gothique," Boellmann; "Te Deum Laudamus," Clausmann.

March 27—Prelude and Fugue in C minor, Bach; Berceuse, Faulkes; Offertoire, Lemmens.

Ernest H. Sheppard, Waterbury, Conn.—At his new post at Trinity Church Mr. Sheppard is making use of his Skinner organ in a series of Lenten recitals, which are being attended by an appreciative audience. The following programs were given on the Saturday afternoons in March:

March 5—"Praeludium Festivum," Becker; Evensong, Johnston; Gothic March, Salome; Pastoral, Lemare; "To a Wild Rose," MacDowell; Finale from First Sonata, Borowski.

March 12—"Clouds," Ceiga; Largo from "New World," Dvorak; Miniature Suite, Rogers; Fantasia, Polleri; "Ave Maria," Arkadelt.

March 19—Sonata No. 2 in C, Borowski; Adagio, Yon; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Vision," Rheinberger.

March 26—"A Mighty Fortress," Faulkes; Communion in E minor, Batiste; Allegro from First Sonata, Rogers; "Cantique d'Amour," Sheppard; "Marche Nocturne," MacMaster; Postlude in D, Smart.

Fred Faassen, Zion, Ill.—Among Mr. Faassen's recent programs at Shiloh Tabernacle have been the following:

March 9—Triumphal March, Harris; "Massa's in the Cold, Cold Ground," Foster; "Will o' the Wisp," Nevin; "Home, Sweet Home," Buck; Grand March from "Aida," Verdi; "In the Garden," Goodwin; Spring Song, Mendelssohn.

March 16—Londonderry Air, Coleman; Medley of Irish National Songs; "Echo Bells," Brewer; "Burlasca e Melodia," Baldwin; "My Wild Irish Rose," Oleott; Maestoso, MacDowell; "To a Water Lily," MacDowell.

[For additional programs see page 33.]

Some Things That "Peeve" Me

By GORDON BALCH NEVIN

One may have a disposition of considerable placidity, a nature not given to strife and a morale of pronounced fortitude. One may also harbor a pet "peeve" or two. The latter are not incompatible with all the former qualities; indeed, they may be said to complement them, for a "pet peeve" is nothing less than a concrete example of irritation at the lack of vision in other human beings! One person is annoyed that another does not see eye for eye with himself on certain questions. The result is a "pet peeve!"

Now let me as briefly as possible explode a few peevish thoughts relating to my own efforts in composition. Before this orgy of self-revelation occurs, let me say that no one could be more sincerely grateful than myself for the cordial reception, the kindly comments and the widespread use that has been accorded my writings for the organ. It is no false gesture of humility to say that it has exceeded my fondest hopes. Keep that in mind while the gall bladder is opened and the spleen vented. On to our mutttons!

Example One. The organ fraternity usually welcomes a composition that makes a definite "hit" with an audience. Years ago I penned one: "Will o' the Wisp." I didn't know it was a hit when I wrote it, and neither did the four publishers who sent the manuscript back to me! All four wish they had it now, may I say. Some years later I wrote a little scherzino thing called "L'Arlequin." It has all the applause-provoking qualities of the "Wisp"; I get the same reaction from an audience with it as I do with "Wisp," and it is a sure-fire encore producer. My own experience is corroborated precisely by a few of the leading players of the country. Its sale has not been one-half that of its predecessor. Why? Is it because it demands the free wrist of a concert pianist? Perhaps, for even to this day crisp, relaxed wrist action is the rarest technical quality in organ playing. But why, when a hit is offered, and other players demonstrate that the thing is a hit, do not more of the brethren take the thing up? I don't know. "Peeve" Number One!

Example Two. We all know that the rarest mental quality in organ playing is the gift of improvisation. With three years of real instruction the average pupil is ready to manage a church service very decently, even to the adapting of piano accompaniments to the organ. But what about those brief little portions of the service where a half-minute or a minute of soft organ is needed to "fill in" while the minister goes to the altar, or the ushers return to the rear of the church? Yes, you go ahead and say it: It's terrible! We all know it. Barber-shop sevenths, false progressions, uncertain wanderings.

Not so many years ago I prepared a little collection of seventy-two interludes for this very purpose—little things of eight, twelve, sixteen measures, for the most part, in every major and minor key, arranged in a clockwise swing around through the various keys. The thing was printed in such compact form that the booklet could stand on the music rack and not interfere one bit with the organ pieces and anthems of the day, and yet be ready on the instant for use in "filling in" during the service. The need was so obvious that I marveled that no one had done it in a practical way before. It cried aloud to be done, and I did it.

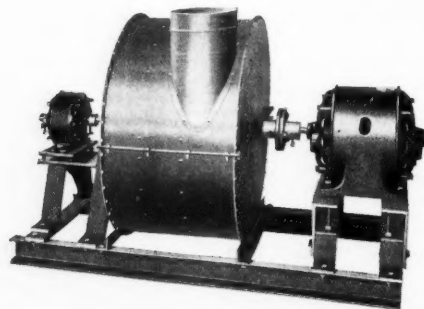
And what has been the result? Only a very moderate sale! Explain it to suit yourself. My analysis is that the average pupil is apathetic regarding just such little details as those "fill-in points" of the service, and believes he can bluff those points well enough to "get by." Not a very high viewpoint.

Example Three. Now we get the other side of the picture. Long ago I

realized that the "swell pedal" was the most haphazardly used device on the modern organ. A careful search through all the standard organ methods revealed a portion of the cause: there was practically no pedagogical matter available regarding its use. I wrote the first complete "method" of the expression pedals to appear in any language, and it remains to date the only method of the "swell pedal." In this case the result has been interesting. The critics did not warm up to the opus very strongly, but the profession evidently has, for the work is meeting with a steadily increasing use. In this case, then, I do not have any ground for a "living peeve," though I may have cause to wonder that the critics did not greet the work with more cheer! The teachers have obviously found in it what they were looking for.

Example Four. Stay with me, friends, for this is the final "peeve." I instance an organ piece of mine called "In Memoriam." The sale of this composition has been perhaps the biggest disappointment in my entire work. I am not going to tell you what I personally think of it; some things lie too close to one's soul. I will say that I had the privilege of hearing my friend Edwin Arthur Kraft play this piece in Trinity Cathedral, Cleveland, some years ago, and that I saw tears being wiped away before it was concluded. And I hasten to say that Mr. Kraft produces an equal emotional effect with other things, or he would not be one of the greatest players this country has ever seen. But the fact that he could do it with one of my pet children means a good deal to me. An organ recital and handkerchiefs in evidence—that is not a common occurrence.

Enough of "peeves!" What deductions can we draw from these few very personal observations? The chief point, I believe, is this: That the future of organ composition, organ playing and organ popularity lies in the hands of perhaps twenty-five leaders in the profession. Their programs are and will be imitated by many others. Their pupils will spread the ideas and principles that have been given them. The influence will be an ever-widening network. Their responsibility will be correspondingly great. The curse of the entire music world is its penchant for snap judgments; my own experiences have forever cured me of that particular error, and it is to be hoped—for the benefit of our younger composers now coming into view—that the fraternity as a whole will give more careful consideration to the works of the younger men. An American organ composer of positive genius may happen along any day, but he may die a-borning if he has to meet some of the indifference



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that has characterized the past.

As I write there lie on my desk the programs of a series of five Lenten organ recitals arranged for a church in a large city in Pennsylvania. Four organists, thirty-nine different selections programmed; out of that number how many do you suppose were from the pens of American composers, native or resident? Just one. I ask you—and this is not a "peeve," for I certainly cannot be otherwise than grateful for the use that has been made of my own things—is that fair to American writers? If it is, why not go a step farther and import a hundred or more French organists to fill as many of the most desirable church positions in the land?

If James H. Rogers' splendid Sonata No. 2 is so inferior to the present deluge of Mulet, de Maleingreau and Vierre, then the sooner we turn our choir-lofts over to the compatriots of these men the better. If Carl McKinley's "Lament" cannot stand beside anything that Bonnet has ever written, may I become a plumber before the week is out! What are we playing organs for, brethren? Is it to give an emotional message to our listeners, to bring some message of beauty into their lives; or is it to trick out a printed program with some foreign names?

Last year saw more American sing-

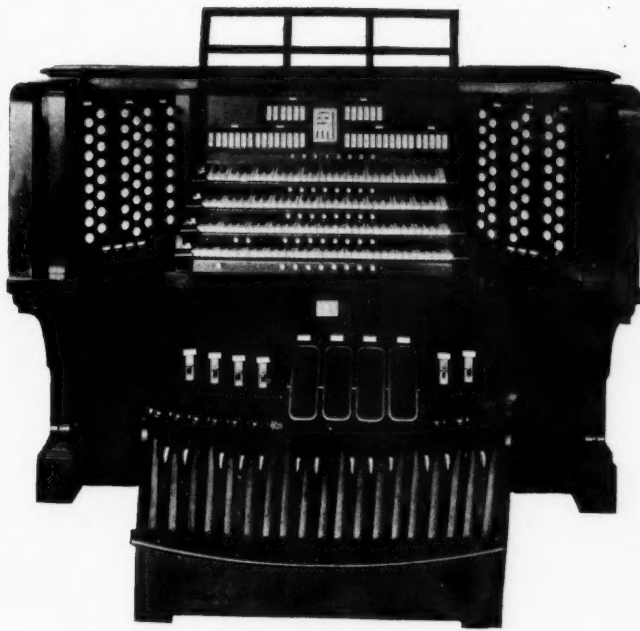
ers added to the Metropolitan Opera House than ever before. This season sees a native American's opera the acclaimed success of the year. Where will we of the organ world rate if we continue to bow the knee at the shrine of the trade-mark "Made in some other land than your own?" Those of us who have been writing for some years can probably take care of ourselves, but for the good of native art let us all be zealous to give the younger writers a careful, thoughtful consideration, so that the real talent of the land may be fostered and encouraged in every way possible.

Guy C. Filkins on the Air.

Opening with Rachmaninoff's familiar Prelude in C sharp minor, the organ recital by Guy C. Filkins, broadcast through WCX from Central Methodist Episcopal Church at Detroit March 16, included half a dozen well known selections. Mr. Filkins played the Andante Cantabile from Tschai-kowsky's Fifth Symphony, the "Funeral March of a Marionette" by Gounod, and the Concert Overture in E flat by Faulkes. "Londonderry Air" and Irish songs were in keeping with the prevailing spirit of St. Patrick's day. Mr. Filkins broadcasts on the third Wednesday of each month, and his series has won the utmost popularity with WCX audiences.

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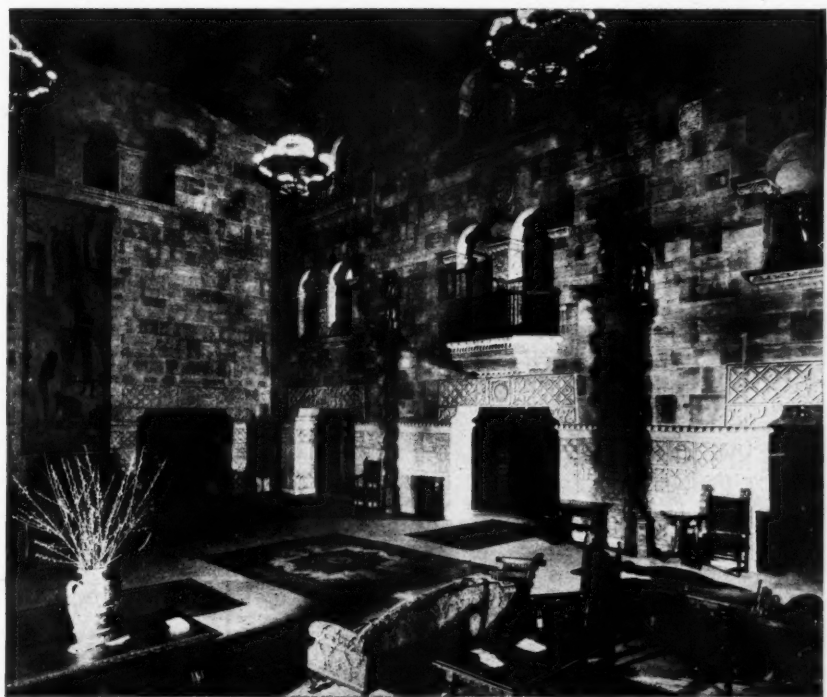
The others are a three-manual Welte Orchestral Unit with stopkey console, in the Auditorium, and a two-manual and echo Welte Reproducing Organ with tilting-tablet console and multi-control in the Interior Decorating Studio. The Foyer Organ also has a multi-control reproducing console for daily concerts.

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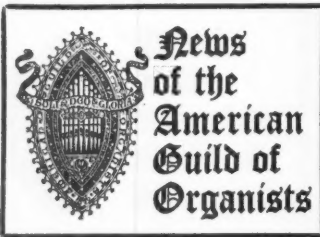
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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Guild Service in New York.

Through the kindness of Raymond Nold, musical director at the Church of St. Mary the Virgin, in West Forty-sixth street, New York, there will be a service under the auspices of the Guild, on Tuesday evening, April 5. The service will be sung by the full choir of the church, with organ and orchestra. Dr. Caleb R. Stetson, rector of Trinity Church, has consented to preach. All the members of the Guild are expected to march in the procession with their proper academic gowns.

The program will be as follows: Prelude, Finale from Organ Concerto in A minor, Bossi; Magnificat and Nunc Dimittis in A, Beach; anthem, Selection from "Stabat Mater," Paladilhe; postlude, Andante Religioso for strings and organ, Scharwenka.

New England.

For the annual dinner this season the beaten paths were forsaken and about fifty members and guests ate amid festivity and joviality in one of the large picture galleries of the Boston Art Club. A reception to Louis Vierge was held in the beautifully adorned drawing room on the first floor. Mrs. Edwin Farnham Greene, with whom Vierge was staying during his visit to Boston, acted as hostess for the chapter. The dean, Professor John P. Marshall, presided at the banquet table. Music for piano and violoncello was furnished by Mr. and Mrs. Francis W. Snow. Their program included an Eley by Fauré and "Elfentanz" by Popper. At the close of the dinner Vierge made a few remarks of felicitation and took an early departure amid the "au revoirs" of the members.

Warden Sealy graced the occasion, discussed the status of the Guild and told of the founding of new chapters and the handicaps under which these new groups labored. To him it seemed as though live centers of activities must be established in order that the different chapters may function properly. As a second lead to his address he stated that organists are still trying to sell the public that for which there is no demand. As a concert instrument the organ has not yet arrived, he maintained. The organ is at its best in church. When a fee is exacted most organ recitals are poorly attended, and, as a rule, even those that are free suffer in the matter of attendance. The third part of his discourse was confidential and at the end caused considerable discussion in sympathetic vein on the part of the members.

The guest speaker of the evening was Ralph Adams Cram, noted architect. His subject was an exposition of the relationships between architecture and music. Conditions today prevent the building of sacred edifices after the manner that obtained during the middle ages, when monks were great and artistic craftsmen, said Dr. Cram. While music has been developing, architecture has degenerated. Formerly there was but the one church, and the craftsmen worked for the one faith and with a single purpose. The master building was the consummation of the community's expression. Music in more modern times has more the elements of personal expression and lacks the community's expression such as found in plain chant. While colonial church architecture had done nothing particularly despicable before 1825, after that date it dropped to a low ebb and more recently began to recover itself. Music advanced during the same

period. But architecture had practically divorced the other arts. It is difficult to get sculptors and painters interested in religious art, Dr. Cram said, and there is no school of architecture for religious art. As a church builder, it seems, he said, as though we needed more help from music.

Many organ builders and organists oppose the architect and blame him for being too self-centered, said the speaker, and surely the architect has often been guilty of many errors. Again some organists hold to the opinion that the church should be built around the organ. But today architects, organ builders and organists confer with one another in order to determine the proper placing of the organ. Even then the organ should never dominate the architecture of the building. There is a serious objection to any over-elaboration of the organ at the expense of the architecture. This is appearing more and more through the use of organ consoles of great bulk which interfere with a view of the altar and cause a false note to be sounded through being conspicuous.

Georgia Chapter.

Miss Eda E. Bartholomew, assisted by the choir of St. Mark's Methodist Church in Atlanta, gave a recital under the auspices of the chapter at her church March 21. The program was devoted to the works of Beethoven and Miss Bartholomew's selections were: Overture to "Prometheus"; Adagio from "Moonlight" Sonata; Andante from Kreutzer Sonata; Andante from Sonata, Op. 26; Adagio from Sonata for violin and piano; Finale from Fifth Symphony.

A joint recital was given at the Westminster Presbyterian Church March 1 by Miss Emily Parmalee and Miss Elizabeth Abbott. Miss Abbott played: Third Sonata, Borowski; Introduction to Third Act of "Lohengrin," Wagner; "Ave Maria," Schubert; Spring Song, Hollins; Scherzo Symphonique, Miller. Miss Parmalee's numbers were: Fugue in B minor, Piutti; "Piece de Cesar Franck," Vierge; Funeral March and Song of the Seraphs, Guilmant; Fantasia in E flat, Saint-Saens. Miss Abbott and Miss Parmalee closed their programs with an organ duet, "Festspiel," by Volckmar.

Central Ohio.

The Central Ohio chapter held a meeting at the Neil House, Columbus, March 14. Among other matters, a public service was planned for some time soon after Easter. This will be the second public service given by this chapter.

On March 1 the chapter, in conjunction with the First Baptist Church of Columbus, sponsored a recital by Firmin Swinnen. This event was one of the most delightful ever given in Columbus and Mr. Swinnen won a host of admirers by his splendid program.

The chapter passed a motion to help defray the expense of restoring the organ in the Cathedral of Notre Dame in Paris to its former degree of efficiency.

The study of organ construction, stop combinations and tonal color on the organ will be taken up at future meetings.

Alabama Chapter.

An Alabama chapter of the Guild has been organized. Dr. Colin B. Richmond, director of music at Alabama College, Montevallo, has been made dean of the chapter. Frank L. Sealy, warden of the Guild, visited Birmingham and was a guest at luncheon of the newly-organized chapter. About twenty members have been enrolled.

Texas Chapter.

Palmer Christian, who visited Texas in March to attend the meetings of the National Education Association in Dallas and to open the Tulsa high school organ, was the guest of honor at a luncheon by the Texas chapter at the Athletic Club in Dallas March 1.

Mrs. James L. Price, dean, acted as toastmaster, introducing the guest of honor and L. A. Vantine, past dean of the Wisconsin chapter, and Mrs.

Louise Shadduck Zabriskie, past dean of the Nebraska chapter. At the close of the luncheon, served at a single table set with candles and flowers in crimson and gold, the members went to the East Dallas Christian Church, where Mr. Christian played an impromptu program.

Reading Organists' Meeting.

The monthly meeting of the Organ Players' Club of Reading, Pa., was held in St. Stephen's Reformed Church on Sunday evening, Feb. 27, at 9 o'clock, with a large number of members, including new ones present. Earl W. Rollman, organist and choir-master of St. Stephen's, was in charge of the program and gave interesting explanations of the numbers presented. The capacity of the church was taxed. St. Stephen's vested choir assisted. The program included: Fantasia on Duke Street, Ralph Kinder (Miss Emily Shade, St. Mark's Lutheran); Finale (Suite in C minor), Homer N. Bartlett (Earl A. Bickel, St. Matthew's Lutheran); anthems, "Ho, Everyone That Thirsteth," Martin, and "Tarry with Me," Samuel A. Baldwin (Earl W. Rollman at the organ); "Piece Heroique," Franck (Myron R. Moyer, First Reformed); "Hymn of Glory," Yon (Rhea Drexel, St. Luke's Lutheran).

Many Examined; Few Pass.

Presentation of diplomas at the Royal College of Organists took place Jan. 22, presided over by the president, Dr. W. G. Alcock. There was a large attendance of members and friends. The secretary, Dr. Harding, opened the proceedings by making the following announcements: There were fifty-five candidates for fellowship and fifteen passed; for the associateship there were 166 candidates and twenty-four passed. The fellowship Lafontaine prize was awarded to W. H. Bowyer (London). The fellowship Turpin prize was withheld. The associate Lafontaine prize was awarded to R. Shield (Newcastle) and the associateship Sawyer prize to F. A. Grove (Reading).

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Recital Programs

E. Stanley Seder, Chicago—Mr. Seder played this program at the Second Presbyterian Church of Oak Park March 17: Concert Overture in F minor, Hollins; Air in D, Bach; Suite from "Water Music," Handel; Prelude and Fugue in A minor, Bach; Gavotte in B minor, Bach; "Love Death" ("Tristan and Isolde"), Wagner; Scherzo (Sonata 2 in C minor), Andrews; "The Nymph of the Lake," Karg-Elert; "Goblin Dance," Dvorak; Berceuse and Finale from the Fire-Bird Suite, Stravinsky; Indian Idyl (New England Idyls), MacDowell; "Carillon-Sortie," Mulet.

Adolph Steuterman, Memphis, Tenn.—In his recital at Calvary Episcopal Church March 20 Mr. Steuterman played: Vorspiel to "Tristan and Isolde," Wagner; "Menuet Gothique," Boellmann; "The Swan," Saint-Saens; *Toccata and Fugue* in D minor, Bach; Evening Song, Baird; Serenade, Schubert; "Finlandia," Sibelius; "Gesu Bambino," Yon; Coronation March, Meyerbeer.

Claude L. Fichthorn, Marshall, Mo.—Dean Fichthorn of the department of music at Missouri Valley College, Marshall, Mo., gave the dedicatory recital on the three-manual Reuter organ in the Westport Avenue Presbyterian Church of Kansas City, the specifications of which appeared in *The Diapason* in November, 1926. The recital, which took place March 4, was marked by this program: Sonata in A minor, Fichthorn; "Caprice Heroique," Bonnet; "In Paradisum," Dubois; "Fiat Lux," Dubois; Andante from Sixth Symphony, Tschalkowsky; "In a Chinese Garden," Stoughton; "Vesper Bells," Spinney; "To the Rising Sun," Torjussen; "Finlandia," Sibelius.

Richard C. Warner, New York City—Mr. Warner, organist of the Riverside Reformed Church, Paterson, N. J., gave the second of the series of Lenten recitals at the Church of the Divine Paternity, New York, March 11. He played this program: Prelude in E flat, Bach; Suite, "Through Palestine," Dean Shure; "Konzertsatz" in C minor, Thiele; "Bells of Aberdovey," Stewart; Storm Fantasie in E minor, Lemmens.

Claude L. Murphree, Gainesville, Fla.—In his Sunday afternoon recital at the University of Florida, March 6, Mr. Murphree was assisted by the choirs of the First Baptist, Holy Trinity Episcopal and the First Methodist Churches of Gainesville. His selections were: Prelude on "Materna," Demarest; Phantom Waltz, Arensky; Minuet from "L'Arlesienne" Suite, Bizet; Overture to "A Midsummer Night's Dream," Mendelssohn; Arab Dance from "Nutteracker" Suite, Tschalkowsky; Prelude in G minor, Rachmaninoff; "Les Preludes," Liszt.

For his second historical program Feb. 20 Mr. Murphree selected these compositions: Voluntary, William Croft; Prelude and Fugue in A major, Walther; "Muzete," Dandrieu; Aria, Bach; "Tempo di Gavotta," Handel; Chorale, "What God Hath Done," Kellner; Minuet, Martini; Largo, Wesley; "Canon à l'Octave," Boely; Praeludium in C minor, Mendelssohn; Andante Religioso, Liszt; "In Memoriam," Rheinberger; Andantino, Chauvet; "Up the Saguenay," from "St. Lawrence Sketches," Russell.

A. D. Zuidema, Mus. D., Detroit, Mich.—Dr. Zuidema gave the following recitals in March on the Dodge memorial organ in the Jefferson Avenue Presbyterian Church:

March 6—"In Springtime," Kinder; "On the Mount," Frysinger; Serenade, Russell King Miller; Meditation, Frysinger; "A Sunset Melody," Vincent; Finale in A, Cuthbert Harris; Postlude in F, Stern.

March 13—"De Profundis," Bartlett; "Twilight Sketches," Lemare; Romanza ("Echoes of the Lake"), Spark; Finale (Sonata 4), Gullmant.

March 20—Prelude on "Amsterdam," Demarest; Allegro (Magnificat in F), Lemaigre; Sarabande, Gavotta, Gigue (from Suite in F), Corelli; Scherzino, Armstrong; Sketch, John Hyatt Brewer; Finale (Symphony 2), Widor.

March 27—Prelude to "Le Deluge," Saint-Saens; "In the Garden" ("Rustic Wedding"), Goldmark; "Wiegenlied," Brahms; "Prayer," Sawyer; Finale (Magnificat in D minor), Lemaigre; Allegro (Sonata 1), Gullmant.

George H. Clark, Oak Park, Ill.—Mr. Clark is giving Lenten recitals on Sunday afternoons at 4:30 at Grace Episcopal Church. The program March 13 was as follows: March upon a Theme of Handel, Gullmant; Sketch (D flat major), Schumann; "Elfen," Joseph Bonnet; Chorale Prelude, "O Sacred Head," Bach; Intermezzo, Hollins.

Joseph H. Greener, A. A. G. O., Everett, Wash.—In a recital at the Federated Church of Freewater, Ore., Feb. 21 Mr. Greener played: Pastoral Sonata (first and second movements), Rheinberger; "Echoes of Spring," Friml; "An Indian Legend," Candlyn; Chorale Prelude ("Wir Glauben All' an Einen Gott"), Bach;

Humoresque, Dvorak; "Narcissus," Nevin; Alla Breve in D, Bach; "Song of Melody," Clegg; "Gesu Bambino," Yon; Fugue in G minor, Bach.

Willard L. Groom, A. A. G. O., La Crosse, Wis.—In a recital which was a part of a sacred concert by the choirs of the First Presbyterian and Christ Episcopal Churches in the latter church on the afternoon of March 20, Mr. Groom played the following Beethoven program on the organ: March from "Ruins of Athens"; Excerpt from "Eroica" Symphony; Adagio Cantabile from "Sonata Pathetique"; Gavotte in F major; Minuet in G major; Funeral March (B flat minor).

Grace Chalmers Thomson, Atlanta, Ga.—Miss Thomson has played the following programs among others at her recitals preceding the noonday Lenten services held daily except Saturday at St. Philip's Cathedral:

March 2—Wagner program: Good Friday Music from "Parsifal"; "Dreams"; Prayer from "Lohengrin."

March 3—MacDowell program: "A Sea Song"; "By Smoldering Embers"; "Romance"; "Starlight."

March 4—English composers: Berceuse, Hollins; First Movement, Sonata for Organ, Oliver King; Fountain Reverie, Fletcher.

March 7—"Sunshine and Shadow," Dudley Buck; "Con Grazia," G. W. Andrews; "Träumerei," Hubay.

March 7—Memorial program for a former choir mother: Sanctus from "Messe Solennelle," Gounod; Reverie, Strauss; Funeral March, Chopin.

March 3—Vesper Processional and "Little Bells of Our Lady of Lourdes," H. B. Gaul; "Ave Maria," Bossi.

March 14—"Sleepers, Wake, a Voice is Calling," Karg-Elert; Andante from String Quartet, Tschalkowsky; Londonderry Air, arranged by Coleman.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Auditorium by Dr. Hastings included: "Love-Death," from "Tristan and Isolde," Wagner; "Ave Maria," Schubert; Andante con moto from Symphony 5, Beethoven; Gavotte from "Mignon," Thomas; "Consolation," No. 4, Liszt; "By the Waters of Minnetonka," Liqueurance; "Call to Worship" (New chime solo), Hastings; March in A major, West.

Miss Marian Hall opened a new Kilgen organ at the Garfield Park Reformed Church, Grand Rapids, Mich., March 3.

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NEW WORK AT BARNES HOME

Total Now Fifty-four Stops, Including Units—Pipes from Various Builders—Part of Great in Swell Chamber.

William H. Barnes, Chicago organist and organ fan of wide reputation, has made a number of important additions to the organ in his Evanston home, the specification of which appeared in *The Diapason* Dec. 1, 1921. As a result of additions just completed the instrument has fifty-four stops, exclusive of couplers. The enlarged and revised scheme is of special interest as it embodies the results of research in the last five years as to just what was most desirable in a residence organ in actual practice. Hundreds of organists and music lovers who have heard this organ during this period have furnished ideas and valuable suggestions. As long as room was available and the installation of an oil burner gave additional space in the coal bin, additions and changes have been made from time to time.

There has been installed a unit flute playable at four pitches on the swell and six pitches on the great; a unit

torium stage organ). The original Austin console has had all the additional stopkeys readily added to it and an Austin automatic player was installed about two years ago. This makes it possible to hear many recordings of well-known organists, as well as Mr. Barnes' own records. Much comment is always caused when one of Mr. Barnes' records is reproduced, accompanied by himself at the piano.

The revised specifications of the organ follow:

GREAT ORGAN.

- *1. Bourdon (from No. 20), 16 ft., 73 notes.
- 2. Open Diapason, 8 ft., 73 pipes.
- 3. Doppel Flöte, 8 ft., 61 pipes.
- *4. Stopped Flute (from No. 20), 8 ft., 73 notes.
- 5. Gamba, 8 ft., 61 pipes.
- 6. Dulciana, 8 ft., 61 pipes.
- 7. Octave (from No. 2), 4 ft., 61 notes.
- *8. Flute (from No. 20), 4 ft., 73 notes.
- *9. Nazard (from No. 20), 2 3/4 ft., 73 notes.
- *10. Flautino (from No. 20), 2 ft., 73 notes.
- *11. Tierce (from No. 20), 1 3/5 ft., 73 notes.
- *12. Contra Tuba, 16 ft., 85 pipes.
- *13. French Horn, 16 ft., 73 pipes.
- *14. Tuba (from No. 12), 8 ft., 73 notes.
- 15. Trumpet, 8 ft., 61 pipes.
- *16. French Horn (from No. 13), 8 ft., 61 notes.
- 17. Clarinet, 8 ft., 61 pipes.
- *18. Tuba Clarion (from No. 12), 4 ft., 61 notes.
- 19. Chimes, 20 tubes.

*In Swell expression-box.

SWELL ORGAN.

- 20. Bourdon, 16 ft., 97 pipes.
- 21. Open Diapason, 8 ft., 66 pipes.
- 22. Silver Flute, 8 ft., 66 pipes.
- 23. Stopped Flute (from No. 20), 8 ft., 73 notes.
- 24. Viole d'Orchestre, 8 ft., 66 pipes.
- 25. Viole Celeste, 8 ft., 54 pipes.
- 26. Muted Viole, 8 ft., 66 pipes.
- 27. Unda Maris, 8 ft., 54 pipes.
- 28. Chimney Flute, 4 ft., 66 pipes.
- 29. Flute (from No. 20), 4 ft., 73 notes.
- 30. Nazard (from No. 20), 2 3/4 ft., 73 notes.
- 31. Piccolo, 2 ft., 66 pipes.
- 32. Tierce, 1 3/5 ft., 65 pipes.
- 33. Cornopean, 8 ft., 66 pipes.
- 34. Oboe, 8 ft., 66 pipes.
- 35. Orchestral Oboe (from Nos. 24 and 32), 8 ft., 73 notes.
- 36. Vox Humana, 16 ft., 66 pipes.
- 37. Vox Humana (from No. 36), 8 ft., 73 notes.

ORCHESTRAL ORGAN.

- 38. Major Flute, 8 ft., 61 pipes.
- 39. Claribel Flute, 8 ft., 61 pipes.
- 40. Viole d'Gamba (from No. 5), 8 ft., 61 notes.
- 41. Spitz Flöte, 8 ft., 61 pipes.
- 42. Flute Celeste, 8 ft., 49 pipes.
- 43. Dulciana (from No. 6), 8 ft., 61 notes.
- 44. Flute d'Orchestre (from No. 39), 4 ft., 61 notes.
- 45. Clarinet (from No. 17), 8 ft., 61 notes.
- 46. Cor Anglais, 8 ft., 61 pipes.
- 47. Harp, 8 ft., 49 bars.

PEDAL ORGAN.

- 48. Resultant (from No. 50), 32 ft., 32 notes.
- 49. Open Diapason, 16 ft., 32 pipes.
- 50. Bourdon, 16 ft., 44 pipes.
- 51. Second Bourdon, 16 ft., 32 pipes.
- 52. Flute (from No. 50), 8 ft., 32 notes.
- 53. Trombone (from No. 12), 16 ft., 32 notes.
- 54. Chimes (from No. 19), 32 notes.

Wind pressure is four and one-half inches, with the tuba and French horn on seven inches.

Recitals by E. Stanley Seder.

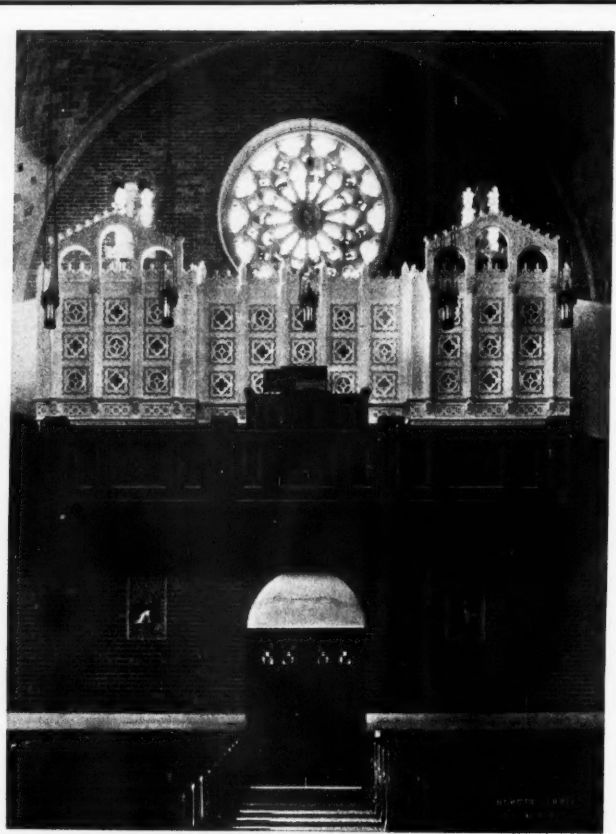
Edwin Stanley Seder, F. A. G. O., appeared as organist for the Haydn Choral Society at Orchestra Hall March 15; gave a group consisting of John Kessler's Romance, written for and dedicated to the player, and Mulet's "Carillon-Sortie" on the Aeolian organ at the Francis Neilson residence for members of Sinfonia Fraternita March 16 and played a return recital on the three-manual Möller organ at the Second Presbyterian Church, Oak Park, which he dedicated a year ago. A large audience was present for this recital, and at the close remained in their seats until further numbers were given. On April 7 Mr. Seder will dedicate the three-manual Hinners organ at the First Methodist Church, Sparta, Wis., and will give a recital at the Winona (Minn.) State Teachers' College. A Beethoven centennial program was given March 27 under Mr. Seder's direction at the First Congregational Church, Oak Park.



WILLIAM HARRISON BARNES.

tuba at three pitches, and French horn, diapason, vox humana, claribel flute at two pitches. Three stops are interchangeable between the great and orchestral. The rest of the organ is entirely "straight." A rather unusual feature lies in having a few stops on the great enclosed in the swell expression chamber. This permits of the dual expression on one manual which the late Dr. Audsley preached so vigorously for many years. Its value is considerable, though tending to confusion for the uninitiated player, even though the expression chamber is indicated on the stopkey. It was rendered necessary by space and mechanical considerations rather than by purely artistic ones, Mr. Barnes reports.

Another feature worth mentioning is the large number of flutes of varying qualities, each by a different builder, except the two spitz flötes and the silver flute, which are by Gottfried. The stopped flute is by Hall, the claribel flute by Möller, the chimney flute by Odell, the major flute by Austin and the doppel flöte by Roosevelt. The same variety of builders prevails in the reeds. The big chorus reeds, trumpet and tuba, are by Kimball; the cornopean by Austin, the solo reeds, clarinet, cor anglais and French horn by Gottfried; vox humana by Dennison; oboe by Hall. The strings are from Gottfried. The great diapason is by Hall and the swell diapason by Roosevelt (from the Chicago Audi-



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One of the important musical activities in Scranton, Pa., which is a direct result of the gift of the concert organ in the Chamber of Commerce, is the formation of a music committee, headed by Ellen Fulton, which has a number of interesting plans. The first plan to be worked out is for three series of five recitals each, to be given at different times of the year, a mid-winter series, a summer series and an autumn series. The first and second recitals of the first series took place on Sunday afternoons, Feb. 6 and 13.

Frank J. Daniel, F. A. G. O., organist at St. Peter's Cathedral, appeared Feb. 6 as the organ soloist of the day and as the director of the Liederkrantz. Mr. Daniel is dean of the local chapter of the American Guild of Organists, and it was thus fitting that he was the first organist to play in this series.

The recital Feb. 13 by Miss Ellen Fulton, F. A. G. O., and John Burnett revealed an increasing interest in the series. The auditorium was filled by an appreciative audience. Miss Fulton played: Prelude to "Le Deluge," Saint-Saens; "Romance sans Paroles," Bonnet; "Petite Pastorale," Ravel; "Ronde Francaise," Boellmann; Toccata, Widor.

Miss Frieda Nordt of the Hickory Street Presbyterian Church gave the recital Feb. 20. Leon Verres of St. Luke's Episcopal Church played Feb. 27 and Charles M. Courboin gave the program March 6.

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The four-manual organ built by Hillgreen, Lane & Co. for the Kawai-ahao Church of Honolulu, Hawaii, was shipped on the liner President Garfield the third week in March and will be installed immediately in this famed church, known as the "Hawaiian Westminster Abbey." The specification of the organ appeared in The Diapason

last July. Hillgreen, Lane & Co. are also repairing the organ which they installed in St. Andrew's Cathedral in Honolulu fourteen years ago, the framework and chests of which have been injured by termites, the plague of the islands. This insect bores into woodwork, not making any impression on the surface, but pulverizing the entire interior, until apparently solid planks crumble into powder. To avoid a repetition of this calamity, the builders have constructed the Kawai-ahao instrument almost wholly of mahogany and redwood, and all of the wood structure has been treated chemically in accordance with instructions and advice received from the government forestry department.

Thousand Hear Hollins.

Dr. Alfred Hollins gave his fifteenth annual recital at Clapton Park Congregational Church Feb. 1, the Musical Times reports. The program included two duets for piano and organ—Franck's Symphonic Variations, in which Dr. Hollins played the piano part and F. Heddon Bond the orchestral part on the organ; and Hollins' "Polonaise Brillante," the composer playing the organ part. These organ and piano duets have been a great feature at Dr. Hollins' Clapton Park recitals. The Schumann Concerto, the Liszt Concerto in E flat, and that of Saint-Saens in G minor have been included in his programs. The organ numbers were: Toccata and Fugue in D minor, Bach; Prelude to "Parsifal," Wagner; Improvisation; "April Song," Wolstenholme; Concert Toccata, Hollins. The audience numbered about a thousand.

German Organ Exports.

German government statistics show that in 1926 that country exported a total of forty-four pipe organs. Of organ parts it shipped to other countries an amount valued slightly in excess of the aggregate value of the complete organs. In the same year Germany imported six pipe organs and parts worth a little less in the aggregate than the complete instruments.

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(Barcarolle-Impromptu) The graceful main theme has the true Barcarolle feeling in very musicianly expression.	
RACHMANINOFF, SERGEI—Prelude, in G Minor. Op. 23, No. 550
(Trans. by Gordon Balch Nevin) Splendid music in a practical arrangement.	
RIMSKY-KORSAKOFF, NIKOLAS—Romance in Ab35
(Trans. by H. Clough-Leighter) Made entirely from one melodic phrase, surrounded by changing harmonies and exquisite counter-melodies.	
SCHUBERT, FRANZ—Ave Maria40
(Arr. by Edwin H. Lemare) Schubert's heavenly melody seems to have acquired new beauties brought out by the registration.	
TCHAIKOVSKY, P. I.—Humoresque60
(Trans. by H. Clough-Leighter) Light staccato quality pervades most of this piquant piece. The registration is sparkling and varied.	

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**With the Moving
Picture Organist**

By WESLEY RAY BURROUGHS

The Organist's Library.

For the past three months we have been going through our library of picture music, re-cataloguing, indexing, cross-indexing and copying titles of the numbers in a loose-leaf binder. In so doing we have observed many points that we believe will be of practical help to those who are beginning to collect a suitable repertoire for film playing. We will list them as we have noted them.

First, we recommend that separate sheet music be purchased, and preferably the piano part of the orchestration; next, piano solos, and lastly, a very few organ solos. Do not buy albums or collections in book form unless they are in the convenient loose-leaf editions. Get a rubber dater—four figures—then sort out each cover's contents in alphabetical order and stamp No. 1 on the first, copying title, key, measure, composer and publisher on one line. Individual rubber stamps are neat, and cost little (about 100 will suffice), and after the organist has screened the feature, comedy, etc., he can consult his book and save valuable time in setting up the music, which otherwise would be lost in searching through stacks for a particular piece.

We have found it profitable to eliminate all unnecessary covers, both front and back, and trim the pieces down. In typing the list, a red and black ribbon is used. Small red type means a number is fair; large red, good; small black, that it is very good, and large black, excellent. Thus at a glance the grade of excellence of any piece is ascertained. In addition, one cross (X) means added merit, and two and three still more. The piano part in most instances is printed so that the music may be turned inside out, so that the first page and title are visible. In typing, follow above, write key and measure in red and composer and publisher in black. The contrast in colors is neat and pleasing to the eye. It is possible to have three musical characters—flat, sharp and natural—on the modern typewriter and these help in saving space and time. To illustrate we give two examples, the first from "Sea and Storm":

125.—THE STORM—E Minor and Major C.—(O. S.)—J. Lemmens (Sch.) XXX.

Which, interpreted, means key of E minor and major and common measure (in red), organ solo by Lemmens and published by G. Schirmer. The second:

44.—IN PEKIN—C. C.—Ansell (Haw.). Meaning key of C, common measure, by Ansell, and published by Hawkes.

In choosing new material for the library, select only the best single numbers, with the exception of certain piano and orchestral suites. Make certain that the music is not only good, but excellent—the very best. Discard and reject all inane, poor and uninteresting pieces. It is a good idea also to go through the repertoire occasionally and weed out the trash, which, in spite of all good resolutions, seems bound to accumulate. As to popular songs (foxtrots), after a short time (unless they are particularly applicable to pictures) they may be relegated to the waste-basket. Another point to avoid is choosing a number from the title. Many a title is a misnomer, the explanation being that it is printed at the top of the first page for commercial reasons, that is, to boost the selling value. If a composition is of real picture value, it must have several things in its makeup—first, real musical value as to theme, exposition, style and melodiousness; second, real value as a purely descriptive piece, agitator or overture; third, actual value as a contrasting number, one that will offer musical and registrational opposition to the preceding and following numbers when it is set in the feature music; fourth, real value as a theme, either a love theme or a heavy dramatic or tragic one. In this connection, it is

imperative for the musician to know his library. Know it so thoroughly that a glance at the typewritten catalogue will recall the music to the mind's eye by merely seeing the title, etc.

(Concluded next month.)

A resume of new Galaxy numbers (Schirmer): "A Round of Country Dance Tunes," by D. Berliner, has three ancient English airs—"Gossip Joan," "Devil among the Tailors" and one sung in A. D. 1300. Catalogue this under "English" and also under "Rural." "Valse Romantique," by Debussy, is appropriate on bright scenes. Place under "Waltzes" and "Romantic." "A Stray Sunbeam," by Huerter, is in schottische form, and two-four "Bright" is the correct division. "An Old Love Story," by Janssen, is sentimental in style. "Santanna," by F. Bryan, is a brilliant tango (Spanish).

Two excellent descriptive numbers, both by H. Leonard, are "Cat and Mice," which has two themes, a crafty, stealthy theme for the cat, and a rapid second theme with sixteenth notes to picture the mice, and "The Donkey and the Driver," illustrating the monotonous journey of Sambo as he drives the cart at a jog-trot along a country road. The end suggests the sudden balking of the donkey.

A number of special value is "Rondo Capriccioso" in A by Saint-Saens and it will prove valuable where a long six-eight joyful piece is desired. We list this under six-eight "Bright" and also "French." "March of the Giants," by F. H. Cowen, is splendid. Seldom have we seen a number that will be of use in so many different divisions. From the ballet-suite "In Fairyland," it portrays a fairy tale of the giants' march. It is equally good as a ponderous theme or march where the situation is ominous. In the scene in "Ben-Hur," where the galley slaves are working ceaselessly at the oars and the barge master is beating rhythmically with two large implements for the slaves to row in unison, this number would fit ideally. Instead of G, D, D (the work is in G minor), the composer has written G, C sharp, G against a virile, strong minor theme, which is well contrasted with a quieter one in the major. List as "Childhood," "Heavy Dramatic" and "Sinister."

A set of ten new loose-leaf numbers by Zamecnik (Fox) is valuable to the theater organist. (1) "Air Flight" (G minor) is descriptive in style, and will apply to windstorms, sandstorms, airplane flights as well as on magic scenes. (2) "Reproach" is a solid, substantial dramatic recitative in D minor. (3) "Remorse" has a plaintive F minor theme to accompany scenes of sorrow and dejection. (4) "Traacherous Knave" is a sombre, ominous theme for villains, conspirators, etc. Heavy-dramatic. (5) "Waterfall" has the melody in the left hand, with arpeggios in the right to picture the flowing of the water. Useful on dreams and visions. (6) "Stealthy Escape" is not the usual misterioso, but a slow andante in the minor mode. Good for terror and dark mystery. (7) "Defense of Honor" is an allegro for duel scenes, struggles, etc. (8) "Queer Antics" is a grotesque affair in C minor for eccentric scenes, phantoms, etc. (9) "Disturbance" is a well-written agitator, with excellent musical material for confusion and defiance. (10) "Comedy Excitement," a rapid two-four movement, is suitable for chases, western scenes, comedies and others of lively action.

Several unusually worth-while Japanese pieces have reached our desk this month. "At the Foot of Fujiyama," by H. B. Gaul, is an organ solo (Schirmer). It pictures a Japanese cortege and the right hand has a succession of fourths, accompanied by dissonant chords. A second part contains "Kimigayo," the Japanese national air, with a figure of four sixteenths in the pedal to give a drum effect.

An organ suite of four numbers is by C. H. Marsh (Gray). (1) "The Bow Moon," a calm legato andante, is a musical illustration of the rainbow, with unusual harmonic progressions.

(2) "The Monkey Bridge" has a semi-chromatic C major melody. The interval of a ninth (C to D) in the accompaniment is a feature of this descriptive piece of lotus bloom on the "Poisoned River" at moonlight. (3) "Evening Snow at Fujikawa." A diatonic F minor theme, but with many dominant sevenths—chromatically written—as its accompaniment depicts a quiet scene on Japan's immortal Fuji. (4) "A Young Girl in the Wind" is a delicate, charming G major melody with weird chords. There is not a tonic or dominant chord in the work—not even the final one! All of them are dissonances or augmented sixths, ninths or elevenths. This suite is of real value on Japanese scenes and should be catalogued solely in that class.

To Sell Sesquicentennial Organ.

The great Austin organ built for the Philadelphia Sesquicentennial Exposition is to be sold along with all the other assets of the fair, including the various exhibition buildings, but thus far no satisfactory bid has been received for the instrument. Efforts are to be made to keep the organ in Philadelphia in view of its outstanding size and the excellent impression it made on those who heard it during the life of the Sesquicentennial. The Philadelphia Evening Bulletin of March 1 reported that one bid of \$1,250, accompanied by a cash deposit of \$60, was received for the organ, which was installed in the auditorium at the exposition at a cost of \$150,000. A bid of \$50,000 was received and rejected several months ago. The offer of \$1,250 was made by Benjamin Weil, proprietor of a curio shop, and was promptly rejected. A Sesqui official characterized it as "an insult," and "not a bid." A bid of \$19,501 received for the palace of agriculture, erected at a cost of \$850,000, was also described as purely speculative by the official.

Notable Audience for Biggs.

Richard Keys Biggs gave a recital at Victoria Hall, Westmount, Montreal, on Feb. 21, in aid of a scholarship fund for Loyola College. There was a capacity house, which included among the patrons several lords and ladies, besides the social and musical leaders of the city. Mr. Biggs was compelled to play three encores and many requests have come to have the recital repeated. The Gazette said: "His playing is distinguished for its remarkable technique and for the depth and sympathy of his interpretation." The program was as follows: Choral in B minor (by request), Franck; "In Summer," Stebbins; Italian Rhapsody, Yon; "Minuetto Antico e Musetta," Yon; Prelude and Fugue on B-A-C-H, Liszt; "Sunset" (by request), Biggs; "Marche Champêtre," Boex; "Pregghiera," Bossi; Finale in B flat, Franck.

Ready to Receive School Organ.

The Lindblom high school's three-manual organ, the gift of Howard W. Elmore, will be installed in the school auditorium in Chicago in time to be ready for use at the opening of the September term. The organ is under construction in the factory of M. P. Möller. Workmen will begin some time this month tearing out part of the high school auditorium walls to accommodate the organ. Harry Keeler, principal of the high school, characterizes Mr. Elmore's gift to Lindblom as "the most valuable asset in the cultural development of the community."

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Three-Manual Is Dedicated with Recital by Frank A. Taber.

A three-manual organ built by Lewis & Hitchcock of Washington, D. C., for the Westminster Presbyterian Church of Lynchburg, Va., was opened with a recital March 14 by Frank A. Taber, head of the music department of Randolph Macon Woman's College. Mr. Taber was consulted in designing the instrument and gives it high praise. The organ has a total of 1,566 pipes and everything except the pedal and the first open diapason on the great is under expression. The scheme of stops is as follows:

GREAT ORGAN.

- Bourdon, 16 ft., 97 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 notes.
- Erzähler, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 notes.
- Principal, 4 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 notes.
- Chimes, 25 tubes.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Flügel Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Bourdon (from Swell), 16 ft., 32 notes.
- Flute (from Bourdon), 8 ft., 32 notes.
- Still Gedeckt (from Swell), 8 ft., 32 notes.

Mr. Taber's dedicatory program consisted of these compositions: Chorale and Minuet (From Gothic Suite), Boellmann; "Träumerei," Schumann; "Lamentation," Guilmant; Prelude in G minor, Rachmaninoff; "Marche Slav," Tschaiowsky; Melody, Dawes; "Musical Snuff-box," Liadoff; "Echo Bells," Brewer; "Ave Maria," Schubert; Londonderry Air, arranged by Coleman; Festival Toccata, Fletcher.

ORGAN ATTRACTIVE EXHIBIT

Welte Played at Architectural Exposition in New York.

Daily recitals by Maurice Garabant of the Garden City Cathedral and March McCurdy of the Lexington Theater were a special feature of the Exposition of Architecture and Allied Arts at the Grand Central Palace in New York City Feb. 21 to March 5. Many visitors not only listened to the programs, but examined the organ at the invitation of the Welte Company.

The organ is a Welte orchestral unit, built for the Wakefield Theater, New York, to which the Welte reproducing action was applied temporarily for this exhibition. The manual console is of a modified unit type, the reproducing action in this instance being in a small separate console. Provision is made in the console for an echo organ, for which there was no place in the Grand Central Palace, but which will be installed in the theater.

R. P. Elliot, vice-president and general manager of the Welte Organ Company, is on a trip to California to attend the public opening of Barker Brothers' new foyer concert organ on March 28. A. G. O. and N. A. O. members will be special guests, and later in the evening a concert will be given for the theater organists who are not able to attend earlier, and opportunity will be offered members of all the societies to try the four-manual foyer instrument and also the other two Welte organs installed in the auditorium and the studio.

A Kilgen organ at the Martini Evangelical Church, Cincinnati, was dedicated on March 16 by Dr. P. B. Eversden of St. Louis.



A new entry in the field of moving-picture theater instruments is the "Cleveland Symphony Organ," a product of the factory of the Votteler-Holtkamp-Sparling Company. This old and well-established concern in the past devoted itself to church instruments, making a reputation in all parts of the country for reliable work. The decision to branch out was reached recently and a new organ under the new name is the result. The Votteler Company's product is to be both

straight and unified, to meet varying needs. The accompanying photograph illustrates the theater console designed as standard for the Cleveland Symphony organs.

Highland Park Methodist Church to Have Three-Manual Organ.

The Highland Park Methodist Church, Dallas, Tex., has awarded a contract to Henry Pilcher's Sons for a three-manual instrument. Negotiations were completed through Edward C. Haury, Texas representative. The tonal appointments will be solid throughout, with an abundance of foundation tone and other colors properly represented.

Following is the specification:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Gross Flöte, 8 ft., 73 pipes.
 3. Gamba, 8 ft., 73 pipes.
 4. Gemshorn, 8 ft., 73 pipes.
 5. Wald Flöte (Large Scale), 4 ft., 73 pipes.
 6. Tuba, 8 ft., 73 pipes.
 7. Chimes (Deagan Class A), 20 tubes.
 8. Tremolo.

- SWELL ORGAN.**
9. Bourdon, 16 ft., 73 pipes.
 10. Open Diapason, 8 ft., 73 pipes.
 11. Salicional, 8 ft., 73 pipes.
 12. Voix Celeste, 8 ft., 61 pipes.
 13. Aeoline, 8 ft., 73 pipes.
 14. Flauto Dolce, 8 ft., 73 pipes.
 15. Stopped Diapason, 8 ft., 73 pipes.
 16. Flauto Traverso, 4 ft., 73 pipes.
 17. Cornet, 3 rks., 183 pipes.
 18. Oboe, 8 ft., 73 pipes.
 19. Vox Humana (in separate box), 8 ft., 73 pipes.
 20. Tremolo.

- CHOIR ORGAN.**
21. English Diapason (Leathered Lip), 8 ft., 73 pipes.
 22. Concert Flute, 8 ft., 73 pipes.
 23. Flute Celeste, 8 ft., 61 pipes.
 24. Dulciana, 8 ft., 73 pipes.
 25. Unda Maris, 8 ft., 61 pipes.
 26. Quintadena, 8 ft., 73 pipes.
 27. Flute d'Amour, 4 ft., 73 pipes.
 28. Clarinet, 8 ft., 73 pipes.
 29. Chimes (from Great).
 30. Tremolo.

- PEDAL ORGAN.**
31. Open Diapason, 16 ft., 32 pipes.
 32. Bourdon, 16 ft., 32 pipes.
 33. Lieblich Gedeckt, 16 ft., 32 notes.
 34. Contra Gamba, 16 ft., 12 pipes.
 35. Open Flute, 8 ft., 12 pipes.
 36. Cello, 8 ft., 32 notes.

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Lenten Recitals in Jersey City.

Oliver Herbert, organist of Old Bergen Church, Bergen and Highland avenues, Jersey City, N. J., has arranged three Lenten recitals for March 24, March 31 and April 7. The following soloists are listed: March 24, T. Tertius Noble, organist, and Randall Jacquillard, boy soprano; March 31, Mary Hopple, contralto; Joseph Tagliavoro, cellist, and Oliver Herbert, organist; April 7, Julia Forrester, contralto; Solomon Deutsch, violinist, and Oliver Herbert, organist.

Irish Melodies Heard by 3,500.

More than 3,500 persons crowded the great Church of St. Patrick, Montreal, on the evening of March 13, to hear a recital of old Irish melodies, which Richard Keys Biggs had arranged. Mr. Biggs on this occasion made his debut as a transcriber of Irish melodies. Solemn Benediction followed the recital and was sung by the choir of men and boys, numbering sixty. Mr. Biggs has succeeded in increasing the attendance at his Sunday evening services from 150 to nearly 1,500.

Willard I. Nevins at New Post.

On May 1 Willard Irving Nevins will become organist and choirmaster of the Fourth Presbyterian Church of New York City. The Skinner Organ Company is to build a new organ for this church and it is expected that the instrument will be in place by early fall.

A large three-manual Welte Philharmonic reproducing organ was finished under the direction of A. Herp in the residence of Carl Weeks, Des Moines, late in March. The console and screen, in harmony with the interior of the house, are of imported English oak.

WINNIPEG PLAYERS ACTIVE

Programs under Auspices of Canadian College of Organists.

Activities of the Canadian College of Organists at Winnipeg this winter have been commensurate with the importance placed upon the organ in that center of business and artistic development. A number of programs given under the auspices of the Winnipeg branch of the C. C. O. have been received. On March 6 Ronald W. Gibson, assisted by Ernest Mettrep, tenor, gave a recital at Christ Church. The organ numbers were as follows: Prelude on "In Thee is Gladness," Bach; Prelude on "O Sacred Head, Once Wounded," Brahms; Meditation, Bairstow; "Au Couvent," Borodin; "The Little Shepherd," Debussy; Pastorale, de Maleingreau; Toccata on "Lord Jesus Christ, Turn unto Us," Karg-Elert.

At the Fort Rouge United Church Feb. 27 H. P. G. Fraser played the following program: Prelude in F, Stanford; "Carillon," Wostenholme; Second Sonata, Borowski; Nocturne, Bonnet; Scherzo in F, Hofmann; "Minuet Antique," Watling; Chorale Prelude, "O, how Blest Faithful Spirits, Are Ye," Brahms; Chorale Prelude, "Old 104th," Parry.

Miss Edris Seale and F. E. Hubble gave a joint program at Westminster Church Feb. 20. Miss Seale played: Fantasia Sonata, No. 17, first movement, Rheinberger; Pastoral in E major, Franck; "Passecaille," Couperin; "Ronde des Princesses," Stravinsky; Chorale Prelude on the tune "St. Peter" and Chorale Prelude on Darwall's 148th, Darke.

Mr. Hubble's offerings consisted of: Agitato, Rheinberger; Scherzetto, Berceuse and "Carillon," Vienne; "Cloister Garth," A. Herbert Brewer; Prelude on a Theme of Orlando Gibbons, Stanford.

KEEPING THE ORGAN WARM

Electricity Has Solved Crying Need, as Set Forth by P. K. Cramblet.

Temperature control in organs, always a crying need, and much more so since the increase in the number of divided instruments and echo and solo organs installed at places remote from the main organs, is becoming an important engineering task for experts who are devoting themselves to this mechanical means of improving organ music. In the old days the organist could do little except use the reeds as they were in winter—chronically out of tune—or not use them at all, according to the sensitiveness of his ears. As for himself, he either froze while he practiced or did not practice. The age of electricity has taken care of this problem as it has of many others. The point is emphasized in a new circular just prepared by the Cramblet Engineering Corporation of Milwaukee, whose head, P. K. Cramblet, is a pioneer investigator in this specialty. Mr. Cramblet has prepared literature for the information of the organist and the organ repair man concerning his "Evenheaters," a portable electric heating device which keeps the temperature even throughout an organ by means of electric heat and thermostatic control, so that the echo does not sound at certain seasons too much as if its notes came from another world. Mr. Cramblet dwells on the need not only for even temperature in all chambers of the organ, but of preventing dampness. At the same time he recognizes the desirability of not burning the organ and the church with it, as furnaces are inclined to do, according to history.

Mechanical inventions have achieved marvels for the benefit of organ music in the last two decades, and the electric heater claims its share in this.

Latest Contracts for Austin.

Since March 1 the Austin Organ Company has closed several important contracts. It will build a three-manual of thirty-five stops for the Second Congregational Church of New London, Conn. The Immaculate Conception Church at Waterbury, Conn., is to have a three-manual Austin of thirty-seven speaking stops. Two-manuals are to be built for St. Mary's Catholic Church at Mobile, Ala., and the Second United Brethren of Altoona, Pa.

Vierne Tour Extended to April 23.

The American tour of Louis Vierne is following the successful standard set by the tours of Dupre, Courboin, Hollins and others under Dr. Alexander Russell's direction, in that increased bookings have made it necessary to extend the time of the tour several weeks beyond the original limit. In April Mr. Vierne will play in Kansas City, St. Louis, Louisville, Chicago, Rochester, Boston, Andover, Mass., Montreal, Ottawa, Utica and Princeton University, returning to New York Easter week for a final appearance in the auditorium of the New York Wanamaker store and sailing for France on the Paris, April 23. In addition to the world premiere of his "Pieces Symphonique," taken from his symphonies and arranged especially for organ and orchestra, which took place under the direction of Dr. Mason of Boston at the New England Conservatory late in February, Vierne appeared in the regular pair of concerts by the Chicago Symphony Orchestra under Frederick Stock March 4 and 5. By the time the noted organist returns to his native land he will have played forty engagements in the United States and Canada.

Program at Neilson Home.

The Lyric Ensemble of the Chicago Artists' Association was assisted by Arthur C. Becker and Edwin Stanley Seder, organists, besides other artists from the Sinfonia Fraternity, in a delightful program under the direction of William Lester on the evening of March 16 at the beautiful home of Mr. and Mrs. Francis Neilson, 4800 Drexel boulevard, Chicago. The large Aeolian organ which is the central musical feature of this residence, was used by the organ soloists as well as in the ensemble numbers. Compositions of Louis Victor Saar of Chicago were among the numbers placed on the program by Mr. Lester. There were also some fine arrangements by Mr. Lester and two of his "Four Shakespearean Songs." Mr. Becker played James' "Meditation a Ste. Clotilde" and the Toccata from Boellmann's "Suite Gothique." Mr. Seder's selections were a "Romance" by John Kessler, dedicated to him, and Mulet's "Carillon-Sortie." A bountiful supper following the musical feast was no less enjoyed by the company of about sixty guests.

Mrs. Beardsley Arranges Programs.

Mrs. Elmer Beardsley, who for a number of years has arranged series of organ recitals by prominent men during Lent, in addition to her own unceasing labors since 1883 to make the organ more popular in Bridgeport, Conn., brought Hugh Porter, Frank Kasschau, Minor C. Baldwin, Clarence Dickinson and Mark Andrews, among others this year to give special recitals on Monday afternoons at the United Church. Mr. Porter gave the following program March 14: Sonata in the Style of Handel, Wolstenholme; Andante in D (known as the Clock Movement), Haydn; "Chant de May," Jongen; Fugue in G (a la gigue), Bach; Aria from "Orpheus," Gluck; "Carillon-Sortie" in D, Mulet.

Good Work at Muskegon.

A series of fifteen-minute recitals, preceding the Sunday evening service, is being given by Horace M. Hollister, organist-director of the First Congregational Church, Muskegon, Mich. Recent programs were:

Feb. 13—Allegro Risoluto, Barnes; Minuet from String Quartet, Boccherini; Toccata (Gothic Suite), Boellmann.

Feb. 20—Fantasia, Rossler; "Salut d'Amour, Elgar; Air from "Rinaldo," Handel-Best.

For the last three years the choir of the church has sponsored a concert series of three numbers, the last one being a program by the choir and soloists. This year Mr. Hollister had Jarislav Gons, cellist, for the first concert, and Arthur Kraft, tenor, for the second. The choir gave Gounod's "Faust" in concert form with a solo quartet doing the solo work. There were forty in the chorus and a small orchestra of ten pieces. The choir also gives a Sunday evening musical once a month. In December there was a program of ancient and modern Christmas carols, assisted by the

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FOR SALE—KIMBALL TWO-MANUAL and pedal tracker action pipe organ, seven stops and couplers. Recently reconditioned for temporary use. A bargain. H. T. FitzSimons, 609 South Wabash avenue, Chicago. Phone: Harrison 7987. **tf**

FOR SALE—A NUMBER OF SETS OF used pipes in good condition. Can be reworked to suitable wind pressure. Jerome B. Meyer & Sons, Inc., 125 Austin street, Milwaukee, Wis.

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FOR SALE—TWO-MANUAL HINNERS organ, seven stops. Tracker. Can be seen in Chicago church. Price \$750. Address D-5, The Diapason.

junior girls' choir of the church, and the Christmas portion of Handel's "Messiah." This was in the nature of a candle light service which has become an annual custom. In January the program was made up of compositions by Beethoven.

Plays New Hamilton, Ohio, Organ.

People of Hamilton, Ohio, are proud of their new three-manual organ at the First Methodist Church and of the organist who presides over the instrument—Mrs. Willa Eyre Ulmschneider. Mrs. Ulmschneider gave a recital March 8 for members of the Altrusa Club and their friends. Her selections included: Largo ("Xerxes"), Handel; Christmas Overture, Buck; Adagio, Corelli; Minuet ("Orpheus"), Gluck; "Le Cygne," Saint-Saens; "Elsa's Bridal Procession to the Minster" (From "Lohengrin"), Wagner; "The Lost Chord," Sullivan; Serenade, Lemare; "Going Home" (From "New World Symphony"), Dvorak; "Ave Maria," Bach-Gounod.

WANTED—HELP.

WANTED—ASSISTANT SUPERINTENDENT for Eastern organ company. State experience and salary. Competent man required. Address B-5, The Diapason.

WANTED—BENCH HANDS. Steady work. High wages. Muller-Hunter Company, Inc., 2630-38 West Gordon street, Philadelphia, Pa. **[tf]**

WANTED—CONSOLE, chest and action hands; also erectors. The Marr & Colton Company, Inc., Warsaw, N. Y.

WANTED—ORGAN SALESMAN that can erect, to join practical organ builder, to form company to build organs. Have a splendid, reliable system which can be seen in use. For particulars address C 4, The Diapason.

WANTED—ORGAN TUNERS, STEADY work, splendid chance. Louis F. Mohr & Co., 2899 Valentine avenue, Bronx, New York City. **[tf]**

WANTED—TWO STRICTLY FIRST-CLASS organ salesmen, by old-established firm. Address D-4, The Diapason.

HELP WANTED—EXPERIENCED, first-class console and action maker, with production record. Address B-3, The Diapason. **[4]**

WANTED—FLUE VOICER, MUST BE experienced. Good pay with steady work guaranteed. George Kilgen & Son, Inc., 4016 North Union, St. Louis, Mo.

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POSITIONS WANTED.

POSITION WANTED—CONCERT ORGANIST and choirmaster, whose training both in America and Europe has been extensive, with fifteen years' experience, is on the still hunt for "post" in progressive church. Modern organ and fine teaching field requisites. Address C-2, The Diapason.

POSITION WANTED—ORGANIST, married, at present teaching in a conservatory, wants to correspond with a church where a real spiritual music ministry would be appreciated. Several years' experience as church organist. Excellent references. Three-manual organ a requisite. Address D-6, The Diapason.

POSITION WANTED—ORGANIST with concert technique, and composer of repute, desires to co-operate creatively and practically with a clergyman of progressive ideas. Modern three-manual organ a requisite. Address B-2, The Diapason.

POSITION WANTED—ORGANIST and choir leader, ten years in present location, wants change—city, town or progressive community; modern organ and teaching field requisites. Address D-2, The Diapason.

SITUATION WANTED—FIRST-CLASS metal pipemaker with twenty-five years' experience desires position on metal or reed pipes. State wages or piece work prices. Address Anton Hulak, 2509 South Hamlin avenue, Chicago.

WANTED—ORGANS, ETC.

WANTED—SMALL USED PIPE ORGAN, tubular or electric action, in any reasonable, repairable condition. John Dewar (Organ Expert), 2035 West Eighteenth street, Oklahoma City, Okla. **[5]**

WANTED—A SMALL TRACKER ORGAN. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

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The First Methodist Church of Omaha, Neb., noted for the high quality of its music, both organ and choral, is to have a large new Austin organ to give it adequate equipment on the instrumental side. Following is the specification of the organ:

GREAT ORGAN.

- Major Diapason, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Philomela, 8 ft., 41 pipes.
- Viol d'Gamba, 8 ft., 73 pipes.
- Clara-bella, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Tuba Harmonic, 8 ft., 73 pipes.
- Cathedral Chimes, 8 ft., 25 bells.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Salictonal, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Violinet, 2 1/2 ft., 61 notes.
- Violina, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Plautino, 2 ft., 61 notes.
- Double Oboe, 16 ft., 73 pipes.
- Oboe, 8 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana (special chest, box and tremolo), 8 ft., 61 pipes.
- Electric Tremolo.

CHOIR ORGAN.

- Contra Viole, 16 ft., 85 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Viole, 8 ft., 73 notes.
- Clara-bella, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Dolce, 8 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Solo Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp, 8 ft., 49 tones.
- Electric Tremolo.

SOLO ORGAN.

Eight blank stopkeys and canceler bar.

ECHO ORGAN.

To be provided with seven blank stopkeys and canceler bar; to be played from Choir organ.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 notes.
- Bourdon (First), 16 ft., 44 pipes.
- Bourdon (Second), 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Contra Viole, 16 ft., 32 notes.
- Contra Fagotto, 16 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Cello, 8 ft., 32 notes.
- Dolce, 8 ft., 32 notes.

The echo and solo divisions are to be installed at a later date and preparation for them is to be made in the console, as indicated.

Firmin Swinnen's Engagements.

Firmin Swinnen has been traveling a rather lively gait to meet recital dates in various places, in addition to his duties at Wilmington, Del., where he is private organist to Pierre S. du Pont. Near home Mr. Swinnen has played at Trenton and Asbury Park, N. J. He was also engaged to play a recital on the large Möller organ in the plant of the Larkin Company at Buffalo, a return engagement. Other dates have been at Columbus, Ohio, where he appeared before the A. G. O. chapter, and at Washington, D. C.

Awards for New Hymn-Tunes.

The Homiletic Review announces the winners of its recent contest for melodies to fit three hymn texts previously selected in competition by this publication. The works are "A Hymn of Prayer," words by Henry Hallam Tweedy and music by Arthur Davis; "Strength for the Day," words by Harry Webb Farrington, music by Rob Roy Peery, and "Longing," words by H. R. MacFadyen, music by Philip James. These settings, with the hymn poems, appear in the March number of the Review.

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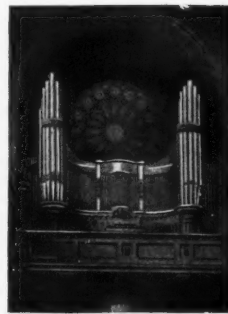
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RE-ENGAGEMENTS

March 17, Second Presbyterian Church, Oak Park, Ill. (re-engagement); April 7, 1st M. E. Church, Sparta, Wis. (Hinners 3-manual dedication); Winona, Minn., Teachers' College; April 19, Bethany Reformed Church, 11th Place and Perry Avenue, Chicago; April 24, Elmhurst, Ill. (re-engagement). Other spring re-engagements at Lincoln, Ill., Jackson, Tenn.

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MAITLAND'S RECITAL SERIES

Improvisation a Feature at Each of Philadelphia Programs.

The second series this season of four "hours of organ music" was given by Rollo Maitland on the large new Hering memorial (Austin) organ in the Church of the New Jerusalem, Philadelphia, before large and enthusiastic audiences. An improvisation was a feature of each recital, and four of Philadelphia's eminent vocal and instrumental soloists participated. The programs were as follows:

Feb. 12—Overture, "A Midsummer Night's Dream," Mendelssohn; Evensong, Andrews; "With Verdure Clad," Haydn (Mae Ebrey Hotz); Fantasia and Fugue in G minor, Bach; Pastorale, de Maleingreau; "Capriccio Fantastique," Mehner; Scherzo-Caprice, Maitland; "Chere Nuit," Bachelet (Mrs. Hotz); Allegretto Grazioso, Hollins; Improvisation on Songs of the War of the Rebellion.

Feb. 19—Overture, "Oberon," Weber; Nocturne, Russell King Miller; Adagio from Concerto in G minor, Bruch (Sascha Jacobinoff, violinist); Prelude and Fugue in B minor, Bach; Prayer and Gradie Song, Lily Wadhams Moline; Prelude in C minor, Berwald; Nocturne, Lili Boulanger, and "Chanson Louis XIII. et Pavane," Couperin-Kreisler (Mr. Jacobinoff); Improvisation in the form of a Romance, from a theme by Mr. Jacobinoff; "The Thrush," Kinder.

Feb. 26—Concert Overture in B minor, Rogers; Chorale Preludes, "O Sacred Head" and "In Thee Is Gladness," Bach; "Hear Me, Ye Winds and Waves," Handel (Horatio Connell, baritone); Fantasia and Fugue on "Ad Nos, ad Salutem Undam," Liszt; "Rolling in Foaming Billows," Haydn (Mr. Connell); Canonetta, S. Marguerite Maitland; Improvisation in the form of a Scherzo, from a theme given by Mr. Connell; "Marche Militaire," Schubert.

March 12 — "Hosannah," Dubois; "Legend," (MS), Thatcher; "Kol Nidrei," Bruch (Emil Folgmann, violoncellist); Prelude in E minor (the greater), Fantasia in C minor and Fugue a la Gigue, Bach; Romance, Kronold, and Allegro Appassionato, Saint-Saens (Mr. Folgmann); Improvisation in the form of a Symphony in four movements.

Themes for the first movement were by Samuel L. Laciari, music editor of the Public Ledger; for the second movement by Arthur L. Tubbs of the Evening Bulletin, for the third movement by Miss Agnes Gordon Hogan of the Record and for the finale by Mr. Laciari. The Public Ledger said of this recital: "Mr. Maitland's improvisation was a masterly one, working the themes into an elaborate and finely balanced composition in strict sonata form, and will compare most favorably with any public improvisation done in Philadelphia for years. He exhibited all the skill as an organist which has caused him to rank among the very first masters of this instrument in the United States."

In addition to these four recitals Mr. Maitland has played recitals in the following places since Feb. 1: Calvary Presbyterian Church, Philadelphia; Rajah Temple, Reading, Pa.; Tabernacle Lutheran Church, Philadelphia (opening Austin organ), the Mount Hermon School, Mount Hermon, Mass., and three radio recitals from the Wanamaker store, Philadelphia.

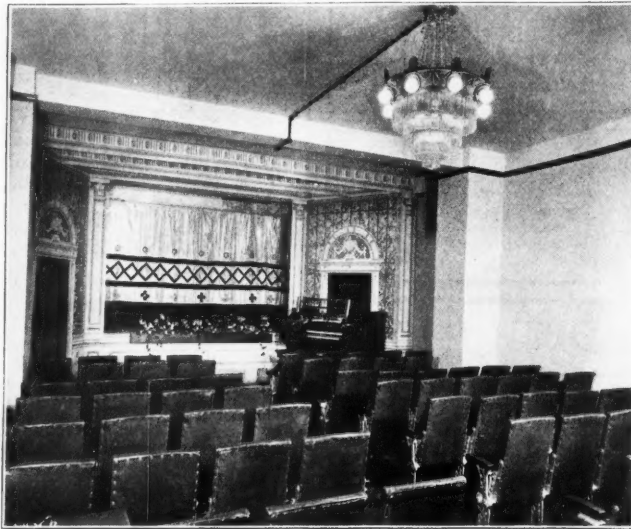
A two-manual Hinners organ with an echo division was played at the dedication in the new Evangelical Church of Peace at Rock Island, Ill., Feb. 27, by William Rolf, superintendent of the Hinners factory at Pekin, Ill., and brother of the Rev. Fred J. Rolf, pastor of the church.

Mildred Fitzpatrick, one of the best-known woman organists in Chicago, is now playing at the Piccadilly Theater. Miss Fitzpatrick played one of the first organs installed in a loop theater, and for ten consecutive summers during the season she played at Orchestra Hall.

Tudor Griffith has resigned as organist of the Franklin Street Methodist Church at Johnstown, Pa., to become organist of the new Westmont Presbyterian Church. He leaves his old position after serving the Franklin Street church for seven years.

The two-manual Kimball organ in the Tabernacle Congregational Church of Scranton, Pa., was opened with a recital by Charles M. Courboin on Feb. 4.

PRIVATE EXHIBITIONS IN LITTLE MODEL THEATER.



Few patrons of the silent drama know that extending from the loop to Eleventh street on Wabash avenue in Chicago there is a little "film row"—a section devoted almost exclusively to the interests of the motion picture—where the manager meets the producer indirectly for exchange and where everything that contributes to the equipment of motion picture houses may be purchased. In the heart of this section may be found a unique little model theater. It is probably the smallest motion picture theater with complete equipment to be found in the world. This theater seats only about ninety, but has costly and complete furnishings. It has large, comfortable leather chair seats, rock crystal chandeliers with changeable colored lighting system, a small stage with finely-painted scenes, a rich silk tapestry curtain and a full-sized screen with automatic screen curtains. An excellent organ is placed in front of the stage and a special projection room equipped with two modern projection machines and a special effect machine is in the rear.

This playhouse is called the "Fulco Little Model Theater" and is shared by the E. E. Fulton Company and the School of Theater Organ Playing of the American Conservatory of Music,

the former using it to give motion picture exhibitions to patrons and the latter using it for the teaching of motion picture accompanying in actual practice with the drama on the screen.

On the evening of March 17 the E. E. Fulton Company presented in this theater a unique exhibition in cooperation with the School of Motion Picture Playing for members of the Van Dusen Organ Club. The program included a novelty film, a comedy, a "Trip through Organland" (a slide prepared by Edward Eigenschen to demonstrate the stops of the organ with the many "tricks" and "effects" possible), an eight-reel feature drama and a stage specialty of songs and dancing by three juvenile performers. Miss Alvina Michals, president of the Van Dusen Club, was organist for the entire exhibition. Nearly 100 members were present to enjoy this entertainment.

Frank W. Van Dusen, director of the School of Theater Organ Playing, announces that private exhibitions of this kind will be given from time to time for students of the school as a means of demonstrating ideal motion picture performances. Students have opportunity of playing for these demonstrations as well as in the weekly screen classes which will be held until the end of the season.

Kilgen Reports Contracts.

George Kilgen & Son, Inc., of St. Louis report contracts for a three-manual organ for St. James' Lutheran Church, Altoona, Pa.; a two-manual for Holy Cross, Columbus, Ohio; a three-manual for SS. Philip and James, Phillipsburg, N. J.; a two-manual for St. Paul's Episcopal Church, East St. Louis; a two-manual for Emanuel Episcopal Church, Keyser, W. Va.; a two-manual for Trinity M. E. Church, Terre Haute, Ind.; a two-manual for the Fifteenth Street M. E. Church, Huntingdon, Pa.; a two-manual for St. Louis Church, Toledo, Ohio; a two-manual for Warren Avenue Baptist Church, Detroit, Mich.; a two-manual for Holy Name Church, Columbus, Ohio; a two-manual for the First M. E. Church, Eldorado, Kan.; a two-manual for the Rogers Park Congregational Church, Chicago, and a three-manual with two consoles for SS. Peter and Paul, Mankato, Minn.

Service in Organist's Memory.

Christ Evangelical Lutheran Church in Austin, Chicago, had a sacred concert Sunday evening, Feb. 27, in memory of the late Armin L. Engelhardt, for thirteen years organist of the church. Louis Schilke presided at the organ.

Buys Wurlitzer for Radio.

The Milwaukee Journal has purchased a Wurlitzer organ for its radio station, WHAD, and when the instrument, which will be designed especially for broadcasting, is installed, the Journal will make a specialty of organ programs.

KIMBALL FOR PHOENIX, ARIZ.

Three-Manual to Be Placed in First Presbyterian Church.

Stanley W. Williams, representing the W. W. Kimball Company, has obtained a contract from the First Presbyterian Church of Phoenix, Ariz., for a three-manual organ. The specification of stops is as follows:

GREAT ORGAN (Enclosed with Choir). Gedeckt, 16 ft. (from Chimney Flute), 73 notes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Tibia Clausa, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 97 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft. (from Chimney Flute), 73 notes.
Tuba, 8 ft., 73 pipes.
Chimes, 20 Class A Deagan tubular bells.

SWELL ORGAN.

Quintaton, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Cornet, 8 rks., 183 pipes.
Double Trumpet, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Voix Humana, with vibrato, 8 ft., 61 pipes.

CHOIR ORGAN.

English Open Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft. (from Great), 73 notes.
Dulciana, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft. (from Chimney Flute), 73 notes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft. (from Chimney Flute), 61 notes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Chimes.

PEDAL ORGAN.

Acoustic Bass, 32 ft., resultant, 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Violine, 16 ft., 44 pipes.
Gedeckt, 16 ft. (from Great), 32 notes.
Cello, 8 ft. (from Violine), 32 notes.
Flute, 8 ft. (from Bourdon), 32 notes.
Octave, 8 ft. (from Pedal Open), 32 notes.
Double Trumpet, 16 ft. (from Swell), 32 notes.
Chimes.

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*The Vitaphone,
Friend or Foe?*

By EDWARD BENEDICT

We live in a mechanical age and some genius is always inventing a contraption which can do somebody's job better and cheaper than he can do it himself. The lowly flivver has all but placed old Dobbin in the dodo class and now comes the Vitaphone with a threat to spoil the budding careers of a large number of theater organists.

Having retired from active theater playing myself, I looked upon this potential menace as just one of those things such as the agitator in China, the Mexico-Borah-Nicaragua imbroglio or the epidemic of trench music in the highways of my beloved Chicago. But when I heard a group of my pupils conversing in subdued tones of their blighted futures I felt like an Art Institute pigeon which has suddenly found itself the dinner-designate of a pursuing hawk. With no jobs in sight there would certainly be no students; so I hid myself to the Orpheum Theater to learn the worst.

As I found a seat in the dimly-lighted auditorium I heard a super-phonograph accompanying the cinema drama "Don Juan." The most noticeable feature was the swelling of the tone as if the amplifying tubes were automatically turned up and down with the music. The instruments of the orchestra, while modified, were easily distinguishable and the synchronization with the picture was, with one or two exceptions, perfect. The clanking of the foils in the duel scene was very much "ad lib," but the other imitative sounds came in on the dot. The score and themes, evidently original music, followed the action as closely as an orchestra usually does. After "Don Juan" had worn out several trusty blades impaling his hapless pursuers, the weekly was shown without music, during which the Vitaphone undoubtedly went out and took a smoke.

The next item was Lincoln's Gettysburg address, a very remarkable performance. In the fiesta scene the illusion seemed to be lost. It was too much like what it was, a big phonograph. Anna Case's solo was good musically, but the close-up of the workings of her mouth detracted from the effectiveness. The male quintet in popular songs and whole-tone scale harmony was a decided hit, and Martinelli sang with the voice of a thousand tenors. Then "Don Juan" again.

The idea of synchronized music and pictures is not new. I saw and heard Edison's talking pictures when he showed them at the New York "movie" convention back in 1913. The principal improvement which Vitaphone has made is, to my mind, the amplification of the music. Again, Warner Brothers have been the first to exploit their device in big-league style with much press ballyhoo and they are reaping their just reward.

Just where the Vitaphone will fit in has been pretty well determined already. The first time it is shown in any town it can be depended on to pack the house with its novelty appeal. After that it is a very profitable added attraction to any routine "movie" program. The weakness of the device is in the musical accompaniment to the feature picture. The tone is inclined to be monotonous and, when loud, it hurts the ears. When it is soft the surface scratch is predominant.

The character of the scored music is entirely too highbrow to please the average "movie" patron and the absence of popular tunes would be noticed by the fans.

It is a question in my mind whether the human orchestra and organist will ever be supplanted by any device to accompany pictures. The real thing is always better than the imitation, but the threatened competition of the automatics will have a salutary effect on "movie" musicians in making them improve the quality of their work.

The great mission of the Vitaphone, in my opinion, is to bring the spoken word into the "movie" house. The human voice is hardly powerful enough to fill every nook and corner of a modern Cinema palace, but the words from the Vitaphone are distinctly audible at any distance from the stage. This means that Broadway's most capable performers can be brought to the hinterland in sight and sound.

My deductions may be biased and faulty, but it is my humble opinion that the king of instruments and its competent manipulators are in no danger of being supplanted in the affections of the public by this clever mechanical suitor which has just entered the field.

High points in the observance of music week at the University of Kansas, Lawrence, will be the presentation of both the "Messiah" and Elgar's "King Olaf" by the choral union of 450 voices, with soloists and accompanied by the university symphony orchestra of fifty pieces, under Dean D. M. Swarthout of the school of fine arts. Two concerts will be given by the Minneapolis Symphony Orchestra, under Henry Verbrugghen, with Bernard Ferguson, baritone, as soloist. An unusual event of the week will be the university convocation and celebration to honor Carl A. Preyer, pianist, composer, and for thirty-six years head of the piano department of the university.

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MISS PARK ON HONOR ROLL

Millburn, N. J., Organist Rests After Serving Church 55 Years.

Miss M. Amelia Park, who a few months ago retired as organist of St. Stephen's Church at Millburn, N. J., after serving that parish 55 years, is still a hale and hearty veteran of the organ bench and has not lost her interest in the music of the church simply because she is on what the Pennsylvania and other railroads designate as their "roll of honor"—the retired list. In renewing her subscription to The Diapason Miss Park reveals the fact, in answer to questions from this office, that she began her career in 1871 when a girl in school.

"In looking back," she writes, "I wonder how many young people today would try to study the organ under the difficulties of those days. A cold church all the week, a boy to blow the bellows, and he many times not on hand for practice hour, then a trip to Brooklyn once a week for instruction, the trip including the crossing on two ferries, and a long ride in a horse car. No Brooklyn bridge or Rapid Transit then, nor electric motor. One had to be much in earnest to persevere under such conditions."

Miss Park's faithful and efficient service was properly recognized by the church and she was a guest at a reception in the parish-house at which practically the entire congregation was present to pay her homage. The Rev. J. W. Van Ingen, rector of St. Stephen's for many years, spoke of Miss Park's long reign at the organ, and at the rector's request presented to her a check for \$300 as a gift of appreciation from the congregation.

Death of Miss Pearl Brooks.

Word comes from Hamilton, Ont., of the recent death of Miss Pearl Brooks, a talented organist and member of the St. Catharines chapter of the N. A. O. Miss Brooks, who was 33 years old, was graduated from the University of Toronto in 1918. She had taught piano for the last twelve

years and had an exceptionally large class. She had been active as an organist for the last six years and up to the time of her death was organist of Wesley United Church at Beamsville, Ont. She was a member of the Grimsby Baptist Church and a faithful Christian worker, and had a host of friends. Miss Brooks is survived by her mother, Mrs. J. Brooks.

Work of Miss Thomson Recognized.

In recognition of the increasingly effective work done by the choirs under her direction, Miss Grace Chalmers Thomson was voted a vacation in Florida by the chapter of St. Philip's Episcopal Cathedral, Atlanta, Ga., early in the year. In taking the vote the chapter also adopted a vote of thanks to Miss Thomson for the "faithful and indefatigable service and the splendid quality of music we have." A feature of the work of the cathedral choir was when the junior choir gave daily programs of carols Christmas week at the large store of Rich & Bros. This novel plan led to a new engagement for similar programs next Christmas. While in Florida Miss Thomson gave a recital Jan. 17 at All Saints' Church, Winter Park. Her selections included: Toccata and Fugue in D minor, Bach; Good Friday Music from "Parsifal," Wagner; Third Sonata, Guilman; Reverie, Strauss; "Con Grazia," G. W. Andrews; "A. D. 1620" and "To a Water Lily," MacDowell; Finale from Second Symphony, Widor.

Blind Organist and Wife Hurt.

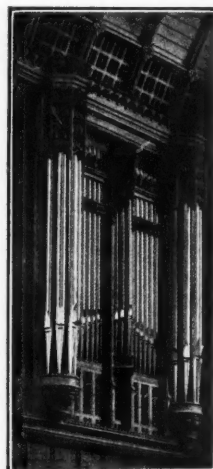
C. Walter Wallace, the blind organist of Philadelphia, and his wife met with a serious accident Feb. 25 when starting on a tour to Pittsburgh, which was to have been their fifth in a year to that city. Both Mr. and Mrs. Wallace have been confined to their home under a physician's care. The accident occurred in alighting from a trolley car to take a train for Harrisburg. The tour, which had to be canceled, was to include the opening of several new organs.

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EVANSTON FESTIVAL PLANS

Novelties at North Shore Musical Event Directed by Lutkin.

Announcements of the nineteenth series of concerts of the North Shore Music Festival, which have just been sent out, indicate that the approaching season will bring to notice a number of features of unusual interest. There will be five concerts, instead of six, as formerly, and these will take place from May 23 to 28 in Patten Gymnasium, Evanston, Ill. Dr. Peter Christian Lutkin, well known to the organ fraternity, is the music director of the festival, a position he has filled with credit since the organization of these concerts, which have developed to such an extent that they have directed international attention to the north shore as a center of musical activities during the summer.

Two novelties appear on the programs, with the names of ten soloists of the first rank in the artistic world. The big novelty will be the "Sea Symphony," by Vaughan-Williams, which will be heard for the first time in this country. This is pronounced one of the greatest works that has come from the pen of an English composer in recent years. It is based on poems by Walt Whitman and enlists the services of full orchestra, chorus and soloists. The soloists will be Florence Austral and Horace Stevens. This work has been produced successfully by a number of the big English choral organizations. Another novelty will be "Old Johnny Appleseed," poem by Will Deems and music by Harvey B. Gaul. This engaging cantata will be sung by a chorus of 1,500 school children, under the direction of Professor John W. Beattie, on the closing day of the festival. The poem describes the career of the picturesque character of pioneer days who devoted his life, during the early part of the last century, to planting fruit trees in the wilderness for the benefit of the settlers who were beginning to pour into the new country west of the Alleghanies.

The opening concert, May 23, will be devoted to "Elijah," which has been selected largely to give an opportunity to hear Horace Stevens, the English baritone, in the title role. Mr. Stevens has made a profound impression in England, where he has been pronounced the greatest living exponent of the title role of this oratorio now on the concert stage.

A Beethoven program will be given May 24, to mark the centenary of the death of the composer. The Fifth Symphony will be played by the Chicago Symphony Orchestra under the direction of Frederick Stock and Mischa Levitzki will be heard in one of the concertos. Some dramatic male choruses from the "Mount of Olives," Beethoven's only cantata, will be sung, closing with the Hallelujah Chorus.

Progress by Marr & Colton.

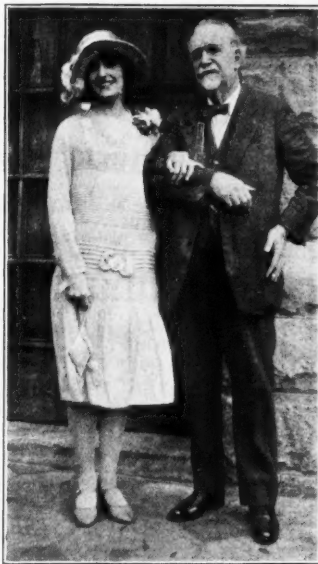
The Marr & Colton Company of Warsaw, N. Y., reports that 1926 was the largest year in the history of the company. Contracts on hand for 1927 point to a still greater year. More than 14,000 square feet of floor space has been added to the present plant. The increased business has necessitated, in addition to more room, considerably more machinery of the latest type.

James Hinchliffe has been appointed city organist of Dundee, Scotland. He is a son of the late John Hinchliffe, who served as an organist in that city for thirty-four years. James Hinchliffe is at present organist of St. Paul's (South) Parish Church, and he has specialized in concert work, having given many recitals in Dundee and district.

The Wangerin Organ Company has installed a two-manual organ in St. Paul's Evangelical Church at Niles Center, a suburb of Chicago west of Evanston. The dedication is to take place in May.

Arpard E. Fazakas, organ builder, has rented the lower part of the main factory building of Berg & Co., Jefferson street, Orange, N. J. He will build organs at the new location.

POSED AT JACKSONVILLE.



This is one of several interesting pictures Clarence Eddy brought back to Chicago from his recent Florida visit. It shows him with Estella F. Bowles, organist of the First Baptist Church of Jacksonville, where she presides over the large Pilcher four-manual, one of the most noteworthy organs in the South.

HARRIS CHOIR IN CONCERT

Fifty Men and Boys Draw Large Audience for Splendid Program.

Ralph A. Harris of St. Paul's Church, Brooklyn, directed his choir of fifty men and boys in a concert of sacred and secular music Friday, Feb. 25. The parish-house of St. Paul's contains a spacious auditorium admirably fitted for concert purposes and in spite of the storm there was not a seat vacant. In fact, many stood throughout the more than two hours of music. Well-deserved encores were added to the printed program by both soloists and chorus. In this age of jazz and radio it is comforting to see such a gathering enthusiastic over compositions by Bach, Arkadelt, Bortniansky, Schubert, etc. The evening proved again that people will turn out and remain to the last to hear the standard repertoire when it is well done. Not a soul left Mr. Harris' concert until the final note was sung.

The a cappella work was exactly on pitch; the shading splendid; the attacks crisp and clean; the releases exact; the ensemble round and solid. The choristers take their work seriously and give the choir-master undivided attention. There are many tiny boys in the junior chorus, which promises well for the future. One of the most charming bits of the evening was the rendition of Eville's "Every Morning Early," by little lads directed and accompanied by one of the senior boys, Daniel L. Newlands. This young man not only possesses an excellent solo voice, but has the gift for directing choristers.

The printed program contained some eighteen selections. Back of everything was the driving personality of Mr. Harris and his solid musicianship has been imparted to his singers. At least one listener was impressed with the fact that the choristers sang because they "had to sing" and because they desired to give their leader absolute loyalty.

Philip Manuel, who recently left the organ bench at the Second Presbyterian Church, Chicago, has been appointed organist of the Hyde Park Presbyterian Church. He succeeds Miss Dorothy Pilkington, who has moved to Utica, N. Y.

According to reports from Portland, Ore., A. A. Kingsbury is drawing plans for a pipe organ factory to be constructed on Holgate street, for Roman Guenther. The proposed building will occupy 50 by 100 feet, one-story high, and will be of concrete construction.

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New York Activities

*News of the Organists and Their Work
in the Metropolis*

By RALPH A. HARRIS

New York, March 23.—A committee of ladies, members of the American Guild of Organists, with Miss Arabella Coale as chairman, were the hostesses at an informal luncheon to Guild members and their friends, given in the parlors of the Rutgers Presbyterian Church, Monday, Feb. 28. The luncheon was "speechless." Many organists of prominence were present, not only from the church and concert field, but from the theatrical profession as well. A musical program followed.

Following the luncheon, John Palmer entertained with a vivid impersonation of Gautier, in a Russian song, impersonation of three American actresses and a final grand opera travesty. Ian MacLaren (Neighborhood Players) gave "The Happy Prince," with obligato piano improvisation by Winifred Young Cornish. Warden Sealy brought greetings and congratulations to the ladies. Frank Adams made some humorous remarks, and John Doane read an imaginary letter from the Rev. Dr. Straton. This was full of brilliant hits on organists and organ builders. Harold Augustine, accompanied by Mrs. Cornish, sang serious and humorous songs.

Charles M. Courboin played at the Wanamaker Auditorium Friday evening, March 11, with an ensemble of distinguished string artists, who used the rare Italian instruments from the wonderful Rodman Wanamaker collection. The ensemble was under the direction of Alfredo Casella.

The program was largely classic, opening with the Brandenburg Concerto No. 3, in G major, Bach, entirely for strings. Other numbers were the Handel Concerto in B minor, for viola, and the "Concerto Grosso" by Veracini, arranged for organ and string orchestra by F. Malipiero. Mr. Courboin showed his usual grace and fineness of interpretation, and is always a delight to hear. He appeared again in the Concerto Romano by Casella, this being the premiere performance.

Dr. Russell deserves much praise for his continual efforts to feature the organ as a solo instrument with orchestra, and as a counterpart to the orchestra.

Lynnwood Farnam gave the last of his Bach series of recitals on Sunday afternoon, March 13. This, as the others, was attended by a highly appreciative audience. The writer could not but feel that here is one of America's foremost artists, giving a free public recital, and in this city of some 9,000,000 people, a meagre 200 avail themselves of such a magnificent performance of classical music. The entire program, mostly request numbers, was superb. It included the Fantasia in G minor, the Short Prelude and Fugue in E minor, the Passacaglia, some Trio-Sonata movements and eight Chorale Preludes.

An unusual feature of these recitals is the atmosphere in which they are given. Of course electric lighting is foreign to Bach; the entire church was in darkness, except for four pairs of tiny wax candles.

Hugo Troetschel gave his 203rd free public organ recital at the Schermerhorn Street Evangelical Church, Brooklyn, Monday evening, March 14. This recital, number eleven of his historical recitals, was devoted to the works of German composers. Mr. Troetschel was assisted by the Brooklyn Saengerbund, a well-known choral organization, specializing to a great extent in the works of German composers.

Dr. Miles Farrow's contribution to the centennial celebration of the death of Ludwig von Beethoven consisted of a gala performance of the Beethoven Mass in C, given under his direction in the Cathedral of St. John the Divine, Sunday evening, March 20. More

than 5,000 persons attended. The choir of sixty men and boys, one of the best in the city, was assisted by Grace Kerns, soprano; Mrs. Benedict-Jones, contralto; Arthur Kraft, tenor; Frank Cuthbert, baritone, and Channing Lefebvre, organist. The Andante from the Fifth Symphony was used as an offertory solo. A brief address on Beethoven and his religious views was given by Frank Damrosch.

Dr. J. Christopher Marks was the attraction at station WEAF on Sunday afternoon, March 20. The music for the Interdenominational church service by the Radio Four was chosen entirely from the works of Dr. Marks, and throughout the service Dr. Marks was at the organ. These anthems were sung: "More Love to Thee," "Out of the Deep," "The Day is Past and Over," "Praise the Lord, O My Soul," and "Our Father, Who Art in Heaven." Dr. Marks has been for nearly a quarter of a century organist and choir-master of the Church of the Heavenly Rest.

Mary Craig, soprano, and John Mundy, cellist, assisted Clarence Dickinson in the presentation of a recital of music by Scandinavian composers at the Friday noon hour of music at the Brick Presbyterian Church on March 18, which included: Fugue in C, Buxtehude; "The Cowkeepers' Tune" and "March of the Gnomes," Grieg; "Song of Dawn," Torjussen, and Norwegian Rhapsody, Sinding, for organ; "The Princess" and "Dreams," Grieg; Meditation on Two Swedish Folksongs, and "Longing," Kjerulf, for cello.

A Beethoven program was given at the Friday noon hour of music by Dr. Dickinson March 25 with Grace Leslie, contralto, and John Corigliano, violinist, and included "A Song of Penitence," "Invocation to Nature" and "May Song" for contralto; Romance, Rondino, Minuet and "Dance of the Dervishes" for violin. Overture to "Egmont," Gavotte, Adagio from "Moonlight" Sonata for organ, and the Turkish March for four hands, organ, played with Charlotte Mathewson Lockwood.

George L. Baxter, 16 years old, whose friends say he is the youngest regular church organist in the city, played his twenty-fifth wedding service recently as organist of St. Peter's Church, 2510 Westchester avenue, Bronx. He is a pupil of G. Darlington Richards, who is enthusiastic over the talents of this young organist.

Mr. Richards had his annual service of the Choristers' Guild on Sunday afternoon, March 13, at which many of the former soprano boys were present. The musical program included the Magnificat and Nunc Dimittis in E; White; "Let the Bright Seraphim," Handel, and "The Trumpet Shall Sound," Handel.

Dr. Beckett Gibbs, with his baritone chorus from the Church of St. Ignatius, West End avenue, provided the music for the special service commemorating the memorial feast of St. Gregory, held in St. James' Chapel, Cathedral of St. John the Divine, on Friday evening, March 11. The entire service was sung in ancient plainsong.

Ernest Mitchell gives a recital at Grace Church, Broadway and Tenth street, every Thursday afternoon during Lent, at 4:30 p. m.

Lynnwood Farnam was the organist at the gala performance of the "Passion According to St. John," of Bach, given by the Society of the Friends of Music under the baton of Artur Bodanzky at the Town Hall Sunday afternoon, Feb. 27. As usual the house was sold out. This chorus is famous for its artistic finish and interpretation, and this, the fourth annual performance of the St. John Passion, was perhaps the best yet.

At a patriotic service in the Church of Our Father, Newburgh, N. Y., in memory of Abraham Lincoln Feb. 13 Shure's cantata "Lincoln" was sung under W. J. Wakefield's direction and he played "Mirror Reflecting Pool," by Shure.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., March 22.—Great interest is being shown in Dr. Charles Heinroth's lectures on Beethoven in place of the regular Saturday evening recitals during Lent. The lectures are illustrated with the symphonies played on two pianos, Dr. Heinroth being assisted by Dallmeyer Russell. The subjects include: "Beethoven as Prospective Genius"; "Master"; "Artist" (His Fifth and Sixth Symphonies); "A Character" (His Seventh and Eighth Symphonies); "Genius" (His Ninth Symphony). The series will close with a lecture on "The Technique of Expression," April 9.

The Beethoven centenary was fittingly observed at Carnegie Music Hall March 20 with the combined efforts of the Musicians' Club and the Tuesday Musical Club. T. Carl Whitmer, chairman of the Beethoven centenary, arranged the following program: Sonata for violin and piano (Kreutzer), played by Ferdinand Filion and Oscar Helfenbein; String Quartet in F minor, Op. 95, by the Max Shapiro Quartet; Sonata for piano, Op. 57 (Appassionato), Selma Jansen; Minuet, Andante with Variations from the "Septuor", played by Victor Saudek Ensemble; "Glory to God in Nature," "Chorus of Dervishes," sung by the Apollo Male Chorus of seventy voices, under Harvey B. Gaul; songs by Mrs. Anne Hagmeier Woestehoff, contralto; Hallelujah Chorus from "Mount of Olives," Mendelssohn Choir of 200 voices, directed by Ernest Lunt.

In a Lenten series of recitals at St. Stephen's Church, Sewickley, Julian R. Williams, organist and choirmaster, played the first and last programs. The others were given by Arthur B. Jennings, Jr., Charles A. H. Pearson and James Philip Johnston.

Julian R. Williams played the following program March 8: Toccata and Fugue in D minor, Bach; Fantasia in D flat, Saint-Saens; Canon in B minor, Schumann; "Suite Gothique," Boellmann; "The Legend of the Mountain," from "Seven Pastels from Lake Constance," Karg-Elert; Chorale in A minor, Franck; "From the Southland," Gaul; Toccata from Fifth Symphony, Widor.

Arthur B. Jennings, Jr., who played March 15, selected this program: Overture to the Occasional Oratorio, Handel; Pastorale, Chorale Prelude "Be Glad Now," and Gigue in A major, Bach; Two Children's Pieces, Casella; Andante Cantabile (From Fourth Symphony), Widor; "Carillon-Sortie," Mulet; Chorale No. 2, in B minor, Franck; "Ronde Francaise," Boellmann; "Orientale," Cui; Finale to First Symphony, Vienne.

The recital March 22 was by Charles A. H. Pearson, who played: Passion Symphony, de Maleingreau; "O Man, Thy Grievous Sin Bemoan," Bach; Finale from Seventh Symphony, Widor.

March 29 James Philip Johnston, F. A. G. O., was at the console, playing: Third Organ Concerto, Handel; Chorale Prelude, "Wachet auf," Bach; "Marche du Veilleur de Nuit" (from the Buch Mementos), Widor; Chorale in E major, Franck; "The Little Bells of Our Lady of Lourdes," Gaul; Canon in B minor, Schumann; "Gethsemane," Mallin; "Angelus," Karg-Elert; Chromatic Fantasia, Thiele.

Mr. Williams will play again April 5, using these selections: Allegro from Sixth Symphony, Widor; Fantasia in C, Saint-Saens; Allegro Vivace from First Symphony, Vienne; Passacaglia in C minor, Bach; "The Reed-Grown Waters," from "Seven Pastels from Lake Constance," Karg-Elert; "Caprice Heroique," Bonnet; Intermezzo, Callaerts; Minuet in G, Beethoven; "Tu es Petra," from "Byzantine Sketches," Mulet.

Mrs. Walter Rye, organist and director of the Sewickley United Presbyterian Church, is giving the "Seven

Last Words" of Dubois Sunday evenings during Lent.

Under the auspices of the Tuesday Musical Club, a double quartet of prominent singers gave an inspiring performance of Dr. H. J. Stewart's "Hound of Heaven" at the Bellefield Presbyterian Church March 29.

Trinity Church is having a splendid series of Lenten programs by Alfred Hamer, organist and choirmaster, assisted by several vocalists, a violinist, an oboist and the Trinity Church Choral Society.

Our Bellevue neighbors enjoyed a cycle of oratorio at a Sabbath evening musical at the Presbyterian Church by its own choir under the direction of George J. Macleod, assisted by the quartet and organist of the United Presbyterian Church. Selections were given from "The Creation," Haydn; "Elijah," Mendelssohn; "The Messiah," Handel, and "The Redemption," Gounod.

The East End Christian Church dedicated its \$500,000 edifice Sunday, March 20, with appropriate ceremonies. Walter Wild of New York, who designed the four-manual Austin organ, gave the opening recital March 27. Mrs. Margaret Stoerckel Wilhelm is organist and director.

The writer enjoyed the privilege of attending a program of original compositions (two of which used the organ) by pupils from the class of Miss Alice M. Goodell at the Pennsylvania College for Women.

Much Work for C. M. Topliff.

C. M. Topliff, the Rochester, N. Y., organ builder, is to install the organ which was in the Gordon Theater of that city in the Monroe Avenue Methodist Church, known as the "Greenstone Church." He will add to it a four-manual console, place chimes in the church tower, playable from the console, and install an echo division over the Sunday-school rooms back of the auditorium. Mr. Topliff is also modernizing and enlarging the organ in the Church of Our Lady of Victory (Franco-Belgian) and has the contract to modernize and add to the large two-manual in the Episcopal Church at Geneseo, N. Y. This and the care of the twenty organs in the Eastman School of Music, the Eastman Theater, Kilbourn Hall and George Eastman's home, keep Mr. Topliff unusually busy. He has in his care in Rochester and vicinity a total of about 150 organs.

Prizes for Music Slogan.

At a meeting of the Musical Instrument and Accessories Manufacturers, held at Buffalo, N. Y., March 3 and 4, plans were made to ask the Music Industries Chamber of Commerce to conduct a campaign to obtain a slogan. This slogan has for its purpose the idea of promoting and stimulating the playing of musical instruments, and for the best slogans prizes are to be given. Not more than a few words are to be used, and as an example the following suggestion has been made: "Express yourself in music—play an instrument." It is the intention to ask the other associations in the chamber for their favorable consideration of this plan. An appropriation of \$1,000 is to be made to cover the expenses of such a campaign, provided a total of not less than \$3,000 is appropriated or received by the chamber for the purpose, or to appropriate \$1,500 if \$5,000 or more is appropriated or received by the chamber for this purpose.

O. L. Gardner at Boise Cathedral.

O. L. Gardner recently took charge as organist and choirmaster at St. Michael's Episcopal Cathedral, Boise, Idaho. He is giving fifteen-minute recitals before the evening service every Sunday and they are broadcast by the church's own station, KFDD. Mr. Gardner, who went to Boise from Brooklyn, N. Y., where he was organist of the Bushwick Congregational Church, finds the Idaho city a delightful and musical community. He is the successor in his new position of Frederick Boothroyd, who went to Colorado Springs, Colo., as previously noted in The Diapason.

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*Numbers 3, 4, 11, and 12 have been played before the King and Queen at Grathie Parish Church, Scotland, 1925-6.

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**Los Angeles
and Southern
California Notes**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., March 15.—The monthly meeting of the A. G. O. was held at St. James' Church March 7. This was the first Guild recital in the new church and there was a good turnout of members to hear the Kimball organ, although the general public was conspicuous by its absence. The organ is a distinct addition to the recital instruments of the city and was heard to fine advantage in the Allegro Vivace from Widor's Fifth Symphony, played by Miss Vera Esther Van Loan of Redlands. It was the high spot of the evening and was a splendid piece of work. Walter E. Hartley, F. A. G. O., the genial dean of the chapter, played Ernest Douglas' Sonata. This fine work was played at the last A. G. O. convention in Buffalo, where it made quite a hit. Mr. Hartley played it splendidly, and it is not easy, for Ernest wields a dirty pen at times. Personally I liked the Prologue best of the four movements, although the Finale contains some attractive writing. The composer, I believe, prefers the second movement, a Fantasy. However, the work is well written, in true organ style, and I hope that before long it will find a publisher. Paul G. Hanft, the organist and choirmaster of the church, played the Sonata in the Style of Handel by Wolstenholme and a Berceuse by Stebbins in a way that showed off to advantage the solo stops of the instrument and the recital closed with the Widor Toccata, played by Miss Van Loan. Before the recital a dinner was served in the parish-house with the good old 35 per cent present.

On Feb. 28 a recital was given by Miss Anna Blanche Foster at the Congregational Church, Redlands. Miss Foster played the Concerto in G minor by Camidge, Fantastic and Fugue in G minor by Bach, a Prelude in E minor by Dethier and the "Burlesca e Melodia" by Baldwin. Miss Foster always plays with excellent taste and the program was much to the liking of those present. The assisting artists added variety with songs and harp solos.

As in previous years, Dudley Warner Fitch has arranged daily recitals in Lent at St. Paul's Cathedral. At 11:30 one may hear a short recital by such organists as Arnold Dann, Alexander F. Schreiner, Walter E. Hartley, Mrs.

Harry K. Brown, C. Albert Tufts, Esther Fricke Greene, Duncan S. Merwin, etc. Mr. Fitch plays every Thursday. At other times a different organist is on the bench every day.

The large four-manual Welte organ that is being installed in the foyer of the Barker Brothers store on West Seventh street will be opened March 28 with a joint meeting of the local chapter of the A. G. O. and the Organists' Club, which is made up of the theater organists. It is expected to have daily recitals on this organ.

Albert H. Mallott has resigned from the Metropolitan Theater, where he has been featured organist for the last few months, and has opened a school for theater organists in the Wurlitzer building. I doubt if a more beautiful studio could be found in the country. He has installed a two-manual Wurlitzer organ.

Paul G. Hanft and his choir gave an evening of music in the new St. James' Church a Sunday or two ago. As I had my own service I could not attend, so I asked a friend to give me the "low-down" on it. He writes as follows:

Dear Doc: Your directions for last night were not so good. When I found the joint I couldn't find no ticket office and by the time I found out it was a free do the music had started. A guy give me a program and said the bird at the organ was playing a Legend by Cadman. I felt kind'a out of place and by the time I got settled the piece was over. The next piece was a Minuet Francais by A Tremblay. It was a pretty little piece and I liked it real well. Then a bunch of people got up and sang a thing they called a anthem, sounded pretty slick to me, then a dame sang a piece called "He was despised" or something, kind'a sad sort of tune. The next piece was a sonata by a chap named Rogers, my foot went to sleep during this but a part of it called "Shertso" was O.K. Then a fat little guy sang a piece called "Every Valley" and say kid, that bird can sing, real music I calls it. Then the organ player played two pieces which I forgot the titles of but the bells sure sounded nice. I liked these pieces best of all. Then a Jane sang a piece called "Hear ye Israel" by Elijah or some such fellow, gee it was great, she sure knows her onions. Then the whole gang sang another anthem and the chap at the organ played a piece called Toccata by Widor, very fast and loud. I remembered what you said about a collection so I beat it, but honest Doc it was a good show and if they have any more you let me know. Yours MIKE MCGEE.

Percy Shaul Hallett and your correspondent gave a recital at the Methodist Church in Alhambra early in the month on the new Spencer organ. The choir of the church assisted with some excellent unaccompanied singing.

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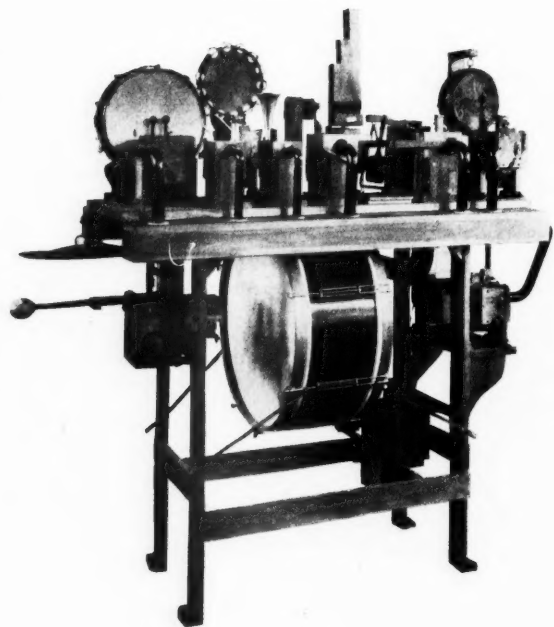
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News From St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., March 22.—The Lenten season in St. Louis apparently has not affected our musical circles this year so much as formerly. There has been little surcease from the customary recitals and meetings; rather has there been a little more activity than usual. Organ programs, weekly, semi-monthly, monthly and occasional, have held sway, among the contributing artists being Otto Wade Fallert, J. Oetting, E. P. Stamm, William John Hall, Charles Galloway, George Devereux, Theodore Diebels and others.

The visiting organist of the month was Arthur B. Jennings, Jr., of Pittsburgh, who played at the Church of the Holy Communion, March 3, under the auspices of the A. G. O.

Mention must be made of the splendid work being done at St. Anthony's Church by Christian Hausner. At the monthly meeting of the Guild Mr. Hausner presented a section of his choir—composed of boys and men—in several a cappella selections. Experience has shown that in this country the average boy choir sings with a head tone a series of soft, fluty syllables in which it is impossible to say whether a Te Deum, a Magnificat or a verset is being murdered. Mr. Hausner has produced in his choir not alone tone, but the ability to enunciate words so that the listeners know what it's all about.

Vernor Henshie, organist of Pilgrim Congregational Church, with the assistance of his quartet and the talented son of the chairman of his music committee, John Kessler, gave a splendid program in the church last month, which was attended by most of the organists of the city.

The centenary of Beethoven's death was well observed by St. Louis organists. Comparatively unknown as a composer for the organ, several arrangements of this master's works were heard during the last two weeks. Ernest R. Kroeger, organist of the Delmar Baptist Church and chairman of the local Beethoven centennial committee, reports a general observance of the anniversary by musical organizations from the symphony orchestra to the public schools. Only Beethoven music was used at Mr. Kroeger's Church on the 20th. Otto Wade Fallert gave a Beethoven program at the Scottish Rite Cathedral the same day, the Liederkranz Club, the Musicians' Club, the Philharmonic Orchestra, several of the theaters, and two of our leading hotels gave entire Beethoven programs and many organists' programs for the 27th included excerpts from the master's compositions.

Arthur Davis on the 27th will formally open the new Skinner organ in Christ Church Cathedral and will resume his weekly recitals in this edifice.

A very interesting program was presented at a students' organ recital at Lindenwood College on the afternoon of March 22. Miss Treat of the faculty is to be congratulated on the excellence of her pupils' work.

Organists from St. Louis and vicinity are looking forward to the recital by Louis Vierne April 3 at St. Francis Xavier's Church under the auspices of the N. A. O. The organ in this church, a late Kilgen and one of the

largest church organs in the country, is splendidly adapted for recital purposes, and M. Vierne will be heard to advantage in this edifice of cathedral proportions.

Charles C. Kilgen, president of George Kilgen & Son, Inc., who has been passing the winter with Mrs. Kilgen in Florida, is back to enjoy the merry springtime in St. Louis.

Chicago Hears Marshall Bidwell.

Chicago organists had their first opportunity to hear one of the budding concert performers of the land when Marshall Bidwell gave his recital under the auspices of the Illinois chapter, A. G. O., at St. Luke's Church, Evanston, March 15. Mr. Bidwell is the head of the organ department at Coe College and organist of the First Presbyterian Church of Cedar Rapids, Iowa. Before he went to Iowa, where he is building up a solid reputation, he achieved success in his student days in New England, where he was born and where he received his training. He is now in demand in many places for recitals. Mr. Bidwell showed his splendid training and understanding of the art of organ playing and registration from the start. The large Skinner organ had no terrors for him and he made all of its resources subordinate to his wishes. His program consisted of standard organ classics which he presented in every instance as living things, delightful to the ear. The program, which was published in The Diapason last month, opened with the first two movements of Guilman's First Sonata, which were played with clean technique and excellent taste. Bach's Chorale Prelude "Herzlich tut mich verlangen" was done with fine understanding of its rare beauty and devotional character. The Schumann Canon in B minor never was heard played better by any of our greatest virtuosos, domestic or imported. The variations from Widor's Fifth Symphony stood out as another piece of artistic work, as did the Wagner "Liebestod." Mr. Bidwell played entirely from memory and his entire performance showed the elements of mature virtuosity.

Novel Music Draws People.

The Rev. Don H. Copeland's novel musical programs at Christ Episcopal Church, Dayton, Ohio, where he is curate, organist and choirmaster, have resulted in a quadrupling of the attendance at the evening services. As noted in the February issue of The Diapason, Mr. Copeland makes use of piano, violin and tympani with the organ. The service on Feb. 27 contained Rhapsody, by Demarest, and the "Parsifal" Prelude for organ, piano and tympani for the opening voluntary and the Liszt symphonic poem "Les Preludes" in its entirety, for the same combination, as the concluding voluntary. The choral number was the Dvorak "Psalm 149" with the three instruments accompanying.

George J. Bohlen Joins Welte.

George J. Bohlen has rejoined his old friend and associate, R. P. Elliot, and is in charge of sales of the Welte Organ Company throughout the central district, with headquarters in the Welte-Mignon Studios, 175 North Michigan avenue, Chicago, of which he will be manager. Mr. Bohlen left the Robert Morton Company six years ago to become Pacific coast manager of the Kimball Company, handling both organs and pianos, but devoting his attention principally to the former, and for the last two years has been at Chicago headquarters. George Bohlen and George Gittins, president of the Welte companies, have been friends from boyhood.

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GEORGE HOYT SMITH in the JACKSONVILLE, FLORIDA, TIMES-UNION, March 2, 1927—"Greeting Clarence Eddy, one of the greatest organists of the times, a large audience gathered in the First Baptist Church last night, and enjoyed a fine program of beautiful music. * * * At the magnificent organ recently installed, the artist seemed fairly delighted with the opportunity afforded to display wonderful combinations and produce tone pictures of rare brilliance. * * * The many selections gave the fullest scope to the organist, and the wonders of the organ were demonstrated as never before. It was an evening of music such as is seldom offered."

WILLIAM MEYER in the JACKSONVILLE, FLORIDA, JOURNAL, March 2, 1927—"A delightful music festival was held last night in the First Baptist Church, and it was all by way of one single organ, and one single man. * * * The music was as a chain of evenly matched jewels, every single composition, including the encores, being equally accepted by the multi-headed crowd. * * * All these pictures of fancy were equally convincing, equally impressive, equally enjoyable, and equally well finished by the master musician, Clarence Eddy. * * * Auf Wiedersehen, Mr. Eddy!"

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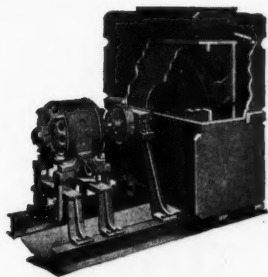
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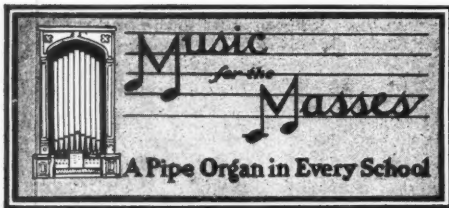
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