

THE DIAPASON

Official Journal of the National Association of Organists DEVOTED TO THE ORGAN Official Paper of the Organ Builders' Association of America

Eighteenth Year—Number Six

CHICAGO, MAY 1, 1927.

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ORGAN AS TRIBUTE TO PHILADELPHIA JUDGE

FOR CHAPEL OF SEMINARY

Contract to Möller for Installation of Big Four-Manual in St. Charles Borromeo Edifice in Honor of John Monaghan.

As a tribute to Judge John Monaghan for his humanitarian efforts and his work to relieve social evils in Philadelphia, Mr. and Mrs. Albert M. Greenfield will have built for the chapel of the Seminary of St. Charles Borromeo, which is under construction in Overbrook, Philadelphia, a large four-manual organ, to be known as the John Monaghan organ. The contract for the instrument has been awarded to M. P. Möller.

Announcement of the gift was made by Cardinal Dougherty after the contract for the construction of the organ, which will be about nine months in building, had been signed. The instrument will be installed in the chapel of the seminary, which will be one of the outstanding religious structures of this country.

Following are the specifications:
GREAT ORGAN.

1. Double Open Diapason, 16 ft., 97 pipes.
2. Major Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 notes.
4. Dulciana, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Gross Flöte, 8 ft., 73 pipes.
7. Melodia, 8 ft., 73 pipes.
8. Flute Harmonic, 4 ft., 73 pipes.
9. Mixture, 3 rks., 183 pipes.
10. Octave, 4 ft., 73 notes.
11. Twelfth, 2 1/2 ft., 61 notes.
12. Fifteenth, 2 ft., 61 notes.
13. Trumpet, 8 ft., 73 pipes.
14. Chimes (Deagan).

SWELL ORGAN.

15. Bourdon, 16 ft., 97 pipes.
16. Open Diapason, 8 ft., 73 pipes.
17. Salicional, 8 ft., 73 pipes.
18. Viole d'Orchestre, 8 ft., 73 pipes.
19. Viole Celeste, 8 ft., 61 pipes.
20. Gedeckt, 8 ft., 73 notes.
21. Orchestral Flute, 8 ft., 73 pipes.
22. Flute, 4 ft., 73 notes.
23. Contra Fagotto, 16 ft., 85 pipes.
24. Oboe, 8 ft., 73 notes.
25. Cornopean, 8 ft., 73 pipes.
26. Vox Humana, 8 ft., 73 pipes.
27. Harp, 4 ft., 49 notes.

CHOIR ORGAN.

28. Contra Viole, 16 ft., 97 pipes.
29. Violin Diapason, 8 ft., 73 pipes.
30. Viole d'Amour, 8 ft., 73 pipes.
31. Violoncello, 8 ft., 73 notes.
32. Concert Flute, 8 ft., 73 pipes.
33. Unda Maris, 8 ft., 61 pipes.
34. Flute d'Amour, 4 ft., 73 pipes.
35. Violina, 4 ft., 73 notes.
36. Clarinet, 8 ft., 73 pipes.
37. Piccolo, 2 ft., 61 notes.

SOLO ORGAN.

38. Stentorphone, 8 ft., 73 pipes.
39. Gross Gamba, 8 ft., 73 pipes.
40. Gross Gamba Celeste, 8 ft., 73 pipes.
41. Philomela, 8 ft., 73 pipes.
42. Wald Flöte, 4 ft., 73 pipes.
43. Tuba Sonora, 16 ft., 97 pipes.
44. Trumpet, 8 ft., 73 notes.
45. Clarion, 4 ft., 73 notes.
46. Orchestral Oboe, 8 ft., 73 pipes.
47. French Horn, 8 ft., 73 pipes.

PEDAL ORGAN.

48. Resultant, 32 ft., 32 notes.
49. Open Diapason, 16 ft., 44 pipes.
50. Bourdon, 16 ft., 44 pipes.
51. Lieblich Gedeckt, 16 ft., 32 notes.
52. Bass Flute, 8 ft., 32 notes.
53. Flauto Dolce, 8 ft., 32 notes.
54. Trombone, 16 ft., 32 notes.
55. Violone, 16 ft., 32 notes.
56. Tuba Sonora, 8 ft., 32 notes.
57. Open Diapason, 16 ft., 32 notes.

Large Welte for Minneapolis.

The Chicago office of the Welte Organ Company, George J. Bohlen, manager, reports an interesting April contract for fall delivery for St. Mark's Episcopal Church, Minneapolis. The organ is to be one of four manuals and sixty stops, with echo, harp and two sets of chimes. Four stops, echo and echo chimes are to be added later. The specifications were drawn by Charles M. Courboin and Stanley R. Avery, organist of the church.

GEORGE WHITFIELD ANDREWS, TRAINER OF ORGANISTS.



MANY CONTRACTS TO AUSTIN TOTAL OF 1,128 RECITALS

List Includes Large Four-Manual for St. George's, New York.

Several contracts for organs of outstanding size, as well as a number for smaller instruments, have been closed by the Austin Organ Company in April. The list includes the following: New York City, St. George's Episcopal, four-manual, 55 stops.

Philadelphia, Pa., Church of the Transfiguration, three-manual, 46 stops.

Lancaster, Pa., Evangelical Lutheran, two-manual.

Detroit, Mich., St. Florian's Catholic, three manuals, 40 stops.

Detroit, Mich., Commandery Asylum Masonic Temple, two-manual of 22 stops.

Birmingham, Mich., First Church of Christ, Scientist, three manuals, 28 stops.

Roxborough, Philadelphia, Pa., Ridge Avenue M. E., two-manual.

San Bernardino, Cal., First Church of Christ, Scientist, two-manual.

Chicago, Ravenswood Masonic Temple, two two-manuals.

Warren, Ohio, First United Presbyterian, two-manual.

Radio Wedding for Organists.

A radio marriage occurred on the evening of April 9 when Ralph Waldo Emerson, staff organist of WLS in Chicago, took as his bride Miss Elsie May Look, another staff organist of the same station. The ceremony was performed by the Rev. Joseph C. Anderson before a large radio audience which listened in. G. B. Anderson played the wedding music. Every listener on the air was an invited guest. A dinner for 100 guests at the Hotel Sherman followed.

HOME OF JAY R. MONROE HAS A NEW SKINNER

IS OPENED BY GOLDTHWAITE

Instrument Purchased by Head of Calculating Machine Company—Another Being Placed in Home of Perry D. Saylor.

The Skinner Company has just installed an organ in the beautiful residence of Jay R. Monroe at South Orange, N. J. Mr. Monroe is president of the Monroe Calculating Machine Company and his home is one of the show places in the suburbs of New York.

The organ was opened by Chandler Goldthwaite on April 5, when he broadcast an excellent program through station WAAM of Newark, which was Mr. Monroe's gift to the Chamber of Commerce of Orange.

This organ has a lovely carved console. The organ is in the basement, the tone coming into the music room through a grille at the opposite end of the room from the console.

Following is the specification of the instrument:

MANUAL I (SWELL).

- Flute, 4 ft. (Expression I).
- Orchestral Flute, 8 ft. (Expression I).
- Flute Celeste, 8 ft. (Expression I).
- Vox Celeste, 8 ft. (Expression I).
- Diapason, 8 ft. (Expression I).
- Harp, 8 ft. (Expression I).
- Celesta, 4 ft. (Expression I).
- Bourdon, 16 ft. (Expression II).
- Vox Humana, 8 ft. (Expression II).
- Corno d'Amore, 8 ft. (Expression II).
- English Horn, 8 ft. (Expression II).
- French Horn, 8 ft. (Expression II).
- Chimney Flute, 8 ft. (Expression II).
- Clarinet, 8 ft. (Expression II).
- Flute, 4 ft. (Expression II).
- Piccolo, 2 ft. (Expression II).
- Nazard, 2 1/2 ft. (Expression II).
- Trumpet, 8 ft. (Expression II).
- Cello Celeste, 8 ft. (Expression II).
- Chimes (Expression II).
- Tremolo.

MANUAL II (GREAT).

- Flute, 4 ft. (Expression I).
- Orchestral Flute, 8 ft. (Expression I).
- Flute Celeste, 8 ft. (Expression I).
- Vox Celeste, 8 ft. (Expression I).
- Diapason, 8 ft. (Expression I).
- Harp, 8 ft. (Expression I).
- Celesta, 4 ft. (Expression I).
- Bourdon, 16 ft. (Expression II).
- Vox Humana, 8 ft. (Expression II).
- Corno d'Amore, 8 ft. (Expression II).
- English Horn, 8 ft. (Expression II).
- Chimney Flute, 8 ft. (Expression II).
- Clarinet, 8 ft. (Expression II).
- Flute, 4 ft. (Expression II).
- Piccolo, 2 ft. (Expression II).
- Nazard, 2 1/2 ft. (Expression II).
- Trumpet, 8 ft. (Expression II).
- Cello Celeste, 8 ft. (Expression II).
- Chimes (Expression II).
- Tremolo.

PEDAL ORGAN (Augmented).

- Bourdon (large scale), 16 ft.
- Echo Lieblich, 16 ft.
- Gedeckt, 8 ft.
- Still Gedeckt, 8 ft.
- Chimes.

An organ similar in design is to be installed by the Skinner Company in the residence of Perry D. Saylor, White Plains, N. Y. Mr. Saylor is the president of the Canada Dry Ginger Ale Company. The organ will be completed within a month or two. The scheme of this organ is as follows:

MANUAL I.

- Orchestral Flute, 8 ft. (Expression I).
- Flute, 4 ft. (Expression I).
- Flute Celeste, 8 ft. (Expression I).
- Vox Celeste, 8 ft. (Expression I).
- Diapason, 8 ft. (Expression I).
- Harp, 8 ft. (Expression I).
- Celesta, 4 ft. (Expression I).
- Bourdon, 16 ft. (Expression II).
- Trumpet, 8 ft. (Expression II).
- French Horn, 8 ft. (Expression II).
- Vox Humana, 8 ft. (Expression II).
- English Horn, 8 ft. (Expression II).
- Clarinet, 8 ft. (Expression II).
- Cello Celeste, 8 ft. (Expression II).
- Chimney Flute, 8 ft. (Expression II).
- Flute, 4 ft. (Expression II).
- Nazard, 2 1/2 ft. (Expression II).
- Piccolo, 2 ft. (Expression II).
- Corno d'Amore (Comb), 8 ft. (Expres-

Prizes Offered Through N. A. O.

\$1,000, given by the Estey Organ Company for the best organ and orchestra composition submitted on or before Dec. 1, 1927.

\$500, given by George Kilgen & Son, Inc., for the best organ composition submitted on or before May 15.

\$100, given by The Diapason for the best paper on "The Interpretation of Organ Music or Anthems on Two-Manual Organs," submitted on or before June 15, 1927.

Send all manuscripts submitted in these competitions to Prize Contest Committees, National Association of Organists, Wanamaker Auditorium, New York City.

sion II).
Chimes (20 notes) (Expression II).
Tremolo.

MANUAL II.

Orchestral Flute, 8 ft. (Expression I).
Flute, 4 ft. (Expression I).
Flute Celeste, 8 ft. (Expression I).
Voix Celeste, 8 ft. (Expression I).
Diapason, 8 ft. (Expression I).
Harp, 8 ft. (Expression I).
Celesta, 4 ft. (Expression I).
Bourdon, 16 ft. (Expression II).
Trumpet, 8 ft. (Expression II).
French Horn, 8 ft. (Expression II).
Vox Humana, 8 ft. (Expression II).
English Horn, 8 ft. (Expression II).
Clarinet, 8 ft. (Expression II).
Cello Celeste, 8 ft. (Expression II).
Chimney Flute, 8 ft. (Expression II).
Flute, 4 ft. (Expression II).
Nazard, 2 1/2 ft. (Expression II).
Piccolo, 2 ft. (Expression II).
Corno d'Amore (Comb), 8 ft. (Expression II).

Chimes (20 notes) (Expression II).
Tremolo.

PEDAL ORGAN (Augmented).

Bourdon (large Scale), 16 ft.
Gedeckt (large Scale), 8 ft.
Echo Lieblich, 16 ft.
Still Gedeckt, 8 ft.
Chimes.

Works of Noble To Be Presented.

To mark Dr. T. Tertius Noble's fourteenth anniversary as organist and choirmaster of St. Thomas' Church, New York, the music on May 1 will consist entirely of compositions by Dr. Noble. A score or more other New York churches are joining in a tribute to the organist of St. Thomas' by having at least one selection in the service a work of his.

Courboin Recital in New York.

Charles M. Courboin, who gave his only New York recital of this season at the Wanamaker Auditorium on the afternoon of April 22, made a deep impression with the beauty of his interpretation. He again demonstrated that all of his performances, in addition to excellent technique, warmth of tone color and tasteful variety of expression. The hit of the first half of his program was unquestionably the Franck Chorale in A minor. In Deems Taylor's "Dedication," which Mr. Courboin has arranged for the organ, he made a beautiful and almost uncanny use of the grand piano stop. The Schumann Sketch made a strong appeal. Mr. Courboin was not able to satisfy the clamor of the audience at the close of his set program until he had played two encore numbers.

Death of Leone Langdon.

Miss Leone Langdon, a well-known organist of Seattle, Wash., and for some years prominent in Chicago previous to moving to the West, died April 1 in Seattle. Miss Langdon had lived in Seattle for the last thirteen years. She was a native of Wisconsin and 54 years of age. She received her musical education at Northwestern University and at the age of 18 years was in charge of a large choir in Milwaukee. On account of ill health she gave up the organ and in the last few years had devoted her time to teaching the piano and voice. Miss Langdon is survived by her mother and two brothers, William M. and Robert B. Langdon, all of Seattle.

"WANTS" in the Organ World

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

IT MAY BE FOUND ON
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CHURCH MUSIC ISSUES SUBJECT OF MEETING

TWO-DAY CHICAGO SESSION

Many Interesting Problems Come up at Conference Which Follows Music Clubs' Convention— Mrs. Mabee in Chair.

As a component part of, but in the nature of an appendix to, the biennial of the National Federation of Music Clubs there were two days of sessions in the form of a church music conference at the Congress Hotel, Chicago, April 25 and 26. So many delegates remained over for this as to surprise even the most sanguine, so much interest was generated, so many good speakers were heard, so enlivening were the discussions and so wide the divergence of reach that at the end of the routine period it was decided unanimously to prepare for a sort of semi-Western district assemblage next year, at which many of the matters barely outlined this time might be thrashed out. And so great was the importance of such measures considered that the federation itself, through Mrs. Edgar Stillman Kelley, its president, announced that a doubly prominent place would be given church music on the next biennial program.

As The Diapason goes to press in the midst of the event only the most condensed synopsis can be given at this time. But in the same phrase goes a hearty appreciation of the value and reacting benefit which the discussions aroused. The world seems to be full of church musicians interested and eager to meet new conditions if they can find out what those conditions are to exact, but they are about as much at sea as ever as to where, who and what will set a definite standard. This perplexity was the manifest expression. Before there can be correction or change there must be confession of a desire for a change. Addresses, conferences, contacts, arguments and demonstration are not yet formulated far enough to speak authoritatively.

As usual, the delegates went home with a hundred new ideas, influences, suggestions and ideals buzzing about their ears and a few definite acquisitions in the way of things to copy and strength to eliminate some outgrown beliefs, theories and custom. For the most part what is best in church music and methods is still in the hands of those who do it to evolve and develop with the preacher in the background. To hear the Westminster Choir and listen to the plans and methods of Mr. Williamson, its director, carries a certain satisfaction of something accomplished, but small hope to emulate. To hear Eric DeLamarter enlarge on the beauty of the Russian church music was one thing, but when he added that if a church choir could not sing unaccompanied and on the key (or words to that effect) it had no right to sing at all, the door was closed to much ambition.

On the other hand, the minister who maintained that nearly all organists played so loud that congregations did not and could not sing didn't really mean what he said. What he had in mind was what Dean Peter C. Lutkin and Albert Cotsworth contended was the notable fault—that few organists cared to study hymn playing so as to lead a people in singing; that rhythm, understanding and, above all, a feeling for the words of the hymn were most important and that worship was the prime purpose of all music in church. The discussion of this branch aroused the liveliest debate and interchange of ideas and drew good talks from men like George L. Tenney, Adolph Muhlmann, H. T. FitzSimons and Irving Gingrich.

A fascinating talk along the highest lines of liberal idealism came from Dr. John Henry Hopkins, rector of the Church of the Redeemer, Chicago. He left a sentence which embodies what healthy minds feel when he said: "Humanity is incurably religious."

A splendid resume of the way those imperial choirs are handled in New

First Congregational Church, Chicago, made a tremendous appeal to the delegates, most of whom had attended the performance on Sunday of William Lester's "Everyman," under Mr. Tenney's direction, with Mr. Lester at the organ. What will stay with many was Mr. Tenney's wish that more ministers would do what Mr. Cotsworth said his ministers were wont to do—come to him before service each Sunday and put an arm of fellowship in work about him.

Leroy Wetzel left something good for lodgement when he spoke of training the famous Paulist Choristers. While they are hardest to handle, he prefers to have the "little devils" of boys to the more placid natures and he cited the experience of Edward Johnson, who got in a mob of the lads at St. Mary's, receiving scant courtesy. After the disentanglement Mr. Johnson said: "I see where you get your brilliant tone and effect."

Mrs. Harold B. Maryott was a speaker about quartet work, making her points clear and defined. Irving Gingrich led in a discussion of hymnody. It was surprising how many believed in the idea of both the late Dr. Gunsaulus and H. Augustine Smith that all verses of hymns should be printed between the music staffs. Dean Lutkin sturdily combated this plan as marring the symmetry of the poem.

In the background William Lester did yeoman work in planning the program and the presiding officer gave him no uncertain recognition of the successful endeavor. This officer was Mrs. Grace Widney Mabee of Los Angeles, who has the pen of a ready writer, the voice of an engaging speaker, the finesse of rare womanhood, the poise of a potentate and the executive ability of an astute politician. She handled every situation with kindly adroitness, kept things moving and remained serene under a stress that would exhaust an ordinary man. She was the animating center of about as important an event as the season has brought.

FOR MOUNT VERNON, OHIO

Votteler Three-Manual Ordered for New Methodist Church.

The new Gay Street Methodist Church of Mount Vernon, Ohio, has ordered a three-manual organ from the Votteler-Holtkamp-Sparling Company of Cleveland. Following are the specifications:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Tibia, 8 ft., 73 pipes.
3. Cello, 8 ft., 73 pipes.
4. Principal, 4 ft., 61 pipes.
5. Flute d'Amour, 4 ft., 61 pipes.
6. Chimes, 20 notes.

SWELL ORGAN.

7. Bourdon, 16 ft., 73 pipes.
8. Diapason, 8 ft., 73 pipes.
9. Viol d'Orchestre, 8 ft., 73 pipes.
10. Voix Celeste, 8 ft., 61 pipes.
11. Stopped Diapason, 8 ft., 73 pipes.
12. Flute, 4 ft., 61 pipes.
13. Twelfth, 2 1/2 ft., 61 pipes.
14. Piccolo, 2 ft., 73 pipes.
15. Dolce Cornet, 3 rks., 183 pipes.
16. Oboe, 8 ft., 73 pipes.
17. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

18. Geigen Principal, 8 ft., 73 pipes.
19. Gemshorn, 8 ft., 73 pipes.
20. Ludwig's Tone, 8 ft., 73 pipes.
21. Orchestral Flute, 4 ft., 61 pipes.
22. Dulcet, 2 ft., 61 pipes.
23. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

24. Basso Profundo, 16 ft., Ext. No. 2, 12 pipes.
25. Bourdon, 16 ft., 32 notes.
26. Violone, 16 ft., Ext. No. 3, 12 pipes.
27. Octave, 8 ft., 32 notes.
28. Gedeckt, 8 ft., 32 notes.
29. Cello, 8 ft., 32 notes.

Manney's cantata, "The Resurrection," was sung by the choir of the First Methodist Church of Rock Island, Ill., Easter Sunday under the direction of Mrs. Maude E. Sangren, organist and director. On Good Friday Mrs. Sangren gave Dubois' "The Seven Last Words."

THE DIAPASON.

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Sixth Convention of the American Guild of Organists

at

Washington, D. C., June 28, 29 and 30th

Organ recitals by organists of national reputation at Church of the Epiphany, Coolidge Auditorium, Library of Congress, and Unitarian Church.

Papers and addresses by noted speakers. The official Hotel will be the Hotel Hamilton, 14th and K Sts. N. W., and official Headquarters, Church of the Epiphany, 1317 G St. N. W.

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FOUR RECITALS MARK COLLEGE DEDICATION

ONE IS WITH SELF-PLAYER

Large Aeolian Four-Manual at New Jersey College for Women Is Opened by Christian, Noble and Helen Hogan.

Three recitals by noted artists in person and one by proxy—using the automatic player—marked the inauguration of the four-manual organ built by the Aeolian Company for the New Jersey College for Women at New Brunswick in April. This organ completes the equipment of the Elizabeth Rodman Voorhees Chapel. It was designed for concert as well as chapel service use and an important feature is a Duo-Art reproducing organ.

When the specification was drawn up preparation was made for the future installation of several stops. A contract has been let to the Aeolian Company for the addition of these stops, so that the instrument will be complete.

Palmer Christian's recital, the first of the series, took place March 30 and his program was as follows: Toccata, Adagio and Fugue in C, Bach; Largo and Allegro from Concerto in D, Vivaldi; "Benedictus," Chorale Improvisation, "In dulci jubilo," and "Basso ostinato e Fughetta," Karg-Elert; Scherzo, "Sportive Fauns," d'Antalffy; "Liebestod" ("Tristan and Isolde"), Wagner; Prelude, Schmitt; Scherzo, Gigout; Reverie, Strauss; "Rhapsodie Catalane," Bonnet.

Dr. T. Tertius Noble played March 31, his program being as follows: Overture, "Athalia," Handel; Two Hebrew Melodies, Traditional; "Mallorka" Barcarolle, Op. 202, Albeniz; Prelude and Fugue in B minor, Bach; Song without Words, Guilman; Andante in G minor, Boely; "Prelude Solenne" (by request), T. Tertius Noble; "Idylle," Quef; Toccata for Flute, Yon; Fugue from Sonata in C minor, Reubke.

Miss Helen Hogan, whose recital was given April 1, played these works: Larghetto Espresso, de Grigny; Allegro and Aria (from Tenth Concerto for Organ and Orchestra), Handel; "Song of May," Jongen; Berceuse, Grace; Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; "Ariel," Bonnet; "Pantomime," De Falla; Finale, Third Symphony, Vierne.

The recital given by means of the Duo-Art player took place April 3 and the program was as follows: Toccata and Fugue, D minor, Bach (recorded by Pietro Yon); Air, Bach, and Prelude, C minor, Chopin (transcribed and recorded by Archer Gibson); Orchestral Suite (Theme and Variations), Moszkowski (arranged and recorded by Aeolian Organ Guild); "The Bells of St. Anne," Russell (recorded by the composer, Alexander Russell); "The Afternoon of a Faun," Debussy (interpreted by Charles A. Stebbins); "Reception of the Knights," "Farsfall," and "Ride of the Valkyries," "Die Walküre," Wagner (arranged and recorded by Alfred Hertz); Prelude, C sharp minor (with piano), Rachmaninoff (arranged and recorded by Aeolian Organ Guild).

The specifications of the organ follow:

GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Third Diapason, 8 ft., 61 pipes.
String F (Gamba), 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Dulciana, 4 ft., 61 pipes.
Flute F (Gross Flöte), 8 ft., 61 pipes.
Flute MF (Melodia), 8 ft., 61 pipes.
Flute (Harmonic Flute), 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Mixture, 5 ranks, 305 pipes.

SWELL ORGAN.

Diapason MF (Violin Diapason), 8 ft., 73 pipes.
String F (Viol d'Orchestre), 8 ft., 73 pipes.
String F Vibrato (Viol d'Orchestre Celeste), 8 ft., 73 pipes.
String MF (Salicional), 8 ft., 73 pipes.

String MF Vibrato (Voix Celeste), 8 ft., 73 pipes.
String PP (Aeoline), 8 ft., 73 pipes.
String PP Vibrato (Aeoline Celeste), 8 ft., 73 pipes.
String (Salicet), 4 ft., 73 pipes.
String MF Mixture, 5 ranks, 275 pipes.
Flute P (Stopped Diapason), 8 ft., 73 pipes.

Flute F, 8 ft., 73 pipes.
Flute (Wald Flöte), 4 ft., 73 pipes.
Flute (Bourdon), 16 ft., 73 pipes.
Flautina (Piccolo), 2 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Trumpet (Corno), 8 ft., 73 pipes.
Posaune, 16 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

String (Salicional), 16 ft., 85 pipes.
String, 8 ft., 73 notes.
Diapason, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Gemshorn, 5 1/2 ft., 73 pipes.
Gemshorn, 2 3/4 ft., 61 notes.
Dulciana, 4 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Concert Flute Celeste, 8 ft., 73 pipes.
Flute a Cheminee, 8 ft., 73 pipes.
Lieblich Flute d'Amour, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Mixture, 61 notes.
Tierce, 1 3/5 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

SOLO ORGAN.

Diapason Phonor, 8 ft., 61 pipes.
Flute F (Gross Flöte), 8 ft., 61 pipes.
Oboe (Orchestral), 8 ft., 61 pipes.
Trombone, 16 ft., 61 pipes.
Harmonic Tuba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
English Horn, 8 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.

ORCHESTRAL ORGAN.

(Playable from any of the manuals.)
Viola d'Amour, 16 ft., 73 pipes.
Viola d'Amour, 8 ft., 73 notes.
Viola d'Amour, 4 ft., 73 notes.
Viola d'Amour, 2 ft., 61 notes.
Spire Flute, 16 ft., 73 pipes.
Spire Flute, 8 ft., 73 notes.
Spire Flute Celeste, 8 ft., 73 pipes.
Spire Flute Celeste, 4 ft., 73 pipes.
Orchestral Viol, 8 ft., 73 pipes.
Orchestral Viol Celeste, 8 ft., 73 pipes.
Orchestral Viol Celeste, 4 ft., 146 notes.
Viola d'Amour, 5 1/2 ft., 73 pipes.
Viola d'Amour, 2 3/4 ft., 61 notes.
Viola d'Amour, 3 1/5 ft., 61 pipes.
Viola d'Amour, 2 1/2 ft., 61 notes.
Dulzian, 16 ft., 85 pipes.
Dulzian, 8 ft., 73 notes.

ECHO ORGAN.

(Playable from any of the manuals.)
Gedeckt, 16 ft., 73 pipes.
Flute P, 8 ft., 73 pipes.
Muted Viol, 8 ft., 73 pipes.
Muted Viol Celeste, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

Open Diapason, 32 ft., 12 pipes.
Open Diapason (large scale), 16 ft., 32 pipes.
Open Diapason (small scale), 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 notes.
Octave, 8 ft., 44 pipes.
Super Octave, 4 ft., 32 notes.
Muted Viol, 8 ft., 44 pipes.
Violone, 16 ft., 44 pipes.
Contra Gamba, 16 ft., 32 notes.
Cello, 8 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Contra Bombarde, 32 ft., 12 pipes.
Trombone, 16 ft., 32 notes.
Tuba, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Bassoon, 16 ft., 32 pipes.
Dulzian, 16 ft., 32 notes.

PERCUSSION INSTRUMENTS.

(Playable from any of the manuals.)
Harp, 8 ft.
Celeste, 4 ft.
Chimes (playable also on Pedal).
Piano connection.

Leo Sowerby to St. James.

Leo Sowerby, whose "Medieval Poem" for organ and orchestra was played by the Chicago Symphony Orchestra at its regular concerts April 15 and 16, has been appointed organist of St. James' Episcopal Church, Chicago. Mr. Sowerby, who succeeds Percy De Coster, will begin his new duties May 1, his thirty-second birthday. He leaves the First Methodist Church of Evanston to take the Chicago post. Mr. Sowerby used the communion hymn, "Let All Mortal Flesh Keep Silence," as a basis for his "Medieval Poem." He was at the organ for the symphony performances. Mr. Sowerby was awarded the American Prix de Rome in 1922. This fellowship gave him three years of travel and study in Europe.

DAVIS OPENS BIG SKINNER

Instrument and Player Receive Ovation at St. Louis Cathedral.

With every seat in the historic Christ Church Cathedral at St. Louis filled, Arthur Davis, the cathedral organist, March 27, opened the four-manual Skinner organ, the specifications of which were published in The Diapason last August, with the following program: Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "Romance sans Paroles" and "Elves," Bonnet; Communion, Torres; "Carillon-Sortie," Mulet; "La Zingara," Jepson; "Rejoice, Ye Pure in Heart," Sowerby; "Moonlight," Kinder; Minuet Antique, Watling; Four Wagner Transcriptions ("Evening Star," from "Tannhäuser"; War March from "Rienzi"; Prize Song from "Die Meistersinger"; "Ride of the Valkyries," from "Die Walküre").

The large audience listened with rapt attention to the recital, designed to demonstrate the main departments of the latest Skinner creation. From the opening Toccata and Fugue the program gained in cumulative interest, reaching its climax with a superb rendering of the "Ride of the Valkyries." Flutes, strings, celestes, chimes and harp and the reeds proclaimed their message under the deft manipulation of the organist and the audience was thrilled not only by the glorious instrument but also with the artistic registration and technique of the performer.

After the recital Mr. Davis received a great ovation from the local and visiting organists, and many of the audience, who crowded around him for congratulations, until he practically had to force his way through the chancel to leave the church.

Installation of the organ, the first Skinner in St. Louis, is proclaimed as marking a new epoch in the history of the cathedral. The weekly free recitals by Mr. Davis, resumed since the completion of the instrument, have taken on an entirely new life.

Morey Gives A Cappella Program.

Lloyd Morey, organist and choir director at Trinity Methodist Church, the church of the Wesley Foundation at the University of Illinois at Urbana, gave an entire program a cappella with his choir at the Palm Sunday musical vespers. The program included these compositions: "O Come, Let Us Sing," Morey; "O Domine Jesu Christe," Palestrina; "Jesu, Priceless Treasure," Bach; "Behold, the Lamb of God" (from "The Messiah"), Handel; "Gloria Patri," Palestrina; "Holy, Holy, Holy" (from "Elijah"), Mendelssohn; "Grieve not the Holy Spirit of God," Stainer; "Come unto Him," Gounod; "Gladsome Radiance," Gretchaninoff; "O Blest Are They," Tschaiakowsky; "Stand in de Need o' Prayer," Reddick; "Were You There?" Burleigh; "I see gwine to Sing in de Heavenly Choir," Milligan; "Dayspring of Eternity," J. S. Matthews; "Beautiful Savior," Christiansen; "The Peace of God," Morey.

E. G. Mead Goes to Cornell.

Edward G. Mead, who has been teaching organ and theory at Denison University, Granville, Ohio, and presiding over one of the large church organs of the college town, has been appointed university organist of Cornell, at Ithaca, N. Y., during the absence on leave of Professor Harold D. Smith. He will give two recitals a week during the approaching summer session and then give the regular recitals during the academic year on the two large organs possessed by Cornell—the Skinner four-manual and the Steere four-manual. Mr. Mead leaves Denison after two years' successful work in that largely attended institution. Professor Smith is to go to Germany for organ study for at least one year.

Opened by Mrs. Florence Austin.

Mrs. Florence Ames Austin, organist of the Westminster Church at Providence, R. I., gave the dedicatory recital on a Möller organ in St. Luke's Episcopal Church at Pawtucket, R. I., March 27. Mrs. Austin gave a program in which compositions of Beethoven were prominent, in view of the centenary of his death.

WASHINGTON AS HOST

OF A. G. O. CONVENTION

WILL MEET JUNE 28 TO 30

Recitals at Auditorium and at Congressional Library — District of Columbia Chapter Makes Preparations.

A general convention of the American Guild of Organists will be held at Washington, D. C., June 28, 29 and 30 and elaborate preparations are being made both at the national capital and at headquarters in New York City to assure for the meeting a social and artistic success. The District of Columbia chapter, headed by Adolf Torovsky, the dean, is in charge of the local arrangements and has been working hard for several months to make the expected visitors happy while guests of their fellow organists. Warden Frank L. Sealy is putting forth his best efforts to make the program of recitals and papers an excellent one.

This will be the third convention of the Guild in as many years. Last year Buffalo entertained the convention and the preceding year Chicago was the host.

Convention headquarters will be at the Church of the Epiphany, 1317 G street, N. W. The official hotel will be the Hotel Hamilton, Fourteenth and K streets, N. W.

Organists of national reputation from all parts of the country will be present and will take part. Recitals will be given on the large new Möller organ at the Washington Auditorium and on the beautiful Skinner organ in the Coolidge Auditorium at the Congressional Library.

Information in regard to the convention may be obtained by writing to the A. G. O. convention committee, Church of the Epiphany, Washington, or to the general office, 29 Vesey street, New York. Further details and the full program will appear in the June issue of The Diapason.

Dr. Stewart Re-elected Mayor.

Dr. Humphrey J. Stewart, municipal organist of San Diego, Cal., has been elected for the second time mayor of Coronado, the city across the bay from San Diego. During the last few months the political situation in Coronado has been unsettled, and the board of trustees, over which Dr. Stewart presides, has had to fight lawsuits and recall petitions promoted by a small faction in the city. Without exception the courts have decided all suits in favor of the administration, and a recent election to fill a vacancy on the board of trustees was decided in the same way by a vote of about two to one by the citizens. In recognition of the stand which Dr. Stewart and his colleagues have taken for good government it was decided to ask Dr. Stewart to retain the office of mayor for another term.

To Commemorate "Silent Night."

According to an Associated Press dispatch from Berlin, the memory of two men who gave to the world one of its best-known Christmas carols, "Stille Nacht," is to be perpetuated by a monument to be erected in Oberndorf, Bavaria, their native village, near the Passion Play city of Oberammergau. The words of "Silent Night," which have been translated into virtually all living tongues, were written in 1825 by Father Franz Joseph Mohr. The melody was composed by the parish teacher, Franz Gruber. Funds for the memorial are being raised through the sale of a brochure on the history of the carol.

Chicago Choir Contest May 24.

The third annual interchurch choir contest sponsored by the Chicago Church Federation will be held at Orchestra Hall May 24. Each choir will sing a selection of its own choice and the prize song, which for choirs of thirty-five or less will be "As Torrents in Summer," from Elgar's cantata, "King Olaf," and for choirs of fifty or over the Cherubim Song in E minor by Tschaiakowsky.

**NEW IDEA IN VIBRATO
IN PLACE OF TREMOLO**

PULSE ON THE SHARP SIDE

**Midmer-Losh Company Announces
the Invention of Novel Device—
Celestes May Also Be Formed
by Its Use.**

The Midmer-Losh company announces a new device intended to replace the usual organ tremulant and to overcome the familiar objections to this overused device. Perhaps the vital feature is the fact that the pulse is to be on the sharp side instead of the flat intonation of all common tremulants.

"It is a well-known fact that the human ear resents a flatness far more intensely than sharpness," says an announcement from the Midmer-Losh factory. "The passionate vibrato of the vocalist or violinist is invariably on the sharp side. A multitude of organists insist on all celestes being set on the sharp side, although tradition and common practice have tuned the unda maris flat unless otherwise required by the customer.

"The tremulant in almost universal use accomplishes its beat by intermittent puffs of exhaust from pipe wind supply, usually intensified in concussion by dumping through a long conductor or tube. This momentarily reduces the pressure, producing the slight flatness which the cultivated ear resents. The new vibrato has in the wind pressure regulator or reservoir a pneumatic adapted to actually vary the wind pressure supplied to the pipes to the definite degree required and at a rate of pulse under precise control. This is accomplished with no weights on the reservoir or other device to make the wind shaky, resulting in a steadiness of ordinary organ wind not usually obtainable in an organ with effective tremulants.

"In its ordinary phase the vibrato operates uniformly through a repeating contact device which is adjustable to the speed and depth of beat required. A control to vary the character of this pulse during the note is easily applied and, perhaps most important of all, a double-touch permits the performer actually to apply with his finger the individual pulses required in exactly the same manner as a cellist, for instance. Thus the performer who waves his finger on the key will enjoy not only a mental, but an actual, effect.

"Several secondary advantages of importance result. First, a degree of pitch adjustment is under the control of the organist. In a divided organ one side is usually at a different temperature and the vibrato pneumatic may be set on its sharp side in the flat chamber to bring it to pitch with the remainder of the organ, or the entire instrument may be brought up to the pitch of the harp or chimes on a cold morning instantly. In an organ built in several stories the difficulty of pitch is thus brought under control.

"Celestes may be formed between the different departments of an organ by coupling swell and choir, for instance, with one vibrato set on its sharp position. Thus this new device is in reality a general vibrato accessory rather than a mere tremulant.

"Its usefulness as an accent device has been suggested—on second touch—and possibly a small punch on the end of the crescendo pedal. The variation of pitch is no greater, but in the same direction as a towering crescendo in a symphony orchestra."

George Losh has placed this vibrato under the protection of the United States patent office.

Du Vall Accepts Offer.

E. Harold Du Vall, the Brooklyn organist, who has been in charge at the Flatbush Presbyterian Church and at Temple Beth-El, Manhattan Beach, has accepted an attractive offer to become organist and choirmaster at the Bushwick Presbyterian Church on May 1. The vested adult choir consists of thirty-five voices and the organ is a splendid product of the Midmer-Losh Company.

SCHLIEDER COURSE IN U. S. DAYTON ESTEY DEDICATED

Intensive Work Will Be Done in New York City This Summer.

Frederick Schlieder, who for several years has been conducting summer intensive courses in his principles of music pedagogy in Paris, will hold several courses in America this summer.

The book "Lyric Composition Through Improvisation," the first in Mr. Schlieder's "Creative Harmony" series, is daily expected from the press, its appearance being awaited by many who have been interested in this new approach to the study of musical interpretation and creation.

In the Schlieder principles of music pedagogy emphasis is laid on the need of a vocabulary as a means of musical expression, whether in the interpretation of another's ideas from the printed page or in the expression of one's own ideas in improvisation or written composition. As in speech the vocabulary is made up of words, phrases and sentences, so in music the vocabulary is composed of rhythm and tone.



FREDERICK SCHLIEDER.

Through Mr. Schlieder's principles a real working knowledge of this vocabulary is acquired by a natural method of use in much the same manner that a child learns to talk before going to school. The principle is similar to the conversational method employed by the best language schools. Many prominent musicians have found Mr. Schlieder's method an ideal one for acquiring that subtle and necessary thing known as "general musicianship."

Mr. Schlieder is at present abroad, hard at work on additional books in the "Creative Harmony" series, but will return in time to conduct his classes in New York in July. The Schlieder School of Music has been established in New York and during Mr. Schlieder's absence is under the direction of William J. O'Toole. The faculty also includes James W. Blecker, Miss A. Costikyan, Mrs. Walter Nash and others of New York, and Rollo Maitland of Philadelphia. A preparatory course of ten weekly lessons is scheduled to begin about May 1. Mr. O'Toole will conduct a course in piano technique at the same time and during the summer a special normal course for piano teachers in principles and methods of modern piano-forte instruction.

Gives Chime and Organ Recital.

Mrs. Charlotte Hall Lohnes of Warren, Pa., arranged an interesting chimes and organ recital April 10 as a feature of the evening service at her church, with the assistance of Milton H. Mettee, the chimer. Her organ selections included Johnson's "Even-song," the Bach Prelude and Fugue in E minor, Guilman's "Marche Funebre et Chant Saphrique" and the "Marche Pontificale" from Widor's First Symphony.

Four-Manual at First Lutheran Heard —Ditzel at Console.

An organ recital Sunday evening, April 3, concluded the re-dedication services of the First Lutheran Church of Dayton, Ohio. Henry A. Ditzel, who has been organist of the church since 1903, played the recital on the new four-manual Estey organ, the specifications of which appeared in The Diapason April 1, 1926.

At 7:30, the time scheduled for starting, every one of the 1,400 seats was occupied and the standing room at the back of the church was nearly filled. The concert was the culmination of several services of re-dedication of the remodeled and re-decorated church and the new sixty-stop organ. The general interest throughout the city in the installation of this instrument, the crowd at the recital and the large group who stayed after the service for an inspection of the luminous console and for further impromptu numbers, are indicative of the interest which Mr. Ditzel has built up in his community in organ music, and a tribute to his skill and musicianship.

The program was as follows: Tenth Concerto, Handel; Symphony, D minor (first movement), Cesar Franck; "Ave Maria," Schubert; "Sun of My Soul," Keble; "Consolation," Liszt; Festal March, Wagner.

SKINNER FOR HIGH SCHOOL

South Orange and Maplewood, N. J., Board Awards Contract.

The organ committee of the South Orange and Maplewood board of education, with offices at South Orange, N. J., has awarded the Skinner Organ Company the contract for an organ to be installed in the South Orange and Maplewood high school. This is to be the second high school organ installed by the Skinner Organ Company in that vicinity. Following is the specification:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Flute, 4 ft., 73 pipes.
- Oboe d'Amore, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Chimney Flute, 8 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Bourdon (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Trombone (Ext. from Gt. Tromba), 16 ft., 12 pipes.

**PIETRO YON SELECTED
FOR CATHEDRAL POST**

WILL PLAY AT ST. PATRICK'S

Noted Organist and Composer Appointed to Important New York Position and Great New Organ to Be Installed.

Pietro A. Yon, organist and composer of international reputation, was appointed organist of St. Patrick's Cathedral, New York, on April 1. He will begin his work at this post Oct. 1.

Elaborate musical programs are planned by Mr. Yon in association with J. C. Ungerer, who has been organist of the cathedral for over thirty years, and several new compositions are being prepared by Mr. Yon, who is already the composer of twenty-three masses, a hundred motets and much music for organ and orchestra. Together with all these big plans there will be installed at the cathedral one of the finest organs in America. The builder has not yet been selected.

Mr. Yon, who has been an American citizen for several years, was born in 1886 at Settimo Vittone (Piedmont), Italy, where, at the age of 6 years he began his musical education. He then studied in Milan and Turin and was graduated in Rome, where he won the first scholarship for piano, organ and composition. His teachers were R. Remondi, R. Renzi in organ, A. Burbatti, A. Bustini, G. Sgambati in piano, and C. De Santis in composition. In December, 1921, he was appointed honorary organist of the Vatican, and last year he was made a chevalier of the Crown of Italy by Premier Mussolini.

Mr. Yon was graduated with honors from the Academy of St. Cecilia and the Italian Ministry of Public Instruction in 1907, when he had already been for two years associate organist of St. Peter's at the Vatican. He was then brought to America by the Rev. Father J. B. Young, to fill the post of organist at St. Francis Xavier Church in New York City, where he has remained up to the present, and where the music was always considered a splendid example of the best Catholic church music.

Mr. Yon's brother, Constantino, is organist and choirmaster at the Dominican Church of St. Vincent Ferrer in New York.

Although Mr. Yon will be organist of St. Patrick's Cathedral, he will continue in full charge of the music at St. Francis Xavier's and will play a limited number of recitals both in America and in Europe, where he generally spends his summer.

Olsson Presented With Gift.

Per Olsson, organist and musical director at the First Lutheran Church, New Britain, Conn., was presented with an Easter gift by the congregation following the Easter morning services. The gift consisted of a purse of \$240, which was taken up during the service.

MODERNIZING
BY
FRANK BLASHFIELD

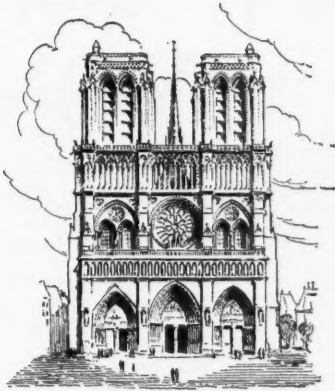
Personally Supervised Rebuilding
Additions Repairs Voicing

If you contemplate overhauling the organ in your Church this summer, bear in mind that it is during June, July and August that every Church wants their work done.

Good work requires thoughtful preparation and painstaking execution, and both require TIME.

Your contract should be let during May and the preliminary survey made at once.

Address
1719 East 82nd St., CLEVELAND, OHIO



Cathedral of Notre Dame, Paris



Louis Vierne at Console of Organ in Notre Dame, Paris

Louis Vierne, most beloved and distinguished figure in the organ world, famous composer, organist of the great Cathedral of Notre Dame, Paris, has favored us with the following kind letter, doubly significant since it was unsolicited and since it is not merely the ordinary gracious commendation of a kindly man but the declaration of a matured and profound conviction that Skinner Organs have no equal tonally or mechanically:

April 19, 1927

Skinner Organ Company
677 Fifth Avenue
New York City

Dear Sirs:

On the eve of my return to France, I wish again to express to you, the profound impression your work has made upon me.

During the last few months in a long tour from the Atlantic to the Pacific, I have played on many organs. Wherever I have found an organ from your house, and these have been many, large and small, old and new, I have experienced profound admiration and complete joy.

Everywhere I have found the greatest mechanical perfection, perfect and smooth control, excellent functioning and perfect arrangement of combinations. Even the feel and touch of the keys is a delight.

In variety of voice, distinction of tone and powerful sonority, they are unequaled.

These instruments, artistic to the last degree, do you the greatest honor and justify fully your reputation for excellence which extends even to Europe.

Please accept then, my sincere admiration for your artistic achievements and my complete devotion.

L. Vierne
organiste de Notre Dame de Paris

SKINNER ORGAN COMPANY
677 Fifth Avenue New York City

GUILMANT'S ORGAN OPENED IN DUPRE HOME

NOTABLE SOIREE IS HELD.

Fine Old Instrument Now Stands in Annex to Residence of Noted Organist and Pupil of French Master.

At Marcel Dupre's house on the Boulevard Anatole France, Meudon, near Paris, on March 26, a "soiree d'inauguration" was held, the occasion being the opening of the new hall built as an annex to the house, and the erection of the three-manual organ, once the property of Alexandre Guilmant, M. Dupre's teacher.

Both the hall and the organ are very effective, the latter being an excellent specimen of the work of Cavaille-Coll, having some thirty-five stops. The soiree opened with a short speech of welcome by M. Dupre, following which he gave a recital, the program of which follows: Allegro Appassionato from Fifth Sonata, Guilmant; Passacaglia and Fugue, Bach; Pastorale, Cesar Franck; Intermezzo, Dupre; Scherzo from Fourth Symphony, Widor; "Variations sur un Noel Ancien," Dupre.

M. Dupre played with even more vivacity than usual, combined with great breadth of expression, being obviously inspired by the occasion. In his own Intermezzo, Mlle. Marguerite Dupre, the daughter of the house, was at the piano, and later received an ovation for her excellent and finished playing. An interesting theme for the improvisation was given by Paul Paray, conductor of the Lamoureux Orchestra, and M. Dupre extemporized upon it in his own inimitable style. At the conclusion an encore was insisted upon, and M. Dupre played the "Spinning Song" from his "Suite Bretonne."

The occasion was a memorable one. More than 300 guests attended, among them being M. Bouju, prefect of the Seine district; M. Dalseme, mayor of Meudon; Louis Mason, director of the Opera Comique; M. Massis, director of the Troyes Conservatoire; Mme. Batioue, professor at Marseilles Conservatoire, and numerous other celebrities in the French musical world. Henry Willis, the English organ builder, was also present, with Donald Harrison of the same firm, both being close personal friends of M. Dupre.

Interesting Letter from Paris.

Paris, March 30.—Editor of The Diapason: If someone (with a sense of literary style) has not already informed you of the brilliant "soiree d'inauguration du 26 Mars à Meudon," you may be interested to have an account of it.

The 8:22 p. m. train left Gare Montparnasse, Paris, quite crowded and left Meudon quite empty as a happy throng of organ lovers proceeded to the lovely Villa Dupre. M. Marcel and Mme. Dupre, our gracious host and hostess, gave us a warm welcome and the house was ours. The already familiar music hall, too, seemed to be anticipating a great event. It was filled with gilded, deep-red upholstered chairs. The front of the organ console was banked with pink flowers and greens, and finally the indirect rays of light, reflected from the ceiling, illuminated the happy, brilliant gathering with good effect.

The writer heard the faultless program from the balcony. And what a program it was! We sat enthralled as the master painted upon the canvas of our eardrums.

Quite appropriately the first number was in memory of Alexandre Guilmant — Allegro Appassionato from the Fifth Sonata. The Passacaille et Fugue en F majeur, by Bach, was played in memory of Claude Johnson, the recent head of Rolls-Royce in England, who was a patron of organ music. Thirteen months ago, when he visited M. Dupre, the latter told Mr. Johnson about his plans to construct the now-accomplished music-hall. When informed as to the style of architecture selected for the hall, Mr. Johnson offered to and later did send the heavy, all-wood braces or brackets

which sustain the wooden beams of the plain ceiling. At the upper end of each bracket is carved the head of a snarling wild boar. And how interesting to know that these lovely supports date from Charles I! M. Dupre's voice almost failed when he told us that his good friend, Mr. Johnson, just recently died.

Cesar Franck's Pastorale was presented with charming color. And then came something of M. Dupre's own—"Intermezzo de la Fantasie en si mineur." It was composed for piano and orchestra. Mlle. Marguerite Dupre played the piano part beautifully, and M. Dupre supplied the orchestral part on the organ. It is a satisfying, realistic work which evoked tremendous applause. It was the most interesting work of its kind that has fallen upon my "receivers." Widor's Scherzo from the Fourth Symphony then tickled our ears. M. Dupre's own "Variations sur un Noel Ancien" was enthusiastically received, as always.

And now came the miracle—an improvisation on a given theme. It was submitted by a boyhood friend of the master—V. Vaay. The key of the theme was D minor. M. Dupre, as he improvised a symphony upon it, just tossed it about with as much ease as a baby shakes a rattle. Of course after that we had to have an encore. So he played just what we wished for—his "Spinning Song."

And so the organ which was formerly Alexandre Guilmant's was rededicated, but this time in the lovely salle de musique of another organ giant—Marcel Dupre. He then escorted the wife of the Prefet de Seine, followed by Mme. Dupre, escorted by the prefet, to refreshments. The other guests followed. One could write at length on the refreshments in abundance alone.

But I suppose we are more concerned about the organ over which M. Dupre and his students are as delighted as a child with a new toy. The voicing is perfect, the work having been done by the same artist who voiced it for Guilmant twenty-five years ago. It is a product of Cavaille-Coll. Now, what the palette contains:

FEDAL.

Contrebasse, 16 ft.
Basson, 16 ft.
Bourdon, 8 ft.
Soubasse, 16 ft.
Violoncello, 8 ft.
Flute, 8 ft.

GREAT.

Bourdon, 16 ft.
Montre, 8 ft.
Prestant, 4 ft.
Flute Harmonique, 8 ft.
Salicional, 8 ft.

SWELL.

Trompette Harmonique, 8 ft.
Basson Hautbois, 8 ft.
Plein Jeu, 3 ranks.
Doublette, 2 ft.
Diapason, 8 ft.
Flute Traversette, 8 ft.
Dulciana, 8 ft.
Voix Celeste, 8 ft.
Flute Octaviant, 4 ft.

CHOIR.

Tierce, 13-5 ft.
Quarte de Nasard, 2 ft.
Nasard, 2½ ft.
Cromone, 8 ft.
Flute Douce, 4 ft.
Cor de Nuit, 8 ft.
Gambe, 8 ft.
Quintaton, 16 ft.

The instrument has been left just as Guilmant had it. The ensemble is very satisfying and we need not guess why if we glance over the list of stops.

I might as well tell you something of the rededication of the huge Trocadero organ, which theater and music hall seats 6,000. M. Dupre played the first recital upon it on March 2, upon its completion after seven months of rebuilding. It formerly required thirteen men to pump air into the chests. No more than two of the four manuals could be used at one time. But now two electric blowers allow satisfactory performance. M. Dupre was almost solely responsible for raising the funds, having given many free recitals for the purpose.

The dedicatory program of March 2 was as follows: Chorale and Fugue, Fifth Sonata, Guilmant; Toccata, Gigout; Prelude and Fugue (mi mineur), Bach; Fugue en ut mineur (transcribed by Dupre), Mozart; "Piece Héroïque," Cesar Franck; Variations, Fifth Symphony, Widor; "Invocation," Henri Dallier; "Suite Bretonne" and "Finale de la Symphonie Passion," Du-

pre; two improvisations.

I should close with something concerning Lawrence Whipp, organist of the American Cathedral of the Holy Trinity. His work there is very satisfactory and is appreciated, too. His choir shows thorough training. The organ itself is the best Cavaille-Coll I have heard in any church here. The acoustics of the church are perfect. On March 22 Mr. Whipp gave a splendid recital to a surprisingly large audience at the cathedral. He played the following program with exquisite taste: "Benediction," Karg-Elert; Sonata in D minor, Faulkes; "Träumerei," Strauss; "Chant de Bonheur," Lemare; "Carillon," Faulkes; "Andante du Quatuor," Debussy (Transcription of Guilmant); Finale, Sonata in C minor, Reubke.

The massive final number—well, Mr. Whipp not only played the Ninety-fourth Psalm, but he also played Reubke!

Am thoroughly enjoying The Diapason. Why don't you publish it weekly? Accept my sincere wishes for continued success.

Very truly yours,
PAUL F. BENNYHOFF.

Arranges Penitential Service.

A special penitential service with antiphons both ancient and modern was held at Grace Church, Colorado Springs, Colo., on the afternoon of Passion Sunday, April 3, under the direction of Frederick Boothroyd, organist and choirmaster. The music list contained the following: Organ Prelude, Passion Chorale, Bach; anthem, "Let My Prayer Come Up," Henry Purcell; Miserere, the Fifty-first Psalm, Allegri (sung by the choir); hymn, "O Sacred Head Surrounded" (verse 3 sung by the choir alone); anthem, "By the Waters of Babylon," Palestrina; offertory hymn, "With Broken Heart"; anthem, "The Day of Judgment," Philip Emmanuel Bach; anthem, "O Thou That Hearst Prayer," H. Walford Davies. Mr. Boothroyd devoted a page of the folder to informative analytical notes on the anthems and their composers.

PIETRO YON

CONCERT ORGANIST
and COMPOSER

853 Carnegie Hall, New York City

HENRY A. DITZEL

Organist and Choirmaster
First Lutheran Church
DAYTON, OHIO

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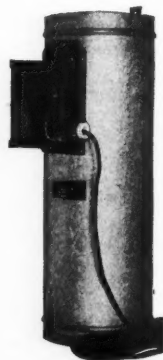
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After the opening recital, laudatory expressions were heard on all sides from the great throng of organists, musicians, and music-lovers, who assembled and listened with rapt attention, to the first Skinner proclamation in St. Louis. The consensus of opinion is that, whether listening to the golden-voiced reeds, the luscious flutes, the wonderfully voiced mixtures, the churchly and dignified diapasons or the magnificent ensemble, one feels the hand of the artist permeating the whole; AND FINALLY NOTHING HAS BEEN HEARD SO WONDERFUL IN THIS LOCALITY.

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**NOTABLE PROGRAM
BY VAN DUSEN CLUB**

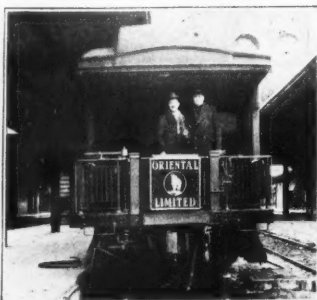
WILL GIVE CONCERT MAY 10

Organ Works and Ensemble Numbers to Be Played at Kimball Hall by Members of Strong Young Organization.

The Van Dusen Organ Club of Chicago will give its first public concert at Kimball Hall on Tuesday evening, May 10. The program will consist of three ensemble numbers—Solo Cantata for organ and voice by DeLamar-ter; Symphonic Chorale for organ, voice and violin, by Karg-Elert; Medieval Poem for organ and piano by Leo Sowerby, and organ compositions by Bach, Yon, Bonnet, DeLamar-ter and Moline. The soloists, Edward Eigenschenk, Emily Roberts, Helen Searles Westbrook, Gertrude Bailey and Paul Esterly, are all members of the club. They will be assisted by Louis Kreidler, baritone; Louise Hattstaedt Winter, soprano; Stella Roberts, violinist; Joseph Brinkman, pianist, and Jessie Robinson, soprano. The program is as follows: Fantasia in G minor, Bach; Intermezzo, DeLamar-ter, and "Chant de Printemps," Bonnet (Edward Eigenschenk); Solo Cantata for organ and baritone, DeLamar-ter (Emily Roberts and Louis Kreidler); Symphonic Chorale "Nun Ruhen Alle Wälder," for organ, voice and violin, Karg-Elert (Helen Searles Westbrook, Louise Hattstaedt Winter and Stella Roberts); Seraphic Chant from Sonata No. 2, Lily W. Moline; "Elfes" and "Rhapsodie Catalane," Bonnet (Gertrude Bailey); Medieval Poem for organ and piano, Sowerby (Edward Eigenschenk and Joseph Brinkman, assisted by Jessie Robinson, soprano); "O Lord Most Holy," Franck (Louise Hattstaedt Winter, soprano; Emily Roberts, organ; Stella Roberts, violin, and Joseph Brinkman, piano); "Adagio Triste" (Sonata Cromatica), Yon; "Rapsodia Italiana," Yon (Paul Esterly).

Although only in its second year, the Van Dusen Club is already one of the strong clubs of the city. It has a membership of more than 250, all of whom are pupils or former pupils of Frank Van Dusen and his assistant teachers. The club has as its object not only the promotion of the interests of its mem-

YON TRAVELING TO COAST.



In the picture we have Pietro A. Yon of New York starting out from St. Paul on his latest recital tour to the Pacific coast. With him stands the Rev. F. Missia, musical director of the St. Paul Seminary and choirmaster of the Pro-cathedral of Minnesota. The third member of the party, in the inset just below Mr. Yon and Father Missia, is not Mr. Yon's goat, we hasten to explain, but belongs to the Great Northern railroad, on whose finest train Mr. Yon was making the trip. The handsome and husky creature is symbolic of life in the mountains of the Northwest, and, it might be added, was an appropriate mascot for the noted organist's trip, for its pedal technique, acquired by mountain climbing, is said to be almost equal to Mr. Yon's.

bers, but the advancement of the cause of the organ and organ music, and will become active in the giving of organ concerts and the presenting of new organ works.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., April 21.—On Palm Sunday afternoon the choirs of several churches in Newton Highlands, banded together by community spirit and called the Choral Society of Newton Highlands, gave a vesper service under the direction of Edgar Jacobs Smith in the Congregational Church. From all accounts this was a great artistic success. Mr. Smith had for accompanying instruments a large string orchestra, harp, trumpets and organ. The instrumental selections were Godard's "Adagio Pathetique" and Handel's Largo (solo by Miss Irene Forte), as also an Andante moderato by Holy, played by the harpist, Miss Mary A. Clark, and organ. The choral and solo numbers were all taken from Mendelssohn's "St. Paul." Mr. D. Ralph Maclean was organist.

At Trinity Church, Copley Square, on the evening of April 21, an organ recital was given by Professor Harry Benjamin Jepson of the faculty of Yale University. As all would be led to expect, Professor Jepson's program was beautifully played, and the major interest was centered in the Bach fugue. The program was as follows: Theme with Variations (Symphony 6), Widor; Menuet and Romance (Symphony 4), Vierne; Prelude and Fugue in D major, Bach; "Ballade" and "Pantomime," Jepson; "Chant de May," Jongen; Chorale in A minor, Franck.

Trinity Church, Boston, on Saturday evening, April 9, was filled with an appreciative audience to listen to a recital by Louis Vierne. The program differed in few particulars from those he has given at his other recitals in this vicinity. The Cesar Franck "Piece Heroique" made the best impression. At the close of the program M. Vierne was persuaded to improvise on the plain chant "Vexilla Regis." In this he was at his best in a fugue exposition. His own "Six Fantastic Pieces" are typically modern and do not always adapt themselves to the idiom of the organ. Only occasionally do they present anything like a plain melody. As bizarre music the name "fantastic" rightly describes their content.

And now a few more words about M. Vierne's playing. On Monday evening, April 11, he gave the dedicatory recital at Phillips Academy, Andover, of the new Martha Cochran memorial organ built by Casavant Brothers. The organ is a concert instrument of four manuals and nearly 100 speaking registers, placed advantageously in George Washington Hall. On this occasion the auditorium was filled. The console was in full sight. It was observed that the solo organ as such was never used, and the choir organ received almost no attention, only a few passages being played on it. Registration was generally confined to two keyboards. Simplicity of registration was made the rule. As at other times, technical facility was much in evidence. The program, unlike several of the others, began with Bach's Great A minor Prelude and Fugue. The fugue was played at an extraordinary tempo, so rapid, indeed, as to lose harmonic progressions and sense of musical form. As at Trinity Church, Franck's Pastorale and "Piece Heroique" were the finest and most effective works on the program. A second hearing of the "Fantastic Pieces" confirmed the impression that these compositions, while interesting music, do not speak in the idiom of the organ and therefore strike a note that cannot meet with a whole-souled response from a fairly cultured audience.

On Tuesday evening, May 17, Ernest Mitchell, organist and choirmaster at Grace Church, New York, gives an organ recital on the Casavant organ in George Washington Hall, Andover.

We observe that on Wednesday evening, May 11, the students of Bradford and Phillips Academies join in

presenting a sacred cantata and a secular cantata by J. S. Bach, a demonstration again of what an enthusiastic Bach-lover like Dr. Carl Platteicher can accomplish in the training of young people.

Many people turned aside from the distinctively churchly program and heard the last organ recital of the season, given at First Church by William E. Zeuch Easter Sunday. It was largely a "request" program. The program on Palm Sunday was particularly interesting and most of the selections met with special approval. This program was as follows: "Hora Gaudiosa," Bossi; Nocturne, Mendelssohn; Pastorale, Vierne; Toccata, "Pange Lingua," Bairstow; Prayer and Cradle Song, Guilman; Toccato, de Mereaux; Spring Song, Hollins; "In Summer," Stebbins; "Romance," Tschaiakowsky; Barcarolle, Lemare; "Sunset and Evening Bells," Federlein; "War March of the Priests," Mendelssohn.

Departing from a fairly established custom of singing Bach's "St. Matthew Passion" on Good Friday, the choir of First Church this season sang the "Last Seven Words," by Schütz.

Dr. Carl Resumes His Work.

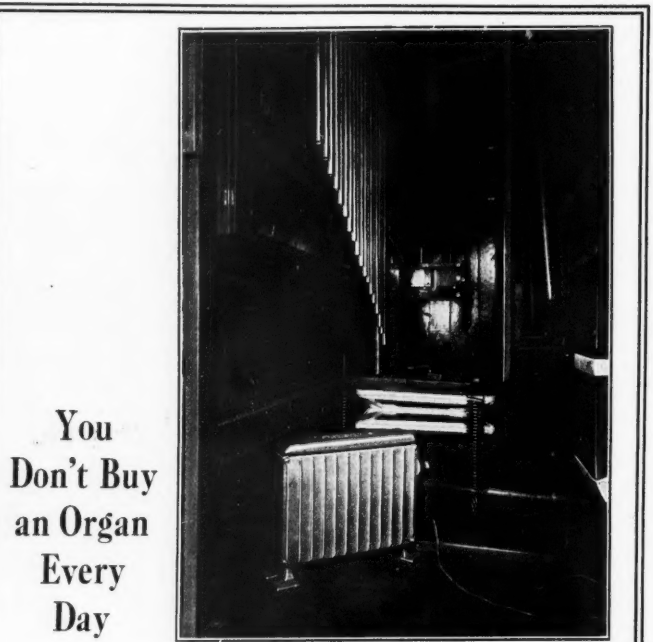
Dr. William C. Carl, founder and head of the Guilman Organ School and organist and choir director at the First Presbyterian Church in New York, has so far recovered from his recent severe illness that he was able to resume his place on the organ bench on Easter Sunday. Much to the delight of his many friends and pupils in all parts of the country, he is again able to do all his scheduled work. He and the faculty of the Guilman School are preparing for the twenty-sixth annual commencement, which is to take place the latter part of May. The board of examiners will be the same as heretofore: Professor Samuel A. Baldwin of the College of the City of New York and Dr. Clarence Dickinson of Union Theological Seminary and the Brick Church, New York. During Dr. Carl's illness his work was carried on successfully by Willard Irving Nevins. Warren R. Hedden, who returned last October from his Sabbatical year, has had a busy winter in the theoretical department and his students have made a splendid showing. George William Volkel of the organ department has assisted in the work to a large extent. Samuel A. Jackson, member of the class of '27, substituted for Dr. Carl at the First Church during his absence on Sundays and Mr. Volkel at other services.

Church Honors George B. Nevin.

George B. Nevin, composer and grower of roses, is also a church leader, a fact recognized a week or two ago when he was elected a commissioner to the general assembly of the Presbyterian Church by the Lehigh Presbytery. The assembly will hold its sessions beginning May 23 at San Francisco. When nominations for the general assembly were in order, the Rev. L. S. Black suggested the name of Mr. Nevin and spoke not only of his work as an elder but of his prominence as a composer of sacred music, which had brought him recognition all over this country. Mr. Nevin received nearly every vote cast on the first ballot, a decided compliment. Mr. Nevin's home is at Easton, Pa., and he is the father of Gordon Balch Nevin, the organist and composer.

Program of Organ-Piano Duos.

Miss Irene Eastman, organist, and Miss Mylene Johnson, pianist, of the University of Wisconsin School of Music faculty, recently presented an interesting program of organ and piano duos in music hall at Madison. Their program included the Symphony in D minor, Guilman; Pastorale, Guilman; "Kammenoi-Ostrow," Rubinstein; Meditation, Mietzke; "The Carnival of Animals," Saint-Saens. This last selection, with the orchestral parts arranged for organ by Miss Johnson, was greatly enjoyed by the large audience. Miss Louise Lockwood, pianist, also of the school of music faculty, assisted Miss Eastman and Miss Johnson in this number.



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National Association of Organists Section

WILLARD IRVING NEVINS, EDITOR



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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.

As in past years, the headquarters council is taking an active part in the celebration of music week. Early reports indicate enthusiastic support in every N. A. O. chapter for that great week.

If you are interested in or are willing to be interested in the important work of children's choruses, plan to attend the Flemington, N. J., graduation day and then remain for the attractive New Jersey rally day programs. Dates and details are printed elsewhere.

We are grateful to the committee, and especially to its chairman, T. Tertius Noble, which so efficiently secured the necessary fund for and worked out the many details of the organ and orchestra composition contest. Dr. Noble labored indefatigably to bring about such a contest. We extend our thanks to Dr. Noble and his committee and look forward to the result of the contest.

Some chapters are beginning to plan to send delegates to the St. Louis convention. In some instances they are clubbing together to defray the expenses of their representatives. Each chapter undoubtedly can work out a scheme to raise the necessary amount, or may have a special fund which can be used for such purposes. There will be special sessions for reports from the various chapters, and it will be a great privilege to hear from each and every one. Plan now to send one or more representatives to St. Louis.

As the majority of organists cannot compete in either of the organ composition contests, they will be interested in the generous offer, announced in another column, of our sterling friend who sits in the editorial chair of *The Diapason*. He has sympathy for the player who is making the most of his or her two-manual keydesk, and we hope that many organists will contribute practical, helpful papers for the prize he has offered. They may choose as their subject the interpretation on a two-manual organ either of organ music or of anthems in service accompaniment. This paper will be particularly timely because one of the recitals at St. Louis will be on a two-manual instrument.

President McAll on Prize Competition.

Members of our association can well be proud of the prize competition for a festival overture for organ and orchestra, announced last month. It is another step forward in the campaign we are making for the encouragement of American and Canadian composers.

Our friends across the border will notice that they are included in the competition. We have recently welcomed their first diplomatic representative in Washington. If a Canadian manuscript wins the prize we shall endeavor to secure his presence for its first public hearing!

Those who heard Palmer Christian speak at Cleveland in 1925 will remember his searching analysis of the available organ concertos and other literature for organ and orchestra. He also traced the efforts already made to popularize this music form. He mentioned that the great conductors are becoming interested in it and gave a list of recent occasions when important organ and orchestral works, both new and old, were rendered. His

conclusion was that, apart from some splendid work by our own composers, the material at our disposal is entirely inadequate, most of it antedating the modern organ.

The production of new music for the organ and orchestra is therefore a necessity. The works of the earlier composers were scored only for a small orchestra. But while the modern orchestra has engaged the attention of the composers of the last seventy-five years, the modern organ has just "arrived." Only recently has it been taken seriously enough to rank with the piano and the violin as a solo instrument with the orchestra. Such recognition has at last been forced on the musical public by the magnificent organs we possess in concert halls, theaters, libraries, schools and all sorts of public buildings, including even the central courts of great stores and factories. This demand for organs has been an immense stimulus to the art of organ building, with the result that the finest of the new instruments are more flexible and sonorous tonally than ever before, and far more nearly perfect mechanically.

A new degree of virtuosity in organ playing has thus been made possible, greatly surpassing the achievements of the few out of the past whose names are preserved to us. Without these two developments modern composers would not readily consent writing for the organ with orchestra.

There are still far too few places and occasions where such music can be publicly performed, and generally such performances have been made possible by the public spirit of men like Rodman Wanamaker or George Eastman, the enterprise of such groups of organists as those in Chicago, or the enthusiasm and discernment of a Stokowski or a Stock.

This competition is made possible by a generous and far-sighted contribution to the advancement of organ and orchestral music from the old house of Estey, to whom our thanks are due. One of the best features of the plan is that it assures the winner a splendid hearing for his composition. It will not languish on dusty shelves, as have so many other prize pieces, for it will receive a send-off under the most favorable conditions at the Capitol Theater, New York, where good music for organ and orchestra is a daily occurrence. It will thus have every opportunity to become well known.

We are especially fortunate in the judges who have consented to act for us. The names of Mme. Samaroff, Harry B. Jepson and Rubin Goldmark assure the contestants of an impartial verdict. They act with other members of the committee of award, under its chairman, T. Tertius Noble. His enthusiasm and judgment have made the competition possible.

REGINALD L. McALL.

Diapason Prize Paper.

The *Diapason*, through its owner and editor, S. E. Gruenstein, has generously offered to the executive committee of the N. A. O. the sum of \$100 to be used as a prize for the best paper on "The Interpretation of Organ Music or Anthems on Two-Manual Organs," submitted in competition on or before June 15. The paper should contain not less than 2,500 or more than 5,000 words, and must be typewritten.

Last year two interesting papers, winners of prizes donated by The *Diapason*, were read at the national convention in Philadelphia, and the reading of the prize-winning paper of this year will be a feature of the St. Louis convention.

Send all papers directly to the Prize Paper Contest, the National Association of Organists, Wanamaker Auditorium, New York City.

Judges for Kilgen Prize.

The following noted musicians have accepted the invitation of the execu-

tive committee to act as judges for the \$500 prize offered by George Kilgen & Son, Inc., for the best organ composition submitted in competition on or before May 15:

Charles M. Courboin.
 Peter Christian Lutkin.
 Palmer Christian.

Only fifteen days remain before the close of that contest, and we trust that many valuable and interesting works will be ready by then, so that these men, who have consented to give so generously of their time, may find a really worth-while composition for the prize winner of 1927. Full conditions have been printed in *The Diapason* and additional copies may be had by writing N. A. O. headquarters.

Reading Chapter Organized.

On Monday evening, April 18, there was assembled in the First Reformed Church, Reading, a representative group of organists to meet Dr. William A. Wolf, president of the Pennsylvania state council, and Henry S. Fry, representing the executive committee of the N. A. O. The outcome of the meeting was the organization of Reading chapter, Pennsylvania state council, N. A. O. These officers were elected: President, Myron R. Moyer; vice-president, Earl A. Bickel; secretary and treasurer, Earl W. Rollman.

Pennsylvania Convention.

The seventh annual convention of the Pennsylvania state council, Dr. William A. Wolf, president, will be held in Harrisburg May 23 and 24 under the auspices of Harrisburg chapter. The program will include many notables who will present various phases of the organist's art. The recently remodeled Pine Street Presbyterian Church, with a new Skinner organ of four manuals and fifty-one speaking stops, will be at the disposal of the recitalists. At the occasion will include a public service, several organ recitals and an exposition of the organ builder's art. In all probability the program under way will prove the most elaborate offering ever arranged by the council.

Illinois Council.

The Illinois council and the A. G. O. Illinois chapter joined on April 6 to greet Louis Vierne, who spent that day in Chicago to give his recital at Kimball Hall. A luncheon at the Woman's City Club on Michigan boulevard brought out a very large company, filling four tables. Despite the same handicap that made things unpleasant in the construction of the tower of Babel, it was a very interesting occasion, as our leading organists greeted the distinguished visitor in their best English and he responded, as did Mlle. Richepin, in excellent French. Charles La Gourge, director of the Choral Francaise of Chicago, acted as interpreter and translated the expressed sentiments of the Paris visitor, who avowed his deep affection for Americans and predicted that the growing culture of the United States would survive after civilization had ceased to exist in France. Frank W. Van Dusen, Illinois state president, was in the chair. He called upon Dean Stanley A. Martin of the A. G. O. to voice the Guild's greetings. Clarence Eddy, Rossetter G. Cole and Mrs. E. J. Tyler, president of the Illinois Federation of Music Clubs, were other speakers.

Worcester Chapter.

Worcester, Mass., lovers of organ music are looking forward to the dedication of three new organs in the near future. On May 10 Palmer Christian will give a dedicatory recital on the four-manual Skinner in Wesley M. E. Church. This instrument is to be presided over by A. Leslie Jacobs, organist and choirmaster of the church, who plans a series of weekly noon recitals. Epworth M. E. Church will soon dedicate a four-manual

Möller and the Boylston Congregational Church is also installing a Möller.

Franklin Glynn of Worcester broadcasts a program of compositions by Roy S. Stoughton, Worcester composer, from the Skinner studio in New York, April 29, Mr. Stoughton making the announcements of the numbers played. Mr. Glynn has recently given recitals in Troy, N. Y., in the Wellesley College Chapel and at Millbury.

The Worcester chapter expects Ernest M. Skinner of the Skinner Organ Company as guest-speaker at its next meeting.

ETHEL S. PHELPS, Secretary.

Delaware Chapter.

The Delaware chapter planned a big social event for April 30, at which time it held a dinner meeting and invited as guests the members of the ensemble chorus composed of the five quartets which participated in the choral and organ concert last month. A capacity audience of about 1,200 attended that concert and pronounced it one of the best musical events given in Wilmington. Much credit is due Firmin Swinnen, who originated the idea of having the combined concert and was chairman of the committee, as well as T. Leslie Carpenter, who conducted the ensemble. Mr. Swinnen delighted the audience with his organ numbers and also was accompanist for the chorus. It is the hope of the chapter to have a concert similar to it in the near future.

The chapter is participating in music week under the direction of the Community Service. Mr. Swinnen is chairman of the piano, vocal and organ contest for students under 21 years of age.

We are planning for a big event in May and a picnic in June, which will complete the activities of this season.

WILMER CALVIN HIGHFIELD, Secretary.

Hudson Chapter.

The monthly meeting of the Hudson chapter was held at the Bergen River Church, Jersey City, April 4. Oliver Herbert is organist and director of music at this church. The business meeting was held in the church parlors and we had a delightful session. At the conclusion of regular business, Mr. Herbert spoke regarding the observance of music week and as our next meeting will be held during that time a gala event is planned. Mr. Williams stated that all organists are urged to use music of American composers that week, especially on the first Sunday in May. Four new members were added to the roll—Mrs. Mabel S. Barnes and Miss Mildred A. Watson as active members and Miss Rita Smith and Mrs. D. D. Baxter as associate members. Mr. Herbert gave a program on the new Möller organ of three manuals and echo.

The next meeting will be held on May 2, at the Emory M. E. Church, Jersey City.

R. K. WILLIAMS, Treasurer.

Monmouth Chapter.

The April meeting of the Monmouth chapter was held at the Metropolitan Hotel, Asbury Park, the members being luncheon guests of the president, Mrs. Keator. Mr. Faitante and Mr. Hollywood were welcomed as new members.

A delightful program was enjoyed. Miss Sadie Child gave a realistic and informative paper on the life of Beethoven. Miss Dorothy Granath played the "Sonata Pathétique." Miss Child and Miss Armstrong gave the stories and played four-handed the themes of the First, Third, Fifth, Sixth and Ninth Symphonies. Members told of the observance of the Beethoven centenary in their churches March 27 and the interest displayed by the public in their performances.

During the luncheon each person contributed an article of musical current events.

Our president was the guest of the Camden chapter March 21, on which

occasion she gave a paper on "Problems of Choir Organization and Program-Making." Mrs. Keator, by request, has consented to give the paper at our May meeting.

Music week plans were discussed. Two artists were obtained for noon recitals—Firmin Swinnen May 3 and Dr. Clarence Dickinson May 4. Each organist is planning special programs for the first Sunday in May, to observe music week, using American composers. During the week the operetta "Pearl Necklace" is to be given with out-of-town artists, including the A. & P. Gypsies, of radio fame.

HELEN E. ANTONIDES, Secretary.

Noble Gives Brahms "Requiem."

Dr. T. Tertius Noble and the male choir of St. Thomas' Church gave the Brahms "Requiem" on the evening of April 7. The service was under the auspices of the National Association of Organists. The chorus work is difficult and involved, but it was all done with artistic finish. Perhaps the most charming bit of music was the soprano solo "Ye, Now, That Are Sorrowsful," sung by Master Randall Jaquillard, who has a voice of rare beauty and did excellent interpreting.

At the end of the program the Toccata and Fugue in D minor, by Bach, was played by Andrew Tietjen, Dr. Noble's assistant, and both from a technical as well as an interpretative standpoint it was beautifully done.

Kentucky Chapter.

Louis Vienne gave a recital under the auspices of the Kentucky chapter on Tuesday evening, April 5, at the First Christian Church, Louisville. The attendance was very gratifying to the chapter. Mr. Vienne was warmly received and highest praise was given him by the musical critics of the city.

The last monthly meeting will be held Monday evening, May 9. At this meeting officers for the next year will be elected. Seven new members have been added to our organization this last year.

Miss Gertrude Tucker gave an organ recital April 18 at Christ Church Cathedral. Miss Tucker's program was imposing and organistic. This concluded the recitals and services by our members until next fall.

MAURICE DAVIS.

Union and Essex.

For the April meeting of the Union and Essex chapter Hugh Porter gave a recital in the North Reformed Church, Newark, N. J., April 11.

The state rally is to be held at Flemington on May 21. An opportunity will be given to attend the graduation of the children's chorus on May 20, and reservations will be made for seats. Accommodations for staying overnight have been provided and those desiring to avail themselves of this unusual opportunity of hearing the chorus should write at once to Miss Elizabeth V. F. Vosseller, Flemington, N. J. The rally is to be held in the studio of the Flemington Children's Chorus. In the afternoon a recital will be given by Norman Landis, followed by a short service with the children at the Presbyterian Church.

GRACE LEEDS DARNELL, President.

Central New Jersey.

The public of Trenton had the pleasure of hearing Firmin Swinnen in recital March 22 under the auspices of the chapter. Mr. Swinnen played in Trenton last year, and there were so many requests for his return that we asked him to come again this spring. His playing demonstrated his mastery of the instrument and betokened the artist that he is. He included in his program his own "Longwood Sketches," which have received very favorable comment.

The monthly meeting of the chapter was held April 4, the chapter members being the guests of the treasurer, Mrs. Kendrick C. Hill. An open discussion was conducted, bearing upon the future of the chapter, and after routine business the meeting was adjourned and refreshments were served.

The chapter will take an active part in the celebration of music week in Trenton. There will be half-hour noon-day recitals in the downtown churches, recitals for school children

on Wednesday afternoon, and on Tuesday evening our annual festival service by combined quartet choirs of the city. There are four chapter members on the music week committee.

At a recent meeting of the executive committee of the Trenton Community School of Religious Education, the statement was made that, as a result of the course given by the chapter on "Music in the Worship of the Church School," the attendance and interest at the school this past winter was greater than ever in the history of the school.

We feel, from all the above, that this chapter is the leading musical club of the city. We have accomplished things that were thought impossible, and that many organizations could not have done. We are proud of our record, and we feel, justly so.

GEORGE I. TILTON, President.

Norristown Chapter.

The executive committee held a meeting at the home of President Duddy on April 4. The next meeting of the chapter will be at Christ Reformed Church May 10.

Stainers' "Crucifixion" was given during Holy Week at the Haws Avenue M. E. Church, Catharine Morgan, organist and choirmaster; Calvary Baptist Church, Eleanore Lois Fields, organist and choirmaster; First Presbyterian Church, John Duddy, Jr., organist and choirmaster, and Calvary Episcopal Church, Conshohocken, Lindsay Shaw, organist and choirmaster.

The annual Palm Sunday vesper musical service at the First Presbyterian Church, Conshohocken, under the direction of Marion W. Maxwell, organist and choirmaster, was well attended. Louisa Paxson, piano; Walter Slough, violin; Royal MacClellan, tenor, and the choir assisted.

West's "Via Crucis" was sung by the Grace Lutheran choir, Joseph R. Bowman, organist and choirmaster, assisted by the Salem Lutheran choir of Lebanon, April 12.

Walter De Prefontaine, A. A. G. O., has accepted the position for a limited time as organist of the First Baptist Church of Conshohocken.

John Stamp, for many years identified with the musical activities of Norristown, died at his home in Bridgeport, Conn., April 2, after a short illness.

Theodore Paxson, who has been organist at the Valley Forge Chapel since 1923, has resigned.

Pupils of the De Prefontaine studio gave an organ recital in the Old Goshenhoppen Church April 20. Those who took part were Harvey Cronrath, organist of the church; Norman Townsend, James Baker, Elizabeth Place and Rachel Batty.

WALTER DE PREFONTAINE.

Camden Chapter.

The value of a winning personality in choir work was illustrated at our last meeting by Mrs. Bruce S. Keator—not in so many words, of course, but by a display of the power of that personality in both her casual friendly conversation and her more formal paper. Fifty or more chapter members were present to greet the well-known Asbury Park organist and musical director on the evening of March 21 in the First Baptist Church, Camden. The meeting opened more or less informally, lasting until quite a late hour.

Organ music played by Herbert Richardson was interesting and enjoyable. J. Russell England sang two groups of songs.

Mrs. Keator's paper concerned problems of choir organization. She began by stating her ideas of the qualifications needed by the choir singer and proceeded to describe the equipment required to make choir work a success. She made reference to her own choir in the First M. E. Church, Asbury Park, which has had an enviably successful musical development under her leadership.

We were glad to welcome for the third time in a year our state president, Miss Jane Whitmore. Being called on for a few remarks, she responded in her gracious manner, making special mention of the state rally to be held in May.

After the program we retired to the social room to enjoy the refresh-

ments provided by the host of the evening, Dr. Daniel Strock. The latter not only looked after the "inner man" in a most satisfactory way, but gave a timely talk on the life and work of Beethoven. There are few of our members who have as deep and genuine an interest in the chapter's work as the genial doctor.

HOWARD C. EAGEN.

Pottsville Chapter.

The Pottsville chapter arranged a varied program of activities for March, including three business meetings and a luncheon. The last mentioned event took place in the Penn Hall Hotel on March 21, when seventeen members were present, with the guest of honor, Mrs. Edwin T. Cole, to do honor to the immortal Beethoven. The center piece of the table was a small, perfectly made organ (two manuals), the work of the husband of our vice-president, W. P. Strauch. Following the luncheon a charming talk on the life of Beethoven was given by Mrs. Cole.

In a Lenten organ recital given by members of the Pottsville chapter at the Second Presbyterian Church March 28 the following program was presented: Sonata in A (second movement), Borowski, and "In Summer," Stebbins (Franklin Kiehn); "The Sea of Galilee," Shure, and Scherzo Symphonique, Debat-Ponsan (Francis Pyle); Meditation-Elegie from First Suite, Borowski (Mrs. William Strauch); "My Redeemer and My Lord," Buck, and "The Cross," Ware (Miss Louise Kantner, soprano); "Memories," Dickinson (Miss Florence Montgomery); Prelude in D minor, Kramer (Harold May); Cantabile, Demarest, and Allegro, Lemmens (Miss Catharine Nagle).

The following Lenten programs were rendered by members of the Pottsville chapter in their churches:

Second Presbyterian Church choir, Pottsville (Mrs. Beulah M. Strauch, A. A. G. O., organist and choir director), rendered during the Lenten season "Penitence, Pardon and Peace," by Maunder, "The Crucifixion," by Stainer, and the entire Easter cantata "Victory Divine," by J. Christopher Marks. "Olivet to Calvary," by Maunder, was sung by the choir of Trinity Lutheran Church April 10 under the direction of Miss Orrie Kaiser, organist and director.

Miss Carolyn Cramp, F. A. G. O., is giving a series of musical services in the First Methodist Church. The "New Life," by Rogers, was sung by the Methodist choir of Minersville April 17. Miss Marie Kantner is organist and director.

ORRIE KAISER, Secretary.

ESTEY CONTEST CONDITIONS.

Subject to the general conditions outlined below, the National Association of Organists offers the following prize for the best composition for organ and orchestra submitted in competition on or before Dec. 1, 1927.

A cash prize of \$1,000, donated by the Estey Organ Company.

The composition should be written in the form of a festival overture, and must be long enough to require at least eight, but not more than twelve, minutes for its performance. It must be of brilliant character, with a climactic ending. A complete score for orchestra must be submitted. The association reserves the right to withhold the award of the prize if in its judgment no work submitted meets a sufficiently high standard of musical excellence.

Additional copies of the general conditions may be obtained by writing the National Association of Organists, Wanamaker Auditorium, New York City.

General Conditions.

1. The general conditions apply to a prize for an organ and orchestra composition. Where the word "work" or "composition" is used, it shall refer to compositions submitted in the competition. The word "association" shall refer to the National Association of Organists and the word "composer" shall refer to the person submitting the composition in competition.

2. A composer may submit more than one work in competition for the prize, but not more than two such works.

3. The winning composition shall remain the property of the composer, subject to the right of the association to produce the composition publicly at any regular meeting of the association.

4. Announcement of the winning composition will be made about Feb. 1, 1928, and it will be assured a public hearing shortly thereafter at the Capitol Theater, New York.

5. The association reserves the right to withhold the award of the prize if in its judgment no work submitted meets a sufficiently high standard of musical excellence.

6. The judgment of the association, acting through its executive committee and its judges, shall be final on all features of the composition, including interpretation of these conditions. The submission of a composition shall not thereby entitle the composer to any right or claim against the association whatsoever.

7. All compositions must be written legibly in ink on music paper. They shall be submitted by registered mail addressed as follows: *Prize Competition, care of the President, National Association of Organists, Wanamaker Auditorium, New York, in a large, flat, unfolded envelope. The signature of the composer shall not appear upon the manuscript, but it should be marked with a "nom de plume." The name and address of the composer, together with the nom de plume, should be placed in a separate sealed envelope and enclosed with the manuscript. In order to assure the safe return of manuscripts, sufficient postage should be enclosed to have them registered. The judges shall not be apprised of the authorship of the compositions.*

8. The composition must be of sufficient merit in the judgment of the association judges to justify an award.

9. Compositions not receiving the prize may be awarded honorable mention.

10. No work shall be eligible that has been previously published or played in public in the form submitted, but the composition need not have been composed since the offering of the prize.

11. The competition is open to all composers who have permanently resided in the United States or Canada at least five years prior to the offering of the prize.

12. The association will provide reasonable safeguards for the protection of manuscripts while in its possession, but cannot assume responsibility for loss or destruction of, or injury to, such manuscripts.

13. Full postage for return must accompany all manuscripts submitted.

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1. Open Diapason, 8 ft., 73 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Viola d'Gamba, 8 ft., 73 pipes.
4. Gemshorn, 8 ft., 73 pipes.
5. Principal, 4 ft., 73 pipes.
6. Flute Harmonic, 4 ft., 73 pipes.
7. Chimes (prepared for).
- 7a. Tuba, 8 ft., 73 pipes.

Tremolo.

SWELL ORGAN.

8. Bourdon, 16 ft., 73 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Gedeckt, 8 ft., 73 pipes.
11. Sallcional, 8 ft., 73 pipes.
12. Voix Celeste, 8 ft., 61 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Flauto Traverso, 4 ft., 73 pipes.
15. Piccolo, 2 ft., 61 pipes.
16. Cornopean, 8 ft., 73 pipes.
17. Oboe, 8 ft., 73 pipes.
18. Vox Humana, 8 ft., 73 pipes.

Tremolo.

CHOIR ORGAN.

19. Viola Diapason, 8 ft., 73 pipes.
20. Melodia, 8 ft., 73 pipes.
21. Dulciana, 8 ft., 73 pipes.
22. Unda Maris, 8 ft., 61 pipes.
23. Quintadena, 8 ft., 73 pipes.
24. Flute d'Amour, 4 ft., 73 pipes.
25. Clarinet, 8 ft., 73 pipes.
26. Harp (prepared for).

Tremolo.

PEDAL ORGAN.

27. Resultant, 32 ft., 32 notes.
28. Open Diapason, 16 ft., 32 pipes.
29. Bourdon, 16 ft., 44 pipes.
30. Lieblich Gedeckt, 16 ft., 32 notes.
31. Contra Violo, 16 ft., 12 pipes.
32. Cello, 8 ft., 32 notes.
33. Dolce Flute, 8 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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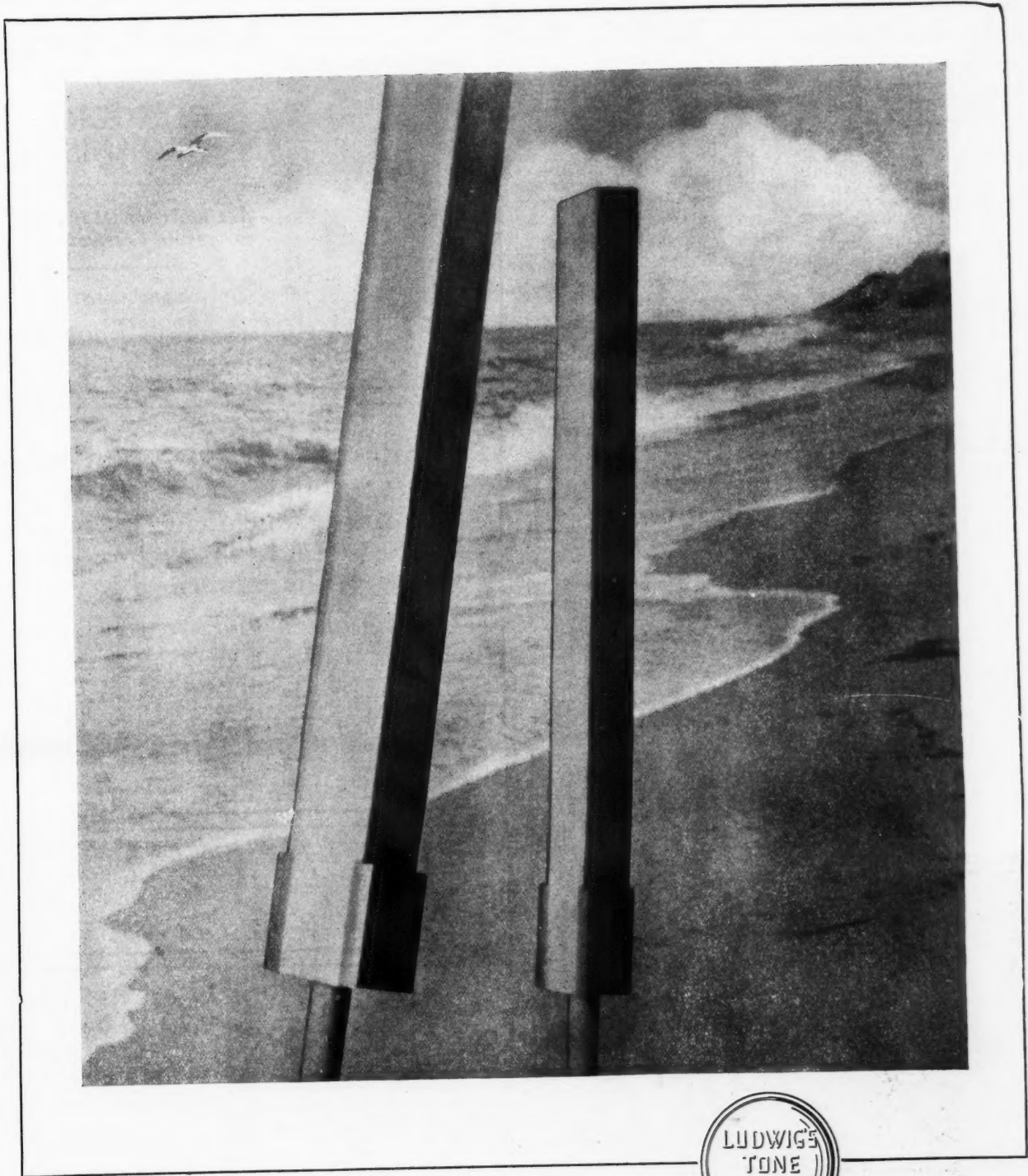
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Thirty years ago Arthur L. Coburn, president of the Hook & Hastings Company of Kendal Green, Mass., became connected with the firm, and he felt it would be fitting to commemorate the occasion on April 8 by having the employes, associates and New York and Philadelphia representatives as his guests at dinner at the Weston Golf Clubhouse.

It was a most enjoyable event. After an informal reception all retired to the dining hall and enjoyed the banquet, following which Mr. Coburn gave in brief an outline of some of the changes which have taken place in the ranks since he began. Nearly thirty of the employes who were then with the company are still active in the work; many of these men have a record of service covering a still longer period.

Mr. Coburn announced that in addition to being experts as organ builders, there were many present who were talented in other directions, and some would follow his talk by providing an entertainment for the guests. The first to respond was Conrad Olson, who used as an accompaniment for his songs a ukulele. His numbers were greatly appreciated, as were the ballads sung by Aldo Tassinari, whose fine tenor voice was very effective. Norman Jacobsen, vice president of the firm, appeared in Scotch costume and gave a group of Scottish stories in dialect, and sang Scottish songs, followed by the highland fling.

After the entertainment three rous-

ing cheers were given for the host, and the party adjourned to the bowling alleys. Contests between the bowlers of Kendal Green and those residing in Waltham proved exciting, and both teams rolled remarkably well. The Kendal Green contingent, however, come out victorious. It was a late hour before the clubhouse was deserted, and all expressed themselves as having had a very enjoyable evening.

Not only was this the thirtieth year of Mr. Coburn's connection with the concern, but incidentally it is the one hundredth anniversary of the founding of the Hook & Hastings Company.

Plays Works of C. S. Organists.

Dr. Walter Keller of the Fifth Church of Christ, Scientist, in Chicago, gave a novel program on the evening of April 12, when he played works of organists of Chicago Christian Science churches. His opening selection was the "Song of Exultation" by Mrs. Lily Wadhams Moline of the Oak Park Church. The other compositions used were Rossetter G. Cole's *Fantasia Symphonique*, Walter Zimmerman's *Reverie* and Dr. Keller's own "Morning." The recital aroused expressions of unusual enthusiasm.

Norden Gives Beethoven Service.

N. Lindsay Norden gave a Beethoven musical service at the Second Presbyterian Church of Philadelphia on the evening of March 27. He was assisted by Frederic Cook, violinist, and Vincent Fanelli, harpist. The choir sang "The Glory of God in Nature," and the *Benedictus*. For the offertory "The Love of Man," alto solo, was sung and the bass solo, "O Lord, Thy Goodness Reaches Far," was sung with violin, harp and organ accompaniment. The instrumental trios were the *Adagio* from the Sonata, Op. 7, and the *Adagio* from the "Moonlight" Sonata.

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The Westminster Presbyterian Church of Dubuque, Iowa, purchased a three-manual organ after an exhaustive investigation in Chicago. The specifications of this instrument were drawn by Mr. William H. Barnes, the advisor of the committee.

The First Presbyterian Church of Phoenix, Arizona, made a thorough investigation of recent installations in California, and awarded their contract for a large three-manual organ to this company.

The First Baptist Church at Durham, N. C., building a new church auditorium to accommodate their increasing congregation, did not make any comparative investigations. Having owned a two-manual Kimball organ since 1910, it was not necessary for them to investigate. A scheme was worked out for modernizing and enlarging the present instrument, which will result in a large three-manual Kimball organ with echo and choir in the new church.

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By WILLIAM LESTER.

Symphonic Piece for Organ and Piano, by Joseph W. Clokey; published by J. Fischer & Bro.

Much of the fuss about modernity in music has to do with peculiar and bizarre vocabulary. With a certain radical (and noisy) wing the comparative dissonance of a composer's vocabulary establishes his particular rank. Control of form and proportion, inherent nobility of idea, melodic coherency and basic technical efficiency seem to sink into insignificance in the estimation of these critics when the question is raised as to atonality, synthetic scales, fractional subdivisions of tone intervals, plane writing and such excursions. These points have undoubted value, and deserve consideration. But to make such subsidiary elements the basic factors for critical judgment seems to me rather adolescent and futile. Mannerisms and tricks of writing and spasms of outlandish idioms are things of the passing moment—fresh one week, stale the next. The composer who depends on such transitory mediums for his appeal is building on shifting sand. Experimentalists have been with us always, and are destined to be until the end, and any composer who knowingly chooses the road of the left wing should receive the approval given to the daring pioneer in any field. That approval will, in all probability, be about all the lasting reward he will ever receive! On the other hand, the composer wedded to the past, with no sympathy for the present-day efforts to increase the bounds of our machinery for musical expression, whose sole standards and aspirations are of the past—this man is dead; at best he can only approximate his models and become a second-rate aspirant to the mantles of the dead great. The composer of today whose work will live tomorrow is the man familiar with the mechanisms of the past, keenly responsive to the stimuli of the present and receptive to the untried potentialities dug up by the advanced explorers.

Joseph W. Clokey belongs in this last class. Steadily and honestly he has climbed by intrinsic worth and definite achievement until today he ranks as one of our foremost native creators, and one of the two or three who seem destined to reach the heights of musical fame as the years pass. He does not write with frantic haste; if he produces works for practice value, such fail to reach the public. So far he has held to a remarkably high standard, with a constantly increasing average of aspiration and achievement. His technique and craftsmanship are solidly based upon the proved foundations of the past, and there is always clearly evident a fine sense of proportion and form. His idiom is a distinctly personal one, at once up-to-date and yet clear as to its antecedents. Little is to be found of a purely experimental nature. It is always music which "comes off" in performance—not merely paper music.

The suite now before us for review is a case in point. The literature for the combination of organ and piano is not an extensive one—few composers seem to have sensed the color possibilities of such a combination; most of the works so far produced are of a trivial nature. Not so this work of sixty-three pages. This is real music of high aim and distinguished accomplishment. It is not particularly easy, but will yield amiably to a little conscientious rehearsal.

The numbers as listed are "Dialogue," "Romance," "Scherzo," "Intermezzo" and "Fugue." The first is a characteristic moderato movement built on a descending figure first stated by the organ, which serves in development for the entire movement. The "Romance" opens with a pensive, slow-moving theme set for French horn, continued against glowing arpeggios in the piano. A fine climax is achieved, followed by a well-defined diminuendo to a placid close. The Scherzo is a battle of sharply-defined rhythmic motives handed back and forth between the two instruments; at the suggested speed it should prove exhilarating in its swing. To me one of the most beautifully colored portions is the ensuing Intermezzo. Registered as suggested, this should be one of the most popular sections. The concluding Fugue is a marvelous example of contrapuntal skill and dexterity. The Clokey rhythmic individuality is very evident and the themes are clearly defined and developed to a stunning climax.

American music can thank this composer for a first-class work in a large form, one that should win wide acclaim for its artistic values and popularity for its melodic attractiveness, its technical efficiency and its richness of coloring. A word of praise must be given the publisher for his courage in issuing such an ambitious essay in a comparatively untried field. Make-up and appearance are as first-class as the musical contents.

C. HUGO GRIMM WINS \$1,000

Symphonic Composition Captures Prize Offered by N. F. M. C.

Hugo Grimm, young Cincinnati composer and organist, has been awarded the \$1,000 prize offered by the National Federation of Music Clubs for the best symphonic composition. Mr. Grimm's work, which is entitled "Exotic Poem," is based upon Edgar Allen Poe's short story, "Lenore," and it was played by the Chicago Symphony Orchestra under the direction of Frederick Stock before the National Federation of Music Clubs in Chicago April 20.

Mr. Grimm, who is 36 years old, is an organist and choir director and is the son of another well-known Cincinnati musician, Carl W. Grimm. He has won a number of other awards for his compositions, and among his productions are an Easter cantata, "The Great Miracle," a Christmas cantata, a Jewish religious service, as well as many songs and compositions for organ. The present prize-winning composition is his most notable achievement.

The judges who awarded the prize were Howard Hanson, Rudolph Ganz, noted pianist, and for six years director of the St. Louis Symphony Orchestra, and Frederick Stock, conductor of the Chicago Symphony Orchestra.

Life of Christ in Music.

"The Life of Christ" was told on Palm Sunday evening in the First Methodist Episcopal Church of South Bend, Ind., in music and meditation. F. G. Haas, organist and choir director of the church, prepared a program of meditation and hymns in which the great writers preached the sermon without the spoken word. The service included a number of organ selections supplemented by the playing of hymns intended to carry worshippers through the entire life of Christ from his birth to his ascension.

The new Möller organ which was presented to the Methodist Church of Delphi, Ind., by Miss Allie Pollard, in memory of her parents and brother, was dedicated April 19. Charles F. Hansen, the popular blind organist of the Second Presbyterian Church, Indianapolis, presided at the console.



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Air (Pur Diccetti) Loiti	Grand March (Aida) Verdi	Prize Song Wagner
Andante (Orfeo) Gluck	March (Tannhauser) Wagner	Quartet (Rigoletto) Verdi
Andante Mendelssohn	Hallelujah Chorus Handel	Rameaux, Les (The Palms) Faure
Andante Tchaikowsky	Humoreske Dvorak	Reverie, Op. 9 Strauss
Andante Religioso Thome	Hungarian Dance Brahms	Romance, Op. 26 Rubinstein
Andantino Franck	Hymn to the Sun R. Korsakow	Romance Sans Paroles Faure
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Anitra's Dance Grieg	Largo (Symphony) Dvorak	Scotch Poem MacDowell
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Ave Maria Schubert	Madrigal Simonetti	Serenade Widor
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Berceuse (Jocelyn) Godard	Marche Celebre Lachner	Sheherazade R. Korsakow
Berceuse Schytte	Marche Militaire Schubert	Sextette (Lucia) Donizetti
Bridal Chorus Wagner	Marche Nuptiale Ganne	Simple Aveu Thome
Cantilene Nuptiale Dubois	Melodie Op. 10 Massenet	Song Tchaikowsky
Cavatina Raff	Melody in F Rubinstein	Song of India R. Korsakow
Chants Russes Lalo	Military Polonaise Chopin	Souvenir Handel
Cinquantaine Gabriel-Marie	Minuet in G Beethoven	Spring Song Mendelssohn
Consolation No. 5 Liszt	Minuet Mozari	Torchlight March Clark
Consolation Mendelssohn	Miserere Verdi	Traumerei Schumann
Coronation March Meyerbeer	Moment Musical Schubert	Triumphal Entry Halvorsen
Cradle Song Hauser	My Heart (Samson) Saint-Saens	Unfinished Symphony Schubert
Cradle Song Ilynsky	Nocturne, Op. 9, No. 2 Chopin	Vision Rheinberger
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Advice from Canada.

The soundest discussion of church music which I have read recently is the "Report on Conditions of Church Music in Western Canada" by the Winnipeg Center of the Canadian College of Organists, October, 1926. Indeed, the document is so valuable that I wish to present some of it to my readers this month. Most reports of this sort are empty generalizations by ancient clerics and superannuated organists. This is a report of experts—clear, sensible and specific. It does not content itself with "principles," but it furnishes lists of anthems, organ music, sacred solos and hymnals.

To begin with the hymnals: The report regards the Harvard University Hymn Book, published by the Harvard University Press, as "the finest book of praise thus far published on this continent." Of Canadian hymnals it praises particularly the Presbyterian Book of Praise, published in 1918. Others commended are the following: Songs of Praise Hymnal (Oxford Press).

English Hymnal (Oxford Press).
Oxford Hymn Book (Clarendon).
Church and School Hymnal (Society for Promoting Christian Knowledge, London).

This does not exhaust the list, but it represents the hymnals which I myself regard as best among the suggestions. The report quite properly states that more use should be made of fine hymns in place of solos and anthems in country choirs; and the advice need not stop there, by any means.

Speaking of solos, the report suggests that religious worship is essentially communal and that solos therefore are somewhat incongruous. More and more I am coming to this opinion; indeed, if I had my own way, I should not have more than half a dozen solos during regular church services in the course of a year; there was a time when I had to accompany two each Sunday, and few of this world's trials have borne upon me more heavily. The report gives a list of interesting hymns for solo use, and adds other suggestions. For instance, it is suggested that there are many fine solos in the cantatas of Bach, a statement with which I cannot agree. English anthems of the seventeenth and eighteenth centuries, as stated, do have a number of pretty good solo sections that can be used separately. A few of the more modern solos suggested are the following:

Dvorak—Ten Biblical Songs (Simrock).
Stanford—"A Song of Hope," two keys (Stainer & Bell).
Stanford—"A Song of Battle" (Stainer & Bell).
Stanford—"A Song of Freedom," two keys (Stainer & Bell).

Farry—"Through the Valley," from "Judith," soprano (N).
Farry—S and B solos from "Voces Clamantium" (N).

Brahms—No. 4 of Four Serious Songs (Simrock).
Walford Davies—"Thou Art My Hope," from "The Temple" (N) Bar.
Walford Davies—"O Lord God," T, from "The Temple" (N).
Thiman—"Jesu, the Very Thought," high or med. (N).

Williams—"Let Us Now Praise Famous Men," med. (Curwen).

This list is not very impressive, but everyone knows that there is little upon which to draw for such choice. The only things here that I can recommend highly are the Dvorak set, already very well known.

It is recommended that organists use pieces on hymn melodies in selecting their organ solos—a practice advocated

by many American organists. Most of the pieces mentioned in the list are by Bach—perhaps an unnecessary listing—but there are a number of other selections:

Buck, P. C.—Two Christmas Preludes (Year Book Press).
Harwood—Preludes on Irish and Bedford (N).
Karg-Elert—Sixty-six Chorale Preludes, 5 Books (Simon).
Karg-Elert—Op. 78 (S).
Parry—Two Sets of Chorale Preludes (N).

Reger—Op. 79B, Numbers 1, 4, 5 (Beyer & Son).
Williams—Prelude on "Rhosymedre" (Stainer & Bell).
Wood—Sixteen Preludes (Stainer & Bell).
Wood—"Song of Simeon," from Three Preludes on Genevan Psalter Melodies (Stainer & Bell).

A Little Organ Book, Numbers 7, 8, 12 (Year Book Press).

It is rather extraordinary that this list does not include the Preludes of Dr. Noble, particularly as Dr. Noble is well known as an adjudicator in Canada. The fact is that the report either avoids mention of living composers or shows a singular ignorance of some compositions published in the United States.

When it comes to anthems, the lists are more extensive, suggestions covering all periods of composition. There are good selections from the earlier English composers—Batten, Blow, Boyce, Bull, Byrd, Crotch, Farrant, Gibbons, Greene, Purcell, Tallis, Tye and others. With some of these I am not familiar; a considerable number of them have been recommended in this column again and again. It is pleasant to note that in the list from nineteenth century and modern composers the great S. S. Wesley is represented by four fine anthems, though I believe that I could name four better ones. Modern composers are represented as follows:

Darke—"Before the Ending of the Day" (Stainer).
Davies—"Blessed Are the Pure in Heart" (N).
Davies—"God Be in My Head" (N).
Davies—"Lord, It is Evening," from Four Hymns (Curwen).
Davies—"Oh Thou that Hearst Prayer" (N).
Davies—"Out of the Deep" (N).
Davies—"Grace to You and Peace" (Curwen).
Davies—"Walk to Emmaus" (Curwen).
Holst—"Let All Mortal Flesh" (Stainer).
Holst—"Turn Back, O Man" (Stainer).
Noble—"Fierce Was the Wild Billow" (S).

Noble—"Go to Dark Gethsemane" (G).
Noble—"I Will Lay Me Down" (S).
Parker—"Now Sinks the Sun" (N).
Shaw, Martin—"Praise God in His Holiness" (N).
Stanford—"O for a Closer Walk" (Stainer).
Stanford—"In Thee Is Gladness" (Stainer).
Stanford—"Praise to the Lord" (Stainer).

Stanford—"Purest and Highest" (Stainer).
Stanford—"And I Saw another Angel" (N).
Stanford—"O Loving Will" (Stainer).
Stanford—"Let Us with a Glad Some Mind" (Stainer).
Willan—"Let Us Worship" (G).
Willan—"O How Glorious" (G).
Willan—"O Trinity" (N).
Willan—"Very Bread" (G).
Willan—"Hail, Gladdening Light" (G).
Willan—"I Looked and Behold" (N).
Williams—"Let Us Now Praise Famous Men" (Curwen).

Among the carols are listed the following:
Boughton—Carol Choruses from "Bethlehem" (Curwen).
Davies—"The Holly and the Ivy" (Curwen).
Williams—Two Volumes of Traditional Carols (Stainer).
Willan—"Carol of the Fourteenth Century" (G).

Modern carols are represented by the following, among others:
Buck, P.—Three Carols (N).
Davies—"As with Gladness" (Curwen).
Davies—"The Blessed Birth" (Curwen).
Chadwick—"A Child Is Born" (G).
Holst—Four Old English Carols (Bayley & Ferguson).
Holst—"Of One That Is So Fair" (Curwen).
Holst—"Lullay My Liking" (Curwen).
Howells—"Here Is the Little Door" (Stainer).
Howells—"A Spotless Rose" (Stainer).

Kennedy-Scott—Four Ancient Carols (Stainer).
Stewart—"Carolette" (Oxford).

In a mixed list entitled "Motets, Anthems, Chorales," occur the following: Davies—"When Christ Was Born" (N).
Bairstow—"Of the Father's Love" (N).
Willan—"There Were Shepherds" (N).
Willan—"The Mystery of Bethlehem," Parts 1 to 5 (G).
Holst—"Christmas Day" (N).
Williams—"Fantasia on Christmas Carols" (Stainer).

In the special list of Easter music the only modern numbers are the following:
Stanford—"When Mary through the Garden" (Stainer).
Wood—"An Easter Carol" (Year Book Press, Deane).

These lists seem to me very interesting. They are representative of a rather conservative taste, and they are decidedly timid on the modern composers; but they certainly represent good taste without exception. Personally I regard the anthems of Stanford as stupid; on the other hand it is pleasant to note that Dr. Willan is a prophet honored in his own country, and justly honored. The composers of this country did not fare well, but the list includes the very best of Parker's anthems and two of the best four of Noble's. There is no mention of James or Dickinson (except possibly for a carol he edited) or other important Americans, and there is an astonishing apparent ignorance of the Gray Sacred Chorus series. But the lists show an acquaintance with the excellent Concord Anthem series of E. C. Schirmer and with the lovely Hirsch series published by the Boston Music Company—two sources of fine music of which many organists on this side of the line seem to be ignorant. Here are lists to discuss and to investigate. Once more Canada has won our admiration and our thanks.

Those wishing a copy of the report can obtain it for 25 cents by addressing the secretary, Canadian College of Organists, Music and Arts Building, Winnipeg, Man.

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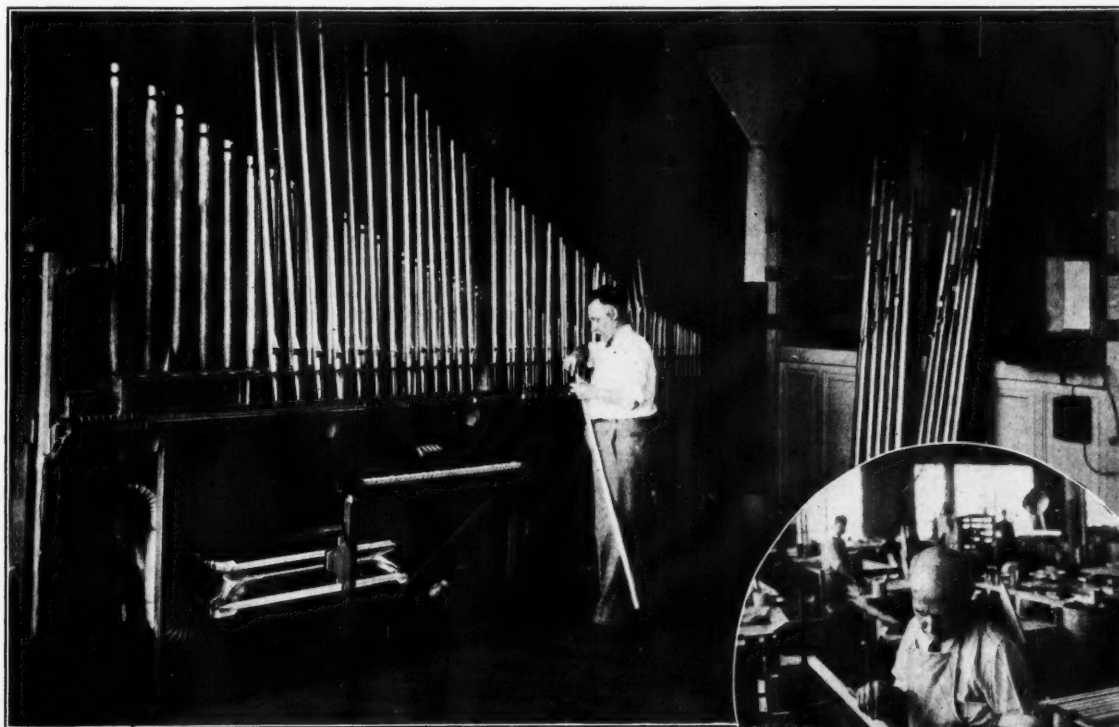
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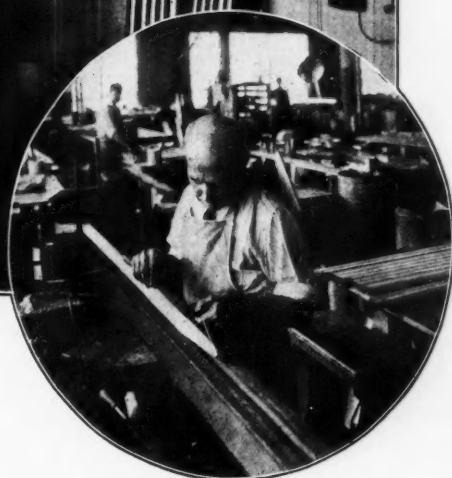
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Who's Who Among American Organists

John Hyatt Brewer.

When the history of the present generation of organists is written the name of John Hyatt Brewer is sure to be a prominent one in the chapter devoted to the years beginning with the eighties. As a composer both for the choir and the organ Mr. Brewer is known wherever the best American productions are used. As an organist he has achieved an enviable record in serving one large Brooklyn church close to half a century, with great satisfaction to the hundreds who have heard him from Sunday to Sunday throughout this long period.

John Hyatt Brewer was born Jan. 18, 1856. He has been playing the organ since February, 1872. In 1881 he became organist and director at the Lafayette Avenue Presbyterian Church, Brooklyn, and here he still presides on the bench—not, however,



JOHN HYATT BREWER.

the original bench, for he wore out two organs and since 1910 has played on the third, a splendid four-manual Austin of fifty-five stops.

In years gone by this church had a large chorus choir and gave frequent noteworthy praise services, singing the famous oratorios and cantatas for thirty years. In more recent years monthly musical services have been given and they have attracted attention throughout New York. The quartet is supplemented by violin, violoncello and usually one other instrument besides the organ. Some of the best-known among the singers of the country have been members of the Lafayette Avenue Church quartet.

In 1877 Mr. Brewer formed a close acquaintance with Dudley Buck and studied with him for ten years. The same year the Apollo Club of Brooklyn was formed and for twenty-five years Mr. Brewer was the accompanist under Dudley Buck. In 1903 he was elected conductor in his place and he has led the club since that date. Next year this organization will celebrate its fiftieth anniversary. The club owns its home, the Apollo Studios, containing studios and a hall, a property worth \$50,000.

Mr. Brewer was warden of the American Guild of Organists from 1905 to 1908 and has been a member of the council of the Guild since its organization in 1896.

The honorary degree of Doctor of Music was conferred on Mr. Brewer in 1916 by New York University. His compositions number over 150 and are published by the Arthur P. Schmidt Company, Schirmer, Ditson, John Church and others. They include many anthems and choruses for women's voices and for men's voices. Among his most popular organ compositions are his "Autumn Sketch," a "Springtime Sketch," and "Indian Summer Sketch," a Canonetta and a "Romanza." His "Hesperus" and "The Sea and the Moon," for women's voices, are very well known. Dr. Brewer continues to play the organ,

teach, compose and direct, and his long service has not taken from him one iota of his youthful spirit.

George Whitfield Andrews.

George Whitfield Andrews, M. A., Mus. D., A. G. O., was born at Wayne, Ashtabula County, Ohio, Jan. 19, 1861. His musical training was received under Fenelon B. Rice at Oberlin, Jadassohn and Papperitz in Leipzig, Rheinberger and Abell in Munich, and Guilman and d'Indy in Paris. He has been professor of organ and composition at the Oberlin Conservatory of Music since 1886 and conductor of the Oberlin Musical Union since 1900. For twenty years or more he was director of the conservatory orchestra.

Dr. Andrews has composed a large number of works for organ, published by G. Schirmer, William E. Ashmall and Leduc. J. Fischer & Bro. are now acting as his sole publishers. His Orchestral Suite was played in Oberlin in 1910 by the Chicago Symphony Orchestra.

Such in brief outline is the professional career of Dr. Andrews. To anyone who knows the man and his environment, however, it can but seem singularly inadequate. As a former pupil of his and present colleague on the teaching force of Oberlin Conservatory of Music, it is my pleasure and privilege in the few following paragraphs to attempt to amplify this record.

The bond between Dr. Andrews and the Oberlin Conservatory of Music is a vital one. In a very real sense he and the conservatory are one and the same. Since Fenelon B. Rice no one has so impressed himself upon the life of the students as he, no one has touched them upon so many diverse points—as teacher of organ and composition (with large classes in each), as director of both orchestra and chorus, as organist in church and chapel service and never too busy to help at the organ in all student "sings" nor to give unstintingly of his time and counsel whenever needed, whether in preparation for senior recitals or in helping one determine his true philosophy of life. In all these multifarious respects his influence upon the student body has been unique.

That this influence has been at all times a most salutary one is readily understood by anyone who knows Dr. Andrews' uncompromising devotion to the highest ideals in art and life. It is doubtful if any teacher in America has a finer group of pupils scattered throughout this broad land—pupils who are filling responsible positions and filling them with notable success; who are making a very real and substantial contribution to American musical progress through the high standards expressed in their teaching, performing, or creative work. More than anything else these pupils are Dr. Andrews' just pride, and it is to his rare ability as a teacher, together with the absolute sincerity and genuineness of his art, that their wide influence is primarily due.

This same spirit of idealism has continually shown itself in his remarkable record as director of the Musical Union, Oberlin's well-known chorus. Not only has he always given of the best to be found in the world's choral literature, but he has never hesitated when it seemed advisable to enter upon new and untrodden paths. So it happens that the Oberlin chorus was one of the first in America to produce Cesar Franck's "Beatitudes" and works of like calibre. That he and his chorus are still running true to form is evident from the fact that he is hoping next year to give Honegger's "King David."

Another form of influence probably not always fully appreciated, but taken rather too much for granted, is Dr. Andrews' unusual skill in improvisation—that ancient and honorable art which is yet ever new. Never in the slightest degree perfunctory or commonplace, it is likely that many of the most genuine inspirations have been given utterance in this form.

No less has been Dr. Andrews' service to Oberlin outside its walls. It is little short of marvelous that a man with such a heavy teaching schedule should do so much concert work. Scarcely a year has passed of all his forty-odd years of teaching that he has not appeared in notable recitals at home and abroad. There are few states where he has not played and his services have been in demand at all our world's fairs.

That with his teaching, his playing and his conducting Dr. Andrews has always found time for writing worthy music is another proof of the versatility of his genius. His preference in composition is for the organ or the orchestra, although he has also written for piano and for the voice. He has also a number of string ensemble compositions. His organ compositions are finding deserved recognition.

I have recently been permitted to examine in detail Dr. Andrews' latest composition (still in manuscript), his Sonata in E flat for organ. It is a large work in every sense, its four movements being finely differentiated, yet all of them musically valuable and unified by a strain of chromaticism. The first movement, *allegro moderato*, is what the opening movement of an organ sonata ought to be, full and sonorous, yet possessing what so many such movements fail to possess, real depth and power. It is followed by an *andante molto* and an *andante con moto*, both attractively lyric in expression, the former mystic and subjective in style, the latter delightfully objective and winsome, with a touch of medieval grace, and a middle section particularly happy in its pure organ idiom. In the last movement the chromatic element, more or less evident at all times, comes to its full flowering in a movement at once simple in its outlines, brilliant and grandiose in its effect—if chromaticism can ever be thought of as grandiose.

Dr. Andrews' compositions have always been distinguished for skillful craftsmanship—here, unquestionably, we find something more than that, something more personal, more intimate, and, therefore, more powerful in its appeal.

WILLIAM TREAT UPTON.

Hugh Porter.

It was in 1921 that I first heard Hugh Porter play the organ accompaniments for the united choirs of the New First Congregational Church, Chicago. That first time, and ever since on the numerous occasions I have heard him, in church, in recital, in intimate playing at home, I have been impressed first with his personality. This is a much overworked and misunderstood word, especially among the schools where salesmanship is taught. But after all, if the personality is of the right sort, and Mr. Porter's is distinctly of that quality, it is the most important thing in the list of attributes of any successful artist. Mr. Porter has all the other attributes that make for a great artist—sincerity of purpose, great talent, a desire and ability for hard work, and "spirituality." Thus it is not so hard to account for his rapid rise as an organist of the younger generation to a position among the few great players of the country.

Starting organ playing at 14, he has risen steadily from one church position to another. Howard Wells was one of his piano teachers, and John Doane and Wilhelm Middelschulte his organ teachers in Chicago. Since 1923, Lynnwood Farnam in New York has given him his inspiration. He also has studied accompanying with Frank La Forge and theory with Rosario Scallero, having been awarded a scholarship by the Juilliard Foundation.

Soon after going to New York Mr. Porter was made organist of Calvary Episcopal Church, of which he has become a member. The following season he joined the faculty of New York University. The Oratorio Society of New York has been fortunate in having him as organist and later as assistant conductor. Mr. Porter started a series of ten historical recitals a few summers ago at Chautauqua, where he has played each summer since, and his audiences have kept increasing in number, so that, starting with a hand-

ful, they finally filled the great auditorium.

Of course, he is successful as a concert organist and had the critics unanimous in his praise after his Kimball Hall, Chicago, appearances, and those in Town Hall, New York City. Nowhere can one play an organ recital before a more critical or sophisticated audience than these two places, and Mr. Porter in every instance came off with all the laurels and the palms.

During all this period of his increasing success as an organist, Mr. Porter had had in mind the possibility of going into the ministry. The matter has kept recurring to his mind for at least ten years. Finally the desire to enter the ministry has become so strong that he has decided to enter Union Theological Seminary this fall. He intends to continue with organ playing until he is ordained. I shudder to think of the high standards his organist must live up to when Mr. Porter becomes a minister. His desire has always been to become as fine a musician as he could be, but always to



HUGH PORTER.

create music for other people's appreciation and understanding. That is why he has worked harder than necessary at times, for it is easy in any art to withdraw from the world and pursue it for art's sake. It is because he feels that he has not been able to say through music what he would like to say to people that he is going into the ministry. He thinks it is too easy for music to be a language of the emotions only, while religion is something that appeals not only to the emotional, but to the entire life of a person.

There is an old saying about ministers' sons, but I am satisfied that in Mr. Porter's case the consecrated life his father has lived has had its undoubted influence on the son's outlook.

WILLIAM H. BARNES.

Norden Conducts Reading Concert.

The second concert of the season of the Reading Choral Society, N. Lindsay Norden, conductor, was given in the Strand Theater, Reading, Pa., Wednesday, April 27. The chorus of 200 mixed voices was assisted by fifty-two men from the Philadelphia Orchestra in Henry Hadley's "Music, an Ode," the words by Henry Van Dyke. This composition was written for the fiftieth anniversary of the Worcester festival. Mr. Hadley was present and conducted "The Angelus" from his Third Symphony.

E. R. Farny as Bank Founder.

Eugene R. Farny, general manager of the Rudolph Wurlitzer Company in Chicago, is one of the founders of the new Congress Trust and Savings Bank of Chicago. The bank was opened on April 28 and is situated in the only district in the downtown section of Chicago unoccupied by a bank. This district adjoins the loop on the south near the great 3,000-room Stevens Hotel, which is to be opened May 2. Mr. Stevens, builder of the hotel, is also one of the founders of this bank.

Convincing Endorsements

— others will follow —



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Splendid specifications, magnificent ensemble and beauty of individual voice distinguish the Austin Organ in the Portland, Maine, City Hall. Mechanically it has stood the test of twelve years' usage and today is better than ever. The test of an organ console is simplicity, fast action and accessibility. The Austin console meets this test in a distinctly superior manner.



JOHN CUSHING, *Organist, Temple B'Nai Jeshurun and Holy Trinity, Harlem, N. Y.*

Your organ in the Temple B'Nai Jeshurun improves in tone and response all the time, and I am continually hearing complimentary remarks about it. I consider the mechanism of your organs as being of the finest and in consequence they stay in order and tune.



H. LILLIAN DECHMAN, *Organist, Lewis Avenue Congregational Church, Brooklyn, N. Y.*

One who has played on an Austin always concludes with a feeling of deep appreciation and gratitude for the excellent artistry of these instruments. They embody the devotional feeling required for religious music and possess scintillating brilliancy for the concert artist. It affords the artist and the auditors the perfect satisfaction of musical feeling. I fully realized all of these factors when I heard my own playing reproduced.



ERIC DELAMARTER, *Organist and Director of Music, Fourth Presbyterian Church, Chicago, Illinois.*

It is only fair that I tell you how happy we are about the memorial organ you built for the Fourth Presbyterian Church. It is a joy in its voicing, and the reliability of its mechanism gives both Mr. Sowerby and me a feeling of utter security. The instrument has been in continuous service for some years, and I still feel as I did at its installation—that a more complete, or more resourceful and flexible, two-manual organ of its size would be difficult to plan.



JOHN DENUES, *Organist and Choirmaster, Grace and St. Peter's Church, Baltimore.*

It is beyond my ability to fully express the great satisfaction and inspiration which I have enjoyed during the past three years through the magnificent fifty-stop Austin Organ of Grace and St. Peter's Church, Baltimore, Md. Tonally and mechanically the instrument has commanded the enthusiastic praise of rector, congregation and my fellow organists. The Austin Organ Company sets an artistic plane in organ building well above the conception of even the idealistic organist.



ARTHUR DEPEEW, *Mus. Bac., Organist and Director, St. Nicholas Collegiate Church, New York City.*

After twenty years of almost continued use of various Austin Organs I am convinced that they have no superior.



CLARENCE DICKINSON, *Union Theological Seminary, New York City.*

The organ installed by you in the Union Theological Seminary has proved a very effective instrument and has attracted a great deal of very favorable comment during the past ten years, when I have played music of the greatest diversity of character in the annual series of Historical Organ Lecture Recitals. The quick response, virility and variety of tone and real "punch" are a continual delight.



HENRY M. DUNHAM, *New England Conservatory of Music, Boston, Massachusetts.*

In general excellence in workmanship and tonal quality, I know of nothing in organ construction that surpasses that of the Austin Company.

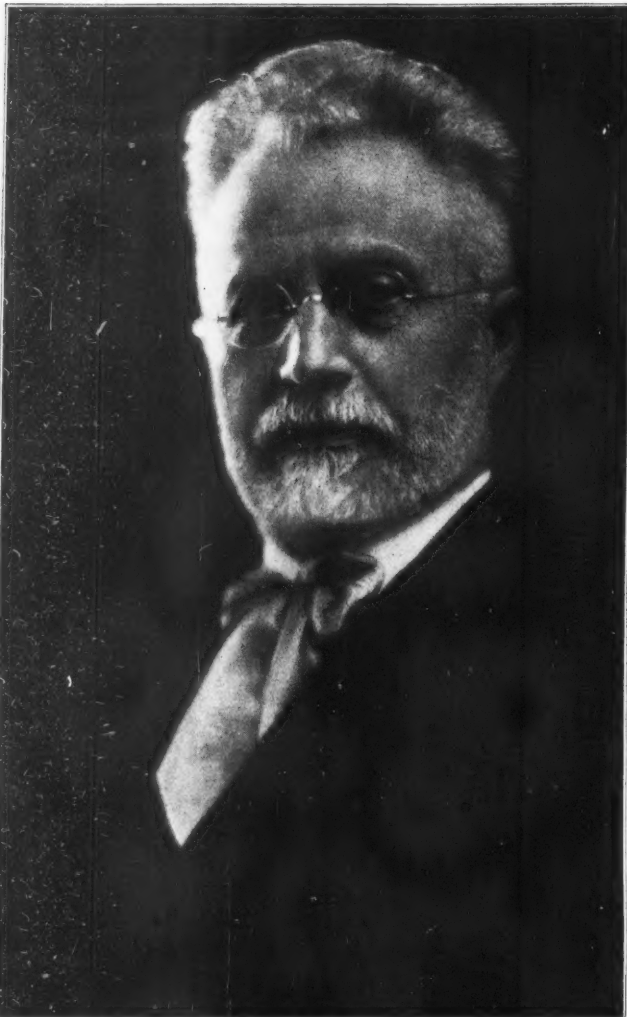


FERDINAND DUNKLEY, *F.A.G.O., F.R.C.O., Organist and Choir Director, Highlands M. E. Church, Birmingham, Ala.*

I cannot refrain from expressing my admiration for the three-manual organ you have installed in the First M. E. Church, Andalusia, Alabama, on which I had the privilege of giving two opening recitals. It is quite the most satisfactory organ of its size I have ever played on. The tonal effects obtainable are marvelous. When playing the middle section of Dvorak's Humoreske, I was positively startled at the gorgeousness of the French Horn tone. The Diapason tone is solid as a rock, the Strings lovely, and the Tuba unusually good, not noisy but rich and majestic. I sincerely congratulate you and your representative for his part of the work.

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HOW DR. LUTKIN'S DREAM WAS REALIZED.



The Chicago North Shore music festival, which will give its nineteenth series of concerts at Evanston, under Dr. Peter Christian Lutkin, offers an interesting example of the development of a noted choral leader from the ranks of organists and choirmasters. The beginnings of the chorus involved the usual hazards, but they were overcome so successfully that today the musical forces of the festival will include a main chorus of 800 voices, a children's chorus of 1,500 voices, the Chicago Symphony Orchestra, under Frederick Stock, the A Cappella Choir, ten soloists of international fame, and the organ. Since the days of his service as organist and choirmaster Dr. Lutkin has become dean of the school of music of Northwestern University.

Asked to tell something about the start and development of the festival, Dr. Lutkin said:

"In 1907 I attended an Ann Arbor festival in one of the old college buildings and was so impressed with it that I came back eager to establish festivals in Evanston. But there was no building large enough at that time. In 1908 John R. Lindgren, a prominent banker and public-spirited citizen, and former president of the Apollo Club of Chicago, was taking a Sunday afternoon walk and as he saw the trenches that were dug for the foundation of our present gymnasium building, it flashed across his mind that here was Lutkin's music hall. He spoke of the possibility to Mrs. James A. Patten, wife of the donor of the building. Mrs. Patten wrote to me at Northport Point, Mich., where we have our summer home, and, needless to say, when I returned in September I was excited over the possibility of giving the festivals in Evanston.

"About twenty-five prominent persons, on the invitation of Mrs. Patten and Mr. Lindgren, met at the Patten residence, and I was loaded with information regarding festivals both at home and abroad. A mild interest was created and later a second meeting was held, to which more than 100 were in-

vited. On going to this meeting I was greatly disappointed to find that few accepted the invitation and there were hardly any more there than at the first meeting. However, it was proposed that an effort be made to secure 100 guarantors for \$100 each and to try out the experiment. They were easily secured and I went to work at once organizing the festival chorus of 600 voices, the nucleus of which were the Evanston and Ravenswood musical clubs, both of which I conducted.

"The first festival was given in June, 1909, and the gymnasium was far from being complete, but in spite of this the first festival of four concerts was a great success artistically, socially and financially. The number of concerts was gradually increased until we had seven, including the orchestral prize contest, but this year we return to a schedule of five concerts to be given within a calendar week.

"The Chicago North Shore Festival prides itself not only on its performances, but also on the unique location on the shores of Lake Michigan and on the artistic way in which the building is always decorated. This gives it an atmosphere peculiar to itself which it is impossible to duplicate except in very unusual circumstances."

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Just as I Am	D	H. P. Danks	.40
Love Divine, All Love Excelling	Db	A. Geibel	.35
Not a Sparrow Falleth	Ab	J. L. Gilbert	.35
O Lord, How Manifold	G	F. Maxson	.45
There Is an Hour of Hallowed Peace	F	P. A. Schnecker	.35

SOPRANO AND TENOR

Dreams of Galilee	F	C. P. Morrison	.35
Ever Nearer, O My Saviour	Bb	P. D. Bird	.40
Lead, Kindly Light	Gb	A. W. Lansing	.35
My Soul, There Is a Country	A	C. D. Underhill	.40

My Soul, Wait Thou Only on the Lord	Ab	E. S. Hosmer	.40
O Jesus, Thou Art Standing	G	A. W. Lansing	.35
O Sweet and Blessed Country	D	P. A. Schnecker	.40
Pleasant Are Thy Courts Above	G	F. H. Brackett	.35

SOPRANO AND BARITONE (OR BASS)

O Lord, Thou Hast Searched me, Ab	Ab	E. S. Hosmer	.40
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ALTO AND BARITONE (OR BASS)

Lord Is My Shepherd, The	F	P. A. Schnecker	.40
Pleasant Are Thy Courts Above	D	F. H. Brackett	.35

ALTO AND TENOR

How Long Wilt Thou Forget Me? (Consider and Hear Me)	Db	C. Pflueger	.40
Will You Come?	F	P. D. Bird	.40

TENOR AND BARITONE (OR BASS)

Abide With Me	Db	R. N. Daboll	.40
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O King of Mercy	A	T. Belcher	.35
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There is a simple and an effective way to avoid the rut.

Read The Diapason

Every month this paper informs you briefly and accurately as to the latest organs, the latest organ compositions, all the developments in your profession in the United States and abroad. It offers you a department containing the programs played in recitals by prominent organists of every school and taste in every part of the country. Think of the labor and expense incurred to give you this! Think of the value of having two or three score programs of recitals laid on your desk on the first of every month!

Then there is the valuable and always interesting choir department of Dr. Harold W. Thompson. It is scholarly and practical at the same time. Hundreds of choirmasters testify to its value to them.

Another department is devoted to the moving-picture organist, whom Wesley Ray Burroughs considers from a sympathetic and practical standpoint, for he is himself a "movie" organist of many years' experience.

Besides the foregoing we have the interesting comments of Dr. Hamilton C. Macdougall, the fine music reviews of William Lester, the comprehensive news pages, etc., etc.

Send us the name of any organist in your acquaintance who may not be a reader of The Diapason, so we may mail him a sample copy.

THE DIAPASON, Kimball Building, Chicago

THE DIAPASON

A Monthly Journal Devoted to the Organ

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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CHICAGO, MAY 1, 1927.

PRIZES

It seems as if every energetic organist and composer with spare time was being tempted to new activity this year. Prizes and honors are being offered with refreshing frequency and in amounts that are worth striving for.

The latest and largest prize announced in our news pages is the offer of \$1,000 by the Estey Organ Company for an organ and orchestra work, to be rewarded not only with this tidy sum, under the auspices of the National Association of Organists, but with initial performances by the orchestra at the Capitol Theater in New York City, giving the new work an immediate public hearing. George Kilgen & Son, Inc., offer a prize of \$500, also through the N. A. O., for the best organ composition in the form of a tone poem, fantasia or overture, to be played at the St. Louis convention of the association this summer. So that the art of writing about the organ, as well as for it, may be encouraged, The Diapason offers \$100 under N. A. O. auspices for the best paper on "Interpretation of Organ Music and Anthems on Small Organs." The subject this year is selected by the executive committee of the N. A. O. and is indeed a timely one, on which much can be said. Last year the Austin Organ Company offered through the N. A. O. a \$500 prize for the best organ composition, and it will be recalled that this was won by T. F. H. Candlyn.

Meanwhile the American Guild of Organists again is privileged to send to Fontainebleau the candidate for a Guild degree who receives the highest marks in the approaching examinations, the entire expense being borne by the Estey Organ Company. Prizes aggregating \$550 are held up to young organists in the central states under the auspices of the Illinois Federation of Music Clubs, in cooperation with the Illinois council of the N. A. O.

There are various similar inducements to organic effort in other parts of the country. The spirit which prompts the donors proves the increasing appreciation of the instrument and its music, which does not always seem apparent, but which nevertheless exists.

"VOICE OF MINNEAPOLIS"

How an entire city of nearly half a million people can be turned into a solid group of organ fans is being illustrated at Minneapolis. Last month we made note of the launching of a campaign for a municipal organ in the metropolis of the Northwest. Within a few days the newspapers of Minneapolis had aroused public spirit in a most unusual manner. The suggestion of the mayor's organ committee that the fund for the organ be raised through a public subscription of \$1 gifts received immediate general support. The Minneapolis Journal reports one day that the judges of the district court and some of the city and county officers made 100 per cent subscrip-

tions. The next day the police department, which is not ordinarily interested in such artistic projects, turned in a check for \$490. The patients of a sanitarium sent in their contribution, as they look forward to enjoying the organ by means of radio transmission. The banks offer their services in the campaign at the same time that the negro leaders of the city pledge their support. If the enthusiasm continues—as every indication promises, for long lists of donors are printed in the papers from day to day—the goal of \$100,000 for an instrument for the city auditorium should be reached easily and Minneapolis will join the ranks of progressive American communities which have large organs.

Another very hopeful development is the fact that the leaders of the movement look forward to many uses for the instrument and promise not to let it rest in innocuous desuetude a few months after the opening recital. That the "Voice of Minneapolis," as the organ is to be named, may be heard on many occasions and in all parts of the world is the hope expressed by a committee under Mrs. H. S. Godfrey, which has been working out details for employment of the organ. Following are suggestions made by the committee:

An annual May festival conducted during music week, in which orchestras, bands, choral groups, glee clubs and children's organizations would participate.

Winter concerts at popular prices so that everyone in the city may attend.

Summer concerts at which tourists will be welcomed without cost.

Radio programs with efforts made to obtain national "hookups" for the organ concerts.

Any person who has ever visited Minneapolis knows the beauty and the enterprise of that city. Its love for music as exemplified by the present campaign cannot but enhance its fame.

THE DEITY IS WORTH IT

"The church is not in competition with the theater. The theater uses fine fabric, fine instruments, good singers because they think the people are worth it. Churches that realize their responsibility will stress the excellence and sincerity of their worship because they believe and know that GOD is worth it."

This statement (the part of which that impressed us most deeply being put in italics) is part of a forceful plea for good church music that appears in a special choir edition in April of the Advent, the little parish paper of Christ Church, La Crosse, Wis. We do not know whether the rector wrote it, or whether perhaps it was our old friend Willard L. Groom, organist and choirmaster of this church, but it states a plain truth so well that it should be broadcast.

In the same editorial plea the writer says:

"A large, snappy, systematized choral organization is one of the positive earmarks of a solid, energetic and up and going parish. Travel the country from coast to coast, from great lakes to gulf, and you will note that the parishes with the straggling choirs and indifferent musical support are the same parishes that fall down on their diocesan assessments and campaign quotas. It isn't really the poor quality of the music that does the damage, hard to bear as that may be. It is the dismal impression which not only strangers, but parishioners even, feel—the attitude that the worship of God does not merit the expense, the dignity, the fabric or the talent equal to that used in secular activities, secret societies and lodge work."

The old fallacy that expenditures for music are a drain on a church and reduce the contributions for benevolences has often been refuted, but never more eloquently than in these few words. If any church is inclined to return to the day of the Covenanters, if we are to hear the old plea of Judas that "it should be sold and the money given to the poor," if anyone really believes that an appropriation for music means a small contribution to the missionary work of the church, here is the answer. If the latter argument is carried to a logical conclusion there should be appeals to

the church membership to drive cheaper automobiles and reduce clothing and household expenses, thus enabling them to give more liberally. That is what the originators of severe simplicity in worship believed, and thus they were consistent. The real question is whether God is worth it—and whether the music is worthy of God.

BEETHOVEN AND THE ORGAN

Beethoven has been in the thoughts and on the finger tips of musicians for the last few months, and this includes all organists who are not too narrow to play occasional transcriptions—or too much slaves of orthodoxy to do so. The programs in this and preceding issues would indicate that the latter class is not so numerous.

Of all the contributions on Beethoven's life that marked the centenary of his death none has impressed us as more valuable, and certainly none was of greater interest to the organist than the splendid paper written for the February issue of The Diapason by Dr. Charles Heinrich of Pittsburgh, known throughout the land as a splendid performer and musical scholar. Dr. Heinrich not only reviewed and appraised the work of Beethoven and presented for the benefit of our readers a list of compositions especially adaptable for the organ, but he uttered a few words on the modern organ and on the use of transcriptions which may hearten the timid ones who would like to play transcriptions but are afraid of losing caste. These two paragraphs we consider well worth repeating at this time:

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

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

Now that Ludwig von Beethoven has entered upon the second century of immortality let us congratulate ourselves and Dr. Heinrich on the fact that there are men of his musicianship and unquestioned taste who possess his fearlessness.

Our esteemed newspaper critics do not always have the diversified education which seems so essential to a critic. Hymnology is one of the subjects in which certain ones are not fully qualified. For instance, when at a recent recital the improvisation was on the hymn "Adeste Fideles," one of them referred to it as a "Gregorian chant" and another attributed the hymn to a very talented and successful local organist, who makes no claims to being a composer, least of all of the ancient hymns.

America's composers of church music are to receive special recognition on the opening day of national music week, May 1. In accordance with the suggestions of the National Music Week Committee, the churches are to offer special services of music composed by Americans, including anthems and vocal solos, organ pieces and hymns, with musical settings by Americans. Effective additions to the repertoire of anthems and organ solos

are found in the latest issues of leading publishers. A representative list of "Twenty American Hymn-tunes," with notes as to the various texts to which they are sung and thumb-nail biographies of the composers, is to be obtained without charge from the National Music Week Committee, 45 West Forty-fifth street, New York City.

Judging from many of the articles on Beethoven which appear in various musical publications he had a great deal of trouble with worthless servants. This may at last suggest to some of our readers a point of resemblance between themselves and the great composer.

Through a sin of omission in our last issue the caption "Choir Organ" was dropped out of its place in the specification of the Hook & Hastings organ to be built for the Rockefeller church in New York City. Discerning readers easily found the place where the swell ended and the choir should begin in the list of stops. We regret the error, but take satisfaction in the careful readers of whom we may boast, as shown by the number who discovered the omission and called our attention to it.

A "Movie" Organist Plays for a Wedding.

[A. H. F. in Life.]

The Ushers on the Aisles: "Tramp, Tramp, Tramp, the Boys Are Marching."

Arrival of Poor Relations: "Hail, Hail, the Gang's All Here."

Arrival of Groom's Mother and Father: "There, Little Girl, Don't Cry." Changing to "What You Goin' ter Do When the Rent Comes Round?"

Bride's Mother: "Darling, I Am Growing Old."

Groom and Best Man Appear: "March of the Wooden Soldiers."

The Clergyman: "There Was I, A-Waiting at the Church."

The Bridesmaids: "Three Little Maids from School."

Bride's Father with Bride: "Yes, Sir, She's My Baby." Changing to Wedding March from "Lohengrin."

Copeland's Beethoven Program.

For his Beethoven centennial service at Christ Episcopal Church, Dayton, Ohio, the Rev. Don H. Copeland, organist, choirmaster and curate, filled that church. The instrumental combination, including piano and tympani with the organ, was especially effective. The first voluntary consisted of two movements from the Fifth Symphony for this combination and for the concluding voluntary the Romance in G was played on violin and organ and the Finale from the Second Symphony by organ, piano and tympani. The Adagio from the "Moonlight" Sonata was set to an "Ave Maria" for women's voices, piano, violin and organ. The anthem was the "Hallelujah Chorus" from "The Mount of Olives." The fourth annual devotional service of instrumental music interpreting the story of the Passion was played by Mr. Copeland Wednesday evening in Holy Week, April 13. Mr. Copeland has made this musical service an annual contribution since coming to Christ Church. Each number is preceded by a reading of passages from the Bible which the music interprets. Christ Church choir was present in the chancel and sang for the offertory the latest contribution from the pen of Pietro A. Yon to his "Ecclesiastical Year" series, "O Faithful Cross."

Kinkeldey to Leave Cornell.

The resignation of Dr. Otto Kinkeldey as head of the department of music at Cornell University has been announced, to become effective at the end of this school year. Dr. Kinkeldey will return to New York to resume his post as head of the music division in the New York Public Library. He will take up his duties at the library next September. Dr. Kinkeldey has held the Cornell professorship since 1923. He has been widely active as organist, serving in that capacity at the Chapel of the Incarnation in New York from 1898 to 1902. He was organist of the American Church in Berlin from 1903 to 1905, and more recently organist of All Souls' Church in Brooklyn.

The Free Lance

By HAMILTON C. MACDOUGALL

Lent and Easter of 1927 are things of the past. Was it not with a sigh of relief that you closed the organ, stopped the blower, turned out the lights in the organ loft and went home to forget the storm and stress, the hard routine, and what possibly seemed the thankless tasks of the penitential season? Even Easter, with its almost flamboyant joyousness, or to put it somewhat more respectfully, with its exuberant rejoicing, could not quite make you forget the steady thinking and planning necessary to satisfy a clamoring constituency. The pace becomes hotter and hotter each year, particularly in the non-liturgical churches, for they are adding, bit by bit, the more striking features of the Episcopal liturgy to what has been in the past a barren and grayish service.

Although I do not belong to the Episcopal Church, I have often wondered whether the churches not inheriting a beautiful liturgy were making an aesthetic error in decorating their plainer services. Architects speak of "constructed ornamentation" as better than "ornamented construction," and very likely a simple, even bald, order of service, when the outgrowth of a certain type of mind and experience, and sympathetic with that mind and experience, may have a strength and beauty that disappear when a combination is made with an alien liturgy. This opinion I venture with diffidence, since I admire the English Church prayerbook service exceedingly.

Does your parson ever work into the service the words of your anthems? Not long ago, at Wellesley, we had a preacher who took the choir into the service, so to speak, by using the words of the anthem as illustrative material in his sermon. I sometimes think that ministers are as oblivious or as unresponsive to the choir and organ music as organists and choir people are to the sermon. Why should this be?

Try this experiment: Ask the next organists you meet whether they recall any occasion when the minister complimented them upon their organ playing or upon the choir music. After your questions are answered ask them once more if they ever remember complimenting the minister on his sermon. The chances are you will have an amusing time of it.

I was horrified the other day to find a good friend of mine, an organist and composer pretty well known over the United States, entirely opposed to organ recitals as the most boring thing known in the line of music. According to this gentleman he would no more subject himself to an organ concert than he would to anything else distinctly and entirely unpleasant. The organ, he says, is a stodgy, unrhymical instrument, heavy, mechanical, and altogether useless save for playing sustained music in church. If his dearest friend gave a recital he would go to it for friendship's sake, but would not stay one second longer than thirty minutes.

It was much as if you, whom I have always supposed to be an unmitigated Christian, should avow yourself an infidel of the most abhorrent description.

Still, there's something to be said for my erring friend; organ recitals are dull, are they not? And among the dullest are those where the programs are made up of the great and only J. S. B. Widor and Cesar Franck. The organ is an unrhymical instrument, is it not? And the deadliest performances are those where the "legato style" is featured to the exclusion of nonlegato and staccato. Then there is the blurring in fast passages, the pauses while stops are manipulated, and all the little (great) inaccuracies typical of the "real" organist.

After we have "jawed" to our heart's content about the organ, and

found fault with the organists we hear every Sunday, it still remains true that you and I can name a dozen organists who always interest us and occasionally thrill us. We must not, either, forget the large army of ordinary music-lovers—people who know little about music and who seldom go to a concert—whose sole musical dissipation is an organ recital. In the dimly-lighted church, comfortably placed in the corner of a side pew, not incommoded by a large audience, impressed by beautiful architecture and ample spaces, hypnotized by the tones of the organ, now loud and now soft, now rumbling mysteriously with thunder-sounds in the ear, now distant and sweet like the humming noises in the woods on a hot summer's day—in this environment our ordinary music-lover is hypnotized by the organ as by no other instrument. Bear in mind the o. m. l. when you are about to fulminate against his favorite kind of music.

Speaking of organists who can thrill us, I am reminded of Palmer Christian, whom I saw the other day; he was laughing over a criticism of his playing that appeared in a rural newspaper. It states that "Mr. Palmer Christian showed remarkable dexterity from manual to diapason." I wish I might play well enough to have something as enthusiastic as that said about me.

Agrees with Mr. Nevin.

Wilkes-Barre, Pa., April 8, 1927.—Editor of The Diapason: Those who have had the fortune to meet Mr. Nevin, who wrote so well in your recent issue, and perhaps to have heard him on the organ, know that he has imagination and punch in his conversation and in his playing; and now we see that it is easily carried forth in his writing.

And let us embarrass him further by saying that there is some of this same strong personal quality in things he has written for the organ. No wonder that his street scenes carried favor, because they put pictures before us. We have caught the trumpet blare in the march; we have dreamed with the old lady on the porch; we have chuckled at the humor and the abrupt ending of the boy's whistled aimlessness. We can sympathize with his "peeves." We have had them ourselves. He names titles that deserve the playing, from American sources. We can all think of fragments of Rogers, of Stoughton, of Becker, of Macfarlane, of Kinder, of Lang, of others, too, that ought not to be neglected—lovely bits of melody, attractive tricks of harmonization; dainty fancies, like relishes at a feast.

But Mr. Nevin ought to realize, as most of us have realized, that because things are of good report is not a guaranty that they will be so recognized. We have many sorts and conditions of people, but musical "recognizers" are few. The age is oblivious, somewhat. It needs to be poked and poked and poked. That little book on modulation ought to be on most keydesks. Nothing is more graceful, winning, nay necessary, than finding a continuous path through a service minus the disturbing silences. Services ought to be keyed in together like the reading of a tale, without halts and pauses. And yet how few can do any graceful modulation without falling downstairs like a scuttle of coal? There are many things required of church organists, but high on the list should be modulation and hymn playing. Students are turned out every little while, garbed in academic fashion, with mortar boards and all. Accent them on what their pictures look like and there's promise. Hear them perform and you wonder why they were not pictured in overalls instead of gown, or perhaps the period short skirt, leggiero! (No pun intended. I didn't see it myself till it was on the paper.) Much teaching of technique, much walking about on the pedals; much harmony (which, neglected, is forgotten in six months), but not enough emphasis, insistence, on the commonsense qualities like those mentioned, and like, say, registration, which, despite considerable courses and gowns and all, remains a sealed book to those whose ears perhaps will never be alert.

There's a punch, I repeat, in Mr. Nevin's article and I hope we have all

Announcing New Organ Vibrato

There exists no sound reason why a proper organ vibrato should not be as artistic in every way as the vibrato of the violinist or vocalist—and no one objects to their expression of feeling or passion by that device. If objection occurs it is to the cold, hard tone of the artist who avoids vibrato.

The critical ear has always objected to the organ tremulant and endless oburgations have been directed at the organist who uses it frequently. The common tremulant has two radical defects—first and most important, it dumps out a portion of pipe wind so that the pipe speaks flat at the strongest point of the pulse—an unnatural and repugnant effect. Second, it is associated with a general unsteadiness of pipe wind—a necessary condition for effective results in a tremulant of ordinary type.

The new Vibrato is a pressure control device built into the reservoir—beats on the sharp side—and, in addition to its functions as a tremolo device, may be used to build up Celestes between departments, for adjustment of pitch, for accent and other special functions impossible to an ordinary tremulant.

It is simpler and more reliable than the usual tremulant and with its additional accessory uses is only slightly more expensive. Six months in use, fully developed and protected by patent laws.

MIDMER-LOSH, Inc.

Merrick, Long Island, N. Y.

thought things over at his behest, shared his "peeve," and then really enjoyed the how of his saying. Now I'd like to poke up some of the impudent irony of Gaul out there in Pittsburgh and hear him dole out some of his whimsical wisdom on the like subject. Mr. Nevin is a good deal right in what he says and if the Scriptural proportion of this seed falls on good ground, let us be thankful.

W. E. WOODRUFF.

VIERNE'S CHICAGO RECITAL.

Louis Vierne's Chicago recital appearance naturally drew nearly all the organists of the city to Kimball Hall April 6 to take advantage of this rare opportunity to hear one of the world's most famous organists and teachers, whose compositions are essential parts of every up-to-date player's repertory. The Parisian visitor did not disappoint those eager to hear him, and the impression he made on the critics was altogether favorable, it appears.

His interpretation of the Bach Toccata and Fugue in D minor, his opening number, gave an index to the style and character of Vierne's work. It was played with a vigor and a precision of attack that revealed the thorough Bach scholar; at the same time there was sufficient color and freedom to make the performance thoroughly interesting. The same may be said of the reading of the Chorale in A minor of Cesar Franck. It was just what would be expected of one of the greatest exponents of French organistic art. The remainder of the set program was made up of an interesting Adagio by Lazare Levy and pieces by M. Vierne. Of the latter the Finale from the First Symphony made perhaps the strongest appeal, due possibly to its greater familiarity.

As an extra on the program M. Vierne played an improvisation on "Adeste Fideles," and he worked fascinatingly novel effects into this great hymn. His improvisation does not follow any set formula and he does not at any time lose sight of his theme. It was a fine exposition of the fertility

of the mind of this artist. As an encore he played the Toccata from Widor's Fifth Symphony, and this was a performance of unusual merit. It was in many respects the best work of the evening.

Mlle. Madeleine Richepin, who accompanies M. Vierne to supply that of which failing eyesight deprives him, not only made a busy evening of it by drawing stops, manipulating pistons, pressing pedals at the proper moment, etc., but illustrated her versatility by singing three soprano solos. As vocal art is outside the field of this paper, the reviewer is relieved of the responsibility of commenting on the young woman's work. As to her activity at the console, it was always, judging from appearances and results, timely, effective and essential.

Historic Organ in New Setting.

With appropriate ceremony an old Hook & Hastings organ, which has been installed in Hope Chapel, Boulevard and North street, Jersey City, N. J., a branch of the Second United Presbyterian Church, was dedicated April 5. The organ was presented to the chapel by Mr. and Mrs. George B. Kemp, in memory of their daughter, Emma Louise Kemp, former commander of the Woodcrafters, who was accidentally drowned last summer while on an outing in the mountains. In making the presentation, Mr. Kemp, who is a well-known organ expert, said a few words, to which a response was made by the Rev. John Cummings of the chapel. The ceremonies included the presentation of a bouquet to Miss Flora White, the chapel organist, by the congregation. The organ is a one-manual tracker and came from Harvard Divinity School some twenty-five years ago, when it was larger to make way for a newer and larger instrument. It has stood in the Kemp home since then, is in an excellent state of preservation, and has been newly equipped with blower and motor. No maker's name is on the console, but to the best of Mr. Kemp's information, it was made, as stated, by Hook & Hastings.

RECITAL PROGRAMS

Warren F. Johnson, Washington, D. C.—A program of modern organ music was presented by Mr. Johnson in a recital March 30 at the Church of the Epiphany. His selections included: Solemn Melody, H. Walford Davies; Choral Fantasia on the Hymn "Heinlein," James E. Wallace; "Vintage," from "Les Heures Bourgeoises," Georges Jacob; Second Sonata, Bossi; "Song of the Exiles," from Suite "Evangeline," Charles O. Banks; "The Tumult in the Praetorium," from "Symphonie de la Passion," de Malein-greau; "Aria Seriosa," Karg-Elert; "Lament," after a Roll Call in Flanders, Cyril Jenkins; Toccata, Augustin Barie.

Allan Bacon, San Jose, Cal.—In a recital at Pomona College March 18 Mr. Bacon interpreted the following program: Allegro, from Second Symphony, Vierne; Suite, "In Fairyland," Stoughton; Scherzo, from Fourth Symphony, Widor; "The Girl with the Flaxen Hair," Debussy; "Carillon," Vierne; Psalm-Prelude, Howells; "The Nymph of the Lake," Karg-Elert; Choral Improvisation, Karg-Elert; "Legende," Clokey; Toccata, "Thou Art the Rock," from Byzantine Sketches, Mulet.

Samuel A. Baldwin, New York City.—Professor Baldwin's programs at the City College in April have included the following:

April 13—Toccata and Fugue in D minor, Bach; Benedictus and Pastorale, Reger; "Weeping, Mourning," Liszt; "Chant Triste," Bonnet; "Easter Morning on Mount Roubidoux," Gaul; Spring Song, Mendelssohn; Good Friday Music from "Parsifal," Wagner.

April 24—Toccata in F, Bach; "Colloquy with the Swallows," Bossi; "Suite Bretonne," Dupre; Spring Song, Hollins; Old Melodies ("Drink to Me Only with Thine Eyes," "Deep River" and Song of the Boatmen on the Volga); "Les Preludes," Liszt.

April 27—Sonata No. 1, Gullmant; Largo, Handel; Fantasia and Fugue in G minor, Bach; "Oh, the Lifting Springtime!" Stebbins; Canzona and "Carillon," Vierne; Gypsy Melody and Humoreske, Dvorak; "Etude Symphonique," Bossi.

Arthur Davis, St. Louis, Mo.—During Holy Week Arthur Davis' daily noon recitals on the new Skinner organ in Christ Church Cathedral consisted of the chorale preludes of Bach. He played the following:

Monday—"In Thee Is Gladness," "Christ, Comfort of the World," "My Inmost Heart Doth Yearn."

Tuesday—"A Strong Fortress Is Our God," "Have Mercy, God, the Holy Ghost," "Blessed Jesus, We Are Here."

Wednesday—"God the Father, Dwell with Us," "Sleepers Wake! a Voice Is Calling," "Our Father, Which Art in Heaven."

Thursday—"He Who Relies on God's Command," "Oh, Whither Shall I Flee," "We All Believe in One God."

Good Friday—"From Depths of Woe," "O Man, Bemoan Thy Fearful Sin," "O Sacred Head Once Wounded."

Charles Heinroth, Pittsburgh, Pa.—Compositions by Beethoven and Wagner constituted the interesting program of Dr. Heinroth at Carnegie Music Hall March 27. He played: Overture to "Egmont," Beethoven; Funeral March, on the Death of a Hero, from Sonata in A flat, Beethoven; Three Movements from Septet, Op. 20, Beethoven; "Siegfried" Idyl, Wagner; "Evening Star," from "Tannhauser," Wagner; Prelude to "Die Meistersinger," Wagner.

Hugo P. Goodwin, St. Paul, Minn.—Mr. Goodwin the municipal organist, played this program at the St. Paul Auditorium for broadcasting by station WCCO the night of March 27: Overture, "Midsummer Night's Dream," Mendelssohn; Largo, Dvorak; Minuet from Piano Sonata, Beethoven; St. Ann's Fugue, Bach; Barcarolle, Offenbach; "Sportive Fauns," d'Antalfy; "Moonlight," Debussy; "March of the Gnomes," Stoughton; "A Song of Springtime," Bonnet.

Miles I. A. Martin, F. A. G. O., Waterbury, Conn.—Mr. Martin played the following compositions at his recitals at St. John's Church Sunday evenings during Lent: Andante Cantabile, Tschalkowsky; "Soeur Monique," Couperin; Concert Fantasia, Bird; Prelude from "Gloria Domini," Noble; Gavotte, Thomas; Toccata in G minor, Matthews; "Elegiac Poem," Karg-Elert; "Benediction Nuptiale," Hollins; Prelude, C sharp minor, Rachmaninoff; "Chant Pastoral," Dubois; Sketch No. 4, Schumann; Toccata and Fugue in D minor, Bach; "Meditation a Ste. Clotilde," James; Capriccio, Loud; "Etude de Concert," Shelley; Prelude and Fugue, F minor, Bach; "Deuxieme Arabesque," Debussy; "Sportive Fauns," d'Antalfy.

Edgar C. Meisky, Columbia, Pa.—Mr. Meisky played the following program in

the third of his Sunday afternoon Lenten musicals at the First English Lutheran Church April 3: March, "Pomp and Circumstance," Elgar; "Romance sans Paroles," Bonnet; Scherzo, Rogers; Finale (First Symphony), Vierne; "Pilgrims' Chorus" ("Tannhauser"), Wagner; Largo ("New World" Symphony), Dvorak; "Vision," Sykes; Concert Study, Yon.

J. Herbert Springer, Hanover, Pa.—In his Lenten recitals at St. Matthew's Lutheran Church Mr. Springer has played as follows:

April 7—Fugue in E flat ("St. Ann"), Bach; Two Chorale Preludes ("Schmücke dich, O liebe Seele" and "Herzlich tut mich verlangen"), Brahms; Cradle Song, Wagner; "Up the Saguenay," from St. Lawrence Sketches, Russell; First Movement from Unfinished Symphony, Schubert; "In Springtime," Kinder; "Pomp and Circumstance," Military March No. 1, Elgar.

March 24—Sonata, No. 1, Mendelssohn; "L'Arlesienne" Suite, Bizet; Evening Song, Matthews; Two Movements from Fifth Symphony, Widor.

March 10—Three Chorale Preludes ("A Mighty Fortress," "O Sacred Head, now Wounded" and "O Man, Bemoan Thy Fearful Sin"), Bach; Rhapsodie on a Breton Folk-Song, Saint-Saens; Chorale in A minor, Franck; Andante Cantabile, from Fifth Symphony, Tschalkowsky; Menuet, Mozart; "Sunset and Evening Bells," Federlein; Toccata, from Gothic Suite, Boellmann.

Edwin H. Lemare, Chattanooga, Tenn.—At his weekly recital in the Memorial Auditorium Sunday afternoon, April 3, Mr. Lemare, the municipal organist, played this program: "Star-Spangled Banner"; Cavatina, Bohm; Fugue on the Name "B-A-C-H" (requested), Liszt; Scherzo in A flat, Birstow; Overture in C sharp minor, Bernard Johnson; Andante Religioso, Thome; Concert Fantasia on the Tune "Hanover," Lemare.

Henry A. Ditzel, Dayton, Ohio.—Mr. Ditzel of the First Lutheran Church gave the dedicatory recital on the Dustin memorial organ in Epworth Methodist Church, built by M. P. Möller, on the evening of April 6. His program was as follows: Tenth Concerto (Adagio, Allegro and Larghetto-Allegro), Handel; "Benediction," Karg-Elert; Prelude-Scherzando, Pierre; Festal Fantasia, Boslet; "Chant Cherubique," Glazouff; "Springtime," Lacombe; Caprice, Dubois; Concert Allegro, Mansfield; Improvisation on two hymns; March and Chorus from "Tannhauser," Wagner.

Walter Wild, New York City.—Mr. Wild, organist of the Clinton Avenue Congregational Church of Brooklyn, but formerly of the Shadyside Presbyterian of Pittsburgh, gave a recital at the East End Christian Church of Pittsburgh March 27, on the new four-manual Austin organ, the specification of which appeared in the August, 1926, issue of The Diapason. Mr. Wild played as follows: "Pierce Heroique," Franck; "The Bells of St. Anne de Beaupre," Russell; Melodie in E, Rachmaninoff; Toccata in F (Fifth Symphony), Widor; "In Paradisum," Dubois; Cantilene in E flat, Pierre; Chorale with Variations, Mendelssohn.

Jean E. Pasquet, New Orleans, La.—At a special musical service arranged by Mr. Pasquet at the Prytanian Street Presbyterian Church, of which he is organist and director, he played these organ selections on the evening of March 27: Meditation, Bubeck; Prelude and Fugue in G minor, Bach; Aria, Dethier; Andante Cantabile from String Quartet, Tschalkowsky; "Ave Maria" (requested), Schubert; "Suite Ancienne," Holloway; "Grand Chorus," Dubois.

E. Rupert Sircorn, New York City.—In his hour of organ music at St. Thomas' Chapel the evening of April 1 Mr. Sircorn was assisted by Florence Nickels, cellist, and Anne Nickels, violinist, in this program: Symphony 2, Widor; "In a Monastery Garden" (for violin, cello and organ), Ketelby; "Lamentation," Gullmant; "Pomp and Circumstance," Elgar; "Ave Verum" (for violin, cello and organ), Mozart; "Chapelle des Morts," Mulet; Londonderry Air; "Ave Maria" (for violin, cello and organ), Schubert; Hallelujah Chorus, Handel.

On March 25 Mr. Sircorn gave a Bach program, playing: Chorale Prelude, "O Guiltless Lamb of God"; Fantasia and Fugue in G minor; Adagio (Third Trio-Sonata); Chorale Prelude, "Sleepers Awake"; Chorale Prelude on "In dulci Jubilo"; Chorale Prelude on "In Thee Is Joy"; Toccata and Fugue in D minor.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm has played as follows at his recent Sunday evening recitals at the Second Presbyterian Church:

March 13—Lenten Meditation, Gaul; Concert Overture, Faulkes; "Elegie," Massenet; Allegro Moderato, Reard;

"Scene Religieuse," Massenet; "Eklog," Kramer.

March 20—"Processional to Calvary" (Crucifixion), Stainer; Largo, from "New World" Symphony, Dvorak; Reverie, Bartlett; "Chant Religieuse," Gaul; Prologue, Rogers; March in E flat, Rogers.

March 27—"Echoes of Spring," Friml; "Bells of St. Anne de Beaupre," Russell; "Lamentation," Gullmant; Allegro Maestoso, Gullmant; "Matins," Faulkes; Epilogue, Diggle.

April 3—Chromatic Fantasia, Thiele; Andante Cantabile, Tschalkowsky; "Evening Chimes," Wheelton; Rustic March, Fumagalli; Spring Song, Mendelssohn; Allegro, King.

April 10—"Mountain Idyl," Schminke; "Pomp and Circumstance," Elgar; "Eventide," Harker; "Marche Triomphale," Callaerts; "Palm Sunday," Dunham; Festival March, Stewart.

Harry B. Jepson, New Haven, Conn.—Professor Jepson gave the last of the recitals of the series at Woolsey Hall, Yale University, on the large Newberry organ, Sunday afternoon, April 3. His program was as follows: "Marche Religieuse," Gullmant; Good Friday Music from "Parsifal," Wagner; Fifth Symphony, Vierne.

On March 13 Professor Jepson played: Suite, Op. 25, Bingham; "Romance" (MS.), Jepson; Prelude and Fugue in D major, Bach; "Meditation a Ste. Clotilde," James; Chorale in A minor, Franck.

Parvin W. Titus, Cincinnati, Ohio.—In his "hour of organ music" at Christ Church on the evening of March 24 Mr. Titus used these selections: "Benedictus," Couperin; Prelude and Fugue, D major, Bach; Chorale Prelude, "By the Waters of Babylon," Bach; Second Chorale in E minor, Franck; Toccata, Symphony 5, Widor; Psalm Prelude, Op. 32, No. 2, Herbert Howells; Canon in B minor, Schumann; "Resurrection" ("Symphonie Passion"), Dupre.

E. Stanley Seder, Chicago.—Mr. Seder gave the following program in a recital at Bethany Reformed Church April 19: Concert Overture in C minor, Hollins; Loure in G, Bach; "The Bells of St. Anne de Beaupre," Russell; Scherzo ("Samoan Lullaby," Boyd; "Goblin Dance," Dvorak; "Carillon-Sortie," Mulet.

Hugh Porter, New York City.—In a recital before the Union and Essex chapter of the National Association of Organists at the North Reformed Church, Newark, N. J., April 11, Mr. Porter played this program: Sonata in the Style of Handel, Wolstenholme; Andante from Fourth Trio-Sonata and Fugue in G major, Bach; Duetto, Mendelssohn; Minuet in C, from the "Jupiter" Symphony, Mozart; Andante from Symphony in D, Haydn; "Chant de Mai," Jongen; Aria from "Orfeo," Gluck; "Carillon-Sortie" in D, Mulet.

William E. Zeuch, Boston, Mass.—In his recital at the First Church Easter Sunday afternoon Mr. Zeuch played: March, "Pomp and Circumstance," Elgar; "Kamenoi Ostrow," Rubinstein; Scherzo, Second Symphony, Vierne; Sketch in D flat, Schumann; "Gesu Bambino," Yon; Intermezzo, First Symphony, Widor; "Dance of the Angels," Wolf-Ferrari; "The Old Refrain," Kreisler; "March of the Gnomes," Stoughton; "In Springtime," Kinder; "Love Death" and "Ride of the Valkyries," Wagner.

John Stark Evans, Eugene, Ore.—In a recital dedicating the Charles Travin memorial organ built by the Reuter Organ Company for the First Baptist Church of McMinnville, Ore., on April 13, Professor Evans played this program: Air in D, Bach; Andante, Fifth Symphony, Beethoven; "Adoration," Borowski; "Lamentation," Gullmant; Prayer and Cradle Song, Gullmant; "Marche Religieuse," Gullmant; "The Bells of St. Anne de Beaupre," Russell; Romance in A, Evans; "By the Pool of Pirene," Stoughton; Finale, Douglas.

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

April 3—Overture in F, Faulkes; "Potomac Park Boat Song," Shure; Andante (Sonata Pastorale, Op. 28), Beethoven; Prelude to "Tristan and Isolde," Wagner; "A Drop of Rain," Kopyloff; Scherzo (Symphony 1), Schumann.

April 10—Prelude in B minor, Bach; "Twilight on the Lake," Leshure; "Autrefois," Chaminade; "Good Friday Spell," Wagner; Chorale Prelude, "Herzlich tut mich verlangen," Bach; "Grand Choeur" in C minor, Rogers.

J. Lawrence Erb, New London, Conn.—Professor Erb, assisted by the choir of Connecticut College for Women, gave a recital at the community house on the afternoon of March 26. His selections included: Prelude and Fugue in C minor,

Bach; Pastorale, Faulkes; "The Swan," Stebbins; "Prelude Francaise," Erb; "Suite Gothique," Boellmann; Largo from "New World" Symphony, Dvorak; Allegretto Scherzando, Thompson; Adagio from Sonata, Op. 27, No. 2, Beethoven; Grand March from "Aida," Verdi.

Roberta Bitgood, New London, Conn.—Miss Bitgood, a pupil of J. Lawrence Erb at the Connecticut College for Women, gave a recital at the Methodist Episcopal Church March 25, assisted by the college choir. She played as follows: Prelude and Fugue in C minor, Bach; Andante Cantabile (Fourth Symphony), Widor; Sonata No. 2, Mendelssohn; "Prelude et Cantilene," Rousseau; "Meditation," de la Tombe; Cantilene Pastorale, Higgs; "Alleluia," Loret.

Wallace A. Van Lier, Mus. B., Lake Placid Club, N. Y.—In his most recent Sunday evening recitals at the Lake Placid Club Agora Mr. Van Lier has offered these programs:

March 27—Andante from Fifth Symphony, Minuet in G, Largo from Sonata, Op. 10, and Allegro from Fifth Symphony, Beethoven; Nocturne, Ferrata; "The Bells of St. Anne de Beaupre," Russell; "March of the Gnomes," Stoughton.

April 3—"War March of the Priests," from "Athalia," Mendelssohn; Wedding Song, G. Waring Stebbins; "Ariel," Bonnet; "Souvenir," Drdia; Miniature Suite, Rogers; "Song of India," Rimsky-Korsakoff; Evensong, Johnston; "Exaltation," Warner.

April 17—Prelude for Easter, Hosmer; Elegy, Thompson; "Consolation," Mendelssohn; "The Bells of Aberdovey," Stewart; "Resurrection Morn," Johnston; Elegy, Massenet; Grail Motive from Prelude to "Parsifal," Wagner; "Easter Morning on Mount Roubidoux," Harvey B. Gaul.

Herbert D. Bruening, New York City.—In his recital at the Lutheran Church of St. Matthew Sunday evening, April 3, Mr. Bruening gave this program: Prelude and Fugue in E minor, Bach; Pastorale from First Sonata, Gullmant; "Good Friday Spell," Vrethblad; "Christ the Lord Is Risen Again" and "Jesus Christ, My Sure Defense," Schumacher.

In a dedicatory recital on a two-manual Möller organ at the Lutheran Church of the Redeemer, Glendale, N. Y., March 27, Mr. Bruening played: Prologue from Suite for Organ, Rogers; "Vision," Rheinberger; Andantino, Lemare; Second Sonata, Mendelssohn; Pastorale (Sonata 1), Gullmant; "Chorale Symphonique" on Four Well-Known Hymns, Diggle; Prelude and Fugue in E minor, Bach; "Good Friday Spell," Vrethblad; "Christ the Lord Is Risen Again" and "Jesus Christ, My Sure Defense," Schumacher; "Evening Bells and Cradle Song," Macfarlane; "Romance sans Paroles," Bonnet; Toccata in G major, Dubois.

Alban W. Cooper, Elizabeth, N. J.—Mr. Cooper gave a recital devoted partly to works of Beethoven at Trinity Episcopal Church, of which he is the organist and choirmaster, on the evening of March 31. These were his offerings: Funeral March on the Death of a Hero, from Sonata No. 12; Adagio from Sonata 14 ("Moonlight"), Op. 27; Minuet in G; Adagio Cantabile ("Sonata Pathetique"); Andante from Fifth Symphony, Beethoven; Two Chorale Preludes, "Vater Unser" and "Liebster Jesu, wir sind hier," Bach; Pastorale in F, Bach; Fugue in E major ("St. Ann's"), Bach; Introduction to "The Passion," Haydn; "Zadok the Priest" (Coronation Anthem No. 1), Handel.

Ferdinand V. Anderson, Columbus, Ga.—In a recital at Trinity Church April 4 Mr. Anderson played: Toccata and Fugue in D minor, Bach; Andante from Fourth Concerto, Handel; "Sunset," Karg-Elert; First Movement of Unfinished Symphony, Schubert; Prelude to "La Demoiselle Elue," Debussy; "The Swan," Charles Albert Stebbins; Irish air, from County Derry, Traditional; Toccata in E major, Homer N. Bartlett.

Guy C. Filkins, Detroit, Mich.—Mr. Filkins, organist of Central Methodist Church, appeared as guest organist in the winter series of organ recitals at the University of Michigan, Ann Arbor, March 30. He presented the following program: "Grand Choeur" in D, Gullmant; A Song, "Mammy," Dett-Nevin; "Romance sans Paroles," Bonnet; Rhapsody, Silver; Serenade, Widor; Allegretto, Wolstenholme; "La Concertina," Yon; "Liebsteid" ("Tristan and Isolde"), Wagner; "Pilgrims' Chorus" ("Tannhauser"), Wagner.

Frank Scherer, Montclair, N. J.—In the fourth Lenten recital at St. Luke's Church March 28 Mr. Scherer played: Allegro and Adagio, Sixth Symphony, Widor; "Marche Slav," Tschalkowsky; Humoresque, Tschalkowsky; Humoresque, Dvorak; Air from "Orpheus," Gluck; "Sunshine and Shadow," Gale; "Marche Religieuse," Gullmant.

Recital Programs

Miss Helen Hogan, Providence, R. I.—Miss Hogan, organist of the Central Congregational Church at Providence, gave a recital at Wellesley College March 16. Her program included: Chorale, "Good News from Heaven," Pachelbel; Concerto No. 10 for orchestra and organ (arranged for organ alone by Alexander Guilmant), Handel; "Chanson de Mal," Jongen; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; "Pantomime," de Falla; Cradle Song, Grace; Finale to Third Symphony, Vienne.

Raymond C. Robinson, Boston, Mass.—In his recital at King's Chapel Monday noon, April 18, Mr. Robinson played: Prelude in E, Saint-Saens; "Minuetto antico e Musetta," Yon; Allegro (Symphony 5), Widor; Andante, Vienne; "Legend of the Mountain," Karg-Elert; "Elfes," Bonnet; Cantabile, Cesar Franck; Finale in B flat, Franck.

On March 7 Mr. Robinson gave this program: Gothic Suite, Boellmann; Chorale in B minor, Franck; Arabesque, Vienne; "Where Dusk Gathers Deep," Stebbins; Grand Chorus on the Fourth Gregorian Tone, Wolstenholme.

Gertrude Krieg, Freeport, Ill.—Miss Krieg, organist of the Embury Methodist Church and a pupil of Clarence Eddy, gave a recital March 24 at the Oak Avenue Evangelical Church. This young organist of 15 years, just finishing her third year in high school, has received marked recognition for her work both in church and in recitals. Her program was as follows: Prelude and Fugue on Bach, Bach; "Am Meer" ("By the Sea"), Schubert; "Indian Serenade," Vibbard; Sketches of the City, Nevin; "Emmaus," Frysinger; Fanfare, Lemmens.

Albert B. Mehnert, F. A. G. O., Erie, Pa.—In a historical recital the afternoon of March 21 at the Central Baptist Church Mr. Mehnert selected a program from the works of precursors of Bach. He played the following: Prelude, Paumann; Prelude, Gabrieli; "Ave Maria," Arkadelt; Moderato, Palestrina; Pavane, Byrd; Moderato, Frescobaldi; Canonetta, Prelude, Fugue and Chaconne, Buxtehude; Pastoral Symphony and Suite in F, Corelli; Bell Symphony, Purcell; "Grand Jeu," Du Mage; "Recit de Tierce en Taille," de Grigny; Dialogue and Prelude, Clerambault; Gavotte and "Musette en Rondeau," Rameau; Largo, Handel.

Adolph Steuterman, F. A. G. O., Memphis, Tenn.—In his recital at Calvary Episcopal Church Sunday afternoon, April 3, Mr. Steuterman played: "Easter Morning on Mount Roubidoux," Harvey Gaul; "Ronde Francaise," Boellmann; "Souvenir," Kinder; Toccata in F major, Bach; Cantiche in A, Salome; "The Angelus," Massenet; "Rapsodia Italiana," Yon; Berceuse, Frysinger; "Marche Russe," Schminke.

Carl F. Mueller, Milwaukee, Wis.—Mr. Mueller's program for his Sunday afternoon recital at the Grand Avenue Congregational Church March 13 consisted of Beethoven compositions, as follows: Overture to "Egmont"; Menuet in G; Adagio from "Moonlight" Sonata; Funeral March on the Death of a Hero; Andante from Fifth Symphony; Triumphant March from Fifth Symphony.

Mrs. J. H. Cassidy, Dallas, Tex.—In a recital on the Hillgreen-Lane organ at the First Baptist Church of Lufkin, Tex., March 21, Mrs. Cassidy played as follows: "Piece Heroique," Franck; "A Daguerreotype," Gaul; Overture to "Oberon," Weber; "Pastel," Van Denman Thompson; "Orientale," Swinnen; "On the Coast," Buck; Improvisation; Sketch, Schumann.

James L. Strachan, Oberlin, Ohio.—Mr. Strachan of the class of 1927 at the Oberlin Conservatory of Music gave a recital at Finney Memorial Chapel March 28, playing this program: Chorale No. 2, in B minor, Franck; "Starlight," Karg-Elert; Prelude and Fugue in E flat, Bach; Adagio, from Sonata, No. 2, G. W. Andrews; Prelude to "Tristan and Isolde," Wagner; Andante, from Gothic Symphony, Widor; Finale, from Symphony No. 8, Widor.

Caspar P. Koch, Pittsburgh, Pa.—Dr. Koch's 1,560th recital at North Side Carnegie Hall, played Sunday afternoon, March 20, was marked by the following program of Beethoven compositions: Funeral March on the Death of a Hero; Overture to "The Creatures of Prometheus"; Andante con moto and Finale from Fifth Symphony; Minuet in G major; Turkish March from "The Ruins of Athens."

Charles A. H. Pearson, Pittsburgh, Pa.—Mr. Pearson, organist and director at the Second United Presbyterian Church of Wilkinsburg and of Temple Rodef Shalom, Pittsburgh, gave a recital April 12 at the First Presbyterian Church of Grove City, Pa. He played: Concert Variations, Bonnet; Andantino in D flat, Lemare; Gavotte from "Circe," Beaulieu

and Salmon; "Evening Bells and Cradle Song," Macfarlane; Allegretto in E flat, Wolstenholme; Gothic Suite, Boellmann; Largo from "Xerxes," Handel; Toccata and Fugue in D minor, Bach; "Angelus," Bonnet; French Rondo, Boellmann; Spring Song, Hollins; March from Third Symphony, Widor.

Charles Galloway, St. Louis, Mo.—Mr. Galloway gave a recital April 1 in Ainad Temple at East St. Louis, Ill., before the members of the southwestern division of the Illinois Teachers' Association. His program was as follows: Fugue a la Gigue, Bach; Gavotte in F, Martini; Sonata in A minor, Borowski; Scherzo-Cantabile, Wely; "In Fairyland," Stoughton; "Wedding Chimes," Faulkes; "The Bells of St. Anne de Beaupre," Russell; "Marche Nuptiale," Faulkes.

In his recital at Washington University the afternoon of Easter Sunday Mr. Galloway played: "Christus Resurrexit," Ravanello; Sonata in D minor, Maily; "Cristo Trionfante," Yon; Rural Sketches, Nevin; Easter Hymn with Variations, Batiste.

Joseph C. Beebe, Pottstown, Pa.—In a recital at the Hill School the afternoon of April 17 Mr. Beebe played: "Resurrection Morn.," Johnston; Prelude to "The Prodigal Son," Debussy; Easter Hymn, Berlioz; "Liebestraum," Liszt; Prelude to "Parsifal," Wagner; Andantino (Fourth Symphony), Tschalkowsky; "Angelus du Soir," Bonnet; "Flat Lux," Dubois.

Miss Elizabeth Foil, Gainesville, Ga.—Dr. John H. Earnshaw presented Miss Foil in a senior organ recital at the Brenau College Conservatory April 7 and she played this program: Toccata and Fugue in D minor, Bach; Serenade, Gounod; Sonata No. 2, Mendelssohn; Pastoral from First Sonata, Guilmant; "O Sanctissima," Lux.

H. G. Langlois, Mus. B., Toronto, Ont.—In a short recital after the evening service at All Saints' Church March 20 Mr. Langlois played these compositions: Toccata and Fugue in D minor, Bach; "Air a la Bourree," Handel; "Lamentation," Guilmant; "Alla Marcia," Rheinberger.

Fred Faassen, Zion, Ill.—In his recitals at Shiloh Tabernacle Mr. Faassen has played in April as follows:

April 6—Andante Cantabile from Quartet in D major, Tschalkowsky; "Will o' the Wisp," Nevin; Sarabande, Karg-Elert; Concert Prelude in D minor, Kramer; "The Lost Chord," Sullivan; "In the Garden," Goodwin; Sextet from "Lucia," Donizetti.

April 13—Prelude and Adagio from Third Sonata, Guilmant; Fanfare in D, Lemmens; "Easter Morning," Baumgartner; Barcarolle from "Tales of Hoffman," Offenbach; "The Glow Worm," Lincke; "Dreams," Wagner.

April 17—"Lamentation," Guilmant; "Chorus of Angels," Clarke; "Hosannah," Dubois; "Angels' Serenade," Braga; "Easter Morning" (Fantasia), Baumgartner.

Winnifred McDonald, Victoria, B. C.—Miss McDonald, a pupil of Jesse Longfield, gave a recital at St. Andrew's Presbyterian Church May 22, playing the following program: Grand Offertoire in D, Batiste; Andantino in D flat (No. 2), Lemare; "The Swan," Saint-Saens; "The Curfew," Horsman; "Marche Solonelle," Maily.

A. D. Zuidema, Mus. D., Detroit, Mich.—The following programs were played by Dr. Zuidema in April at the Jefferson Avenue Presbyterian Church:

April 3—Allegro Moderato, Lemaigre; "Prayer," Callaerts; Andante Cantabile, Tschalkowsky; Allegretto, Lemaigre; Caprice, Lemaigre; Largo ("New World" Symphony), Dvorak; Allegro Vivo, Lemaigre.

April 10—"Marche Solennelle," Maily; "Paques Fleures," Maily; "Wedding Song," Jepson; "Good Friday Spell" ("Parsifal"), Wagner; "The Music Box," Liadoff; Evensong, Johnston; "Coronation March" ("Le Prophete"), Meyerbeer.

April 24—Allegro (Sonata 1), Borowski; "Chanson Passionee," James P. Dunn; "Deep River," "The Angels Done Changed My Name," and "Nobody Knows the Trouble I See" (Negro spirituals), arranged by Gillette; Cantabile, Saint-Saens; Prelude and Fugue in D minor, Bach.

Gregory Konold, Chicago.—Mr. Konold, a pupil of Arthur C. Becker, gave this program at St. Vincent's Catholic Church the afternoon of April 3: Concert Overture, Faulkes; Andantino in D flat, Lemare; Prelude and Fugue in C, Bach; "Will o' the Wisp," Nevin; "Ave Maria," Bossi; Sonata No. 1, Borowski; "Cantata della Sera," d'Evry; March from "Aida," Verdi.

Margaret M. Armstrong, Lynchburg, Va.—Miss Armstrong was presented by the music department of Randolph-Macon Woman's College in a senior recital March 29. She played: Nocturne, Op. 9, No. 2, Ferrata; Gregorian, Concerto (Adagio and Finale), Yon; Sonata No. 1, Guilmant; Serenade, Rachmaninoff; "Song of the Basket Weaver," Russell; Toccata in G, Demarest.

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PRESS COMMENTS

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- La Maitrise—"Exequante brillante and virtuoso of the pedal organ."
- Le Gaulois—"She held the audience enthralled."
- La Figaro—"Showed extraordinary virtuosity and mastery of the organ."
- ENGLAND—Lincoln—"She is undoubtedly a great organist."
- London Courier—"Wonderful skill, charm pervaded the whole recital."
- Musical Opinion—"Open phrases proclaimed an exceptional mastery of the instrument."
- Hanley—"Virtility, breadth, strength; playing notable for its perspective and admirable sense of style."
- UNITED STATES—Musical America—"Mastery of instrument obvious."
- New Brunswick News—"Wonderful delicacy and charm, again more fire and breadth than most men display, but when she plays the Bach G Minor Fantasia and Fugue she plays like a goddess."
- Wellesley—"The entire performance was an inspiration to students of organ."
- Smith College—"Splendid equipment of resources, flexible technique, playing alive with healthy vigor shows Gaelic influence in daring conception in interpretation." Of the blessed aristocracy of organists who do not over-do the tremulous flutings to get effects. Finest performance of the afternoon, the Bach G Minor Fantasia and Fugue, and Vienne's 3rd Symphony."

FOR DATES AND TERMS, APPLY

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Comparison of Organ With Piano Technique

By HENRY V. STEARNS

Paper Read Before the Kansas Music Teachers
Association by Dean of School of Music
of Washburn College, Topeka

S. S. Wesley, the great English organist, in replying to an inquiry regarding the success of a young man who recently had come to him as a student, expressed himself in positive terms, saying that in his opinion the young man's pianistic training was a handicap and not a help and that no one whose early training had been upon the piano could ever master the organ, this largely because the pianist seldom, if ever, uses the true legato which is so indispensable in organ playing. This is, of course, an extreme position. Wesley was an extremist in most of his ways. It was said at a time when the wide difference in touch and action between the organ and the piano would tend to justify such a position. And yet a careful consideration of the statement reveals much truth in it and a clear envisioning of possibility if not of probability. Let us see what there may be in Wesley's position.

Leaving out of the discussion for the moment the questions of touch and fingering, there is an inherent difference in the tonal equipment of the two instruments which produces marked differences in the styles of their playing. The tone of the piano is evanescent, disappearing rapidly after the key is struck, and is produced with a decided ictus, which tends strongly to cover the preceding tones, which in their very nature have begun to disappear. These two factors combine to bring about a certain carelessness in the piano student toward the holding of long and short notes and the observance of rests. On the other hand, the organ, with its solid tone, which continues evenly from its inception to its close, and the marked absence of ictus, demands a nice observance of just the things wherein the piano encourages carelessness. Many an hour of hard practice is necessary before the piano student overcomes this habit of carelessness and acquires the accuracy required for successful organ playing.

The coming of the electro-pneumatic action has reduced markedly the differences in technique between the organ and the piano. No longer is the organist primarily a man of brawn and muscle, with thick, stubby fingers, blunted by the resistance of a heavy tracker action. Today his fingers are as long, tapering and supple as are the pianist's and his biceps no more show the development of a blacksmith's. The action on his instrument is as light and as quick in its response as is that of the piano, and the demands upon his fingers, and also his feet, in the way of agility, are no less than are those required from the pianist's fingers. In one respect, and one only, perhaps, he has the advantage of the pianist. Loud and soft, together with the various shades of tone color, are not dependent upon subtle gradations of force in the blow of the fingers, as they are in the piano, but are controlled by mechanical means entirely. This leaves the fingers only the problem of rapid and accurate movement, and simplifies the technique correspondingly.

The fingering which the organist must employ is more complicated than that of the pianist, especially in the light of the technical demands of modern organ music. He has as many octaves, double-note passages, skips and rapid chords to play as has the pianist, and in addition to these he has the problem of the legato, that smooth gliding from note to note, that even the jazz and snappiness of the theater organists have failed to supplant as the real organ idiom.

True, the pianist and the piano teacher talk long and learnedly about the true legato on the piano, and in the

dark ages A. K. Virgil invented his practice clavier, partly, at least, to demonstrate to pianists just how this legato might be achieved on their instrument. The simple fact remains that true legato is unknown upon the piano and must remain forever so. Here again the tonal problem is the underlying cause, for the ear refuses to accept as legato that which the fingering shows as such, when the tones fail to flow smoothly into one another; and presently, under the stress of actual playing conditions, the artificial fingering, which produces no audible result, is abandoned in favor of a simpler and equally successful one.

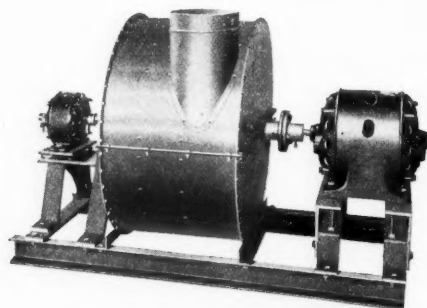
With the organ this is not possible. The pitiless enduring of each tone forces the use of the complicated fingering without any change, and even requires a specially developed technique of shifts, or substituting of one finger for another, that the numerical poverty of our fingers may be overcome and five fingers do the work of more than that number.

Formerly an important point of advantage for the organist lay in the fact that he played everything from his notes, while the pianist was required to memorize his repertoire. Today, because of the rapid increase of modern organs throughout the country, the growth in popularity of the organ recital, due to the changing style of programs, and the enlarged variety of effect possible upon the modern concert organ, together with the higher standard of performance that all of these agencies have united in requiring, the organist must play from memory a repertoire as comprehensive and difficult as that of the pianist, if not more so, and that upon an instrument far more complicated than the piano.

This brings me to the last point I would make, the greater complexity of the organ technique. The pianist plays on a single keyboard, the use of his feet is confined to a few simple motions upon three pedals, his effects are achieved entirely by the impact of his fingers, reinforced by arms and shoulders and aided by skillful manipulation of his three pedals. The organist faces never fewer than two keyboards, sometimes five, demanding, inevitably, varying adjustments in the playing position, which must affect the technique. Instead of three pedals, he faces thirty-two, forming a scale of two octaves and a fifth, upon which he must play all manner of passages similar to those played upon the keyboard by the pianist and, besides these, a number peculiar to the pedals; in addition there are from two to six pedals, controlling swells and crescendos, all of which must be used in the proper place and way, and finally a number of other pedal movements, varying from one to many, each of which has its proper use and for which

it is well-nigh indispensable. Pistons designed to facilitate rapid changes of effect with a minimum of effort add to the complexity, and all of these are in addition to the stops and couplers. These vary in number from about ten as an absolute minimum to 100 and over. These the organist must know as he knows his own soul. With them he achieves his effects and he must adjust them to every changing mood and color as he plays.

These complexities of necessity add enormously to the technical problem of the organist; to a certain degree all of this must be carried in the memory and its operation must be automatic; but, automatic or not, it constitutes a technical factor, one which by its presence makes difficult passages which otherwise would present no difficulty at all. Because of this the organist must have a finger technique equal, if not superior, to that of the pianist, a technique which functions smoothly and efficiently, even when the organist's attention is diverted by the complexity of his machine, and one which is his obedient servant as he interprets the meaning of the music. If he can get this finger technique on the piano, S. S. Wesley to the contrary, all well and good, but get it he must, or ever remain a slave to his instrument, and not its master.



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Goldthwaite Off for Europe.

Chandler Goldthwaite sailed for Europe April 20 on the Rochambeau. He will go first to Paris and then to Brittany to his home. Mr. Goldthwaite completed his most successful season with three appearances with the Detroit Symphony Orchestra. He will return in November for recitals and orchestra appearances next season.

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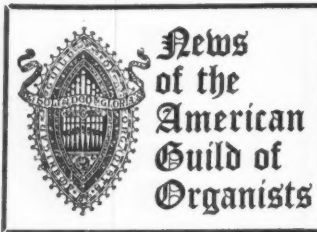
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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Headquarters.

Following is the ticket prepared by the nominating committee, Warren R. Hedden, chairman, for general officers of the Guild for the year 1927-28:

Warden—Frank L. Sealy, A. G. O., F. A. G. O.

Sub-Warden—David McK. Williams, Mus. D., F. A. G. O.

General Secretary—Channing Lefebvre, F. A. G. O.

General Treasurer—Charles Bigelow Ford, A. G. O.

Registrar—S. Lewis Elmer, A. A. G. O.

Librarian—James W. Bleecker, A. A. G. O.

Auditors—Oscar Franklin Comstock, F. A. G. O.; J. Trevor Garmey, F. A. G. O.

Chaplain—The Right Rev. Ernest M. Stires, D. D.

For Council, term ending 1930 (five to be chosen)—John Hyatt Brewer, Gottfried H. Federlein, Ralph A. Harris, Warren R. Hedden, William Neidlinger, Alexander Russell, Willard Sektberg and Robert J. Winterbottom.

Service in New York.

The American Guild of Organists held a festival service commemorating the feast of St. Vincent Ferrer, at the Church of St. Mary the Virgin, New York, on the evening of April 5. The church was well filled, and several prominent members of the Guild were in the procession.

The musical program was directed by Raymond Nold, with his chorus choir and symphony orchestra, and George Westerfield as organist.

St. Mary's is a church with decidedly ritualistic tendencies and the music at all times is different from that to be heard in almost any other church in the city. Many of the hymns used are of very ancient origin and anthems with Latin text frequently are used at the services. The chanting is in plain-song, but different rhythmically from most of that to be heard in either Episcopal or Catholic churches. The program at this service included: "Supernae Matris Gaudia," Bourgeois; Magnificat and Nunc Dimittis, Howells, and "Stabat Mater," Paladilhe. The "Stabat Mater" was the feature of the evening; the difficulties of balancing a chorus against an orchestra at all times, in a resonant building, were beautifully controlled, and the effect was artistic.

St. Mary's, like some other institutions in the city, is doing much to promote the cause of organ and orchestra. At this service the Finale from Bossi's Organ Concerto in A minor and the Andante Religioso of Scharwenka were both done admirably.

Dr. Caleb Stetson, rector of Trinity Church, was the preacher; he spoke of how the general standard of church music has deteriorated, largely because of the tendency of choirs and their directors to regard services as concerts. Church music has become too much of a "show," he said. He referred to the merits of the gallery choir as preferable to the chancel choir, which, he said, ought to be restricted to cathedrals, where the effect is one of added splendor. Dr. Stetson praised the Guild for its work for the uplift of church music.

Illinois Chapter.

A musical service under the auspices of the chapter is to be held at the beautiful new Temple Isaiah Israel, Hyde Park boulevard and Greenwood avenue, Chicago, at 4 o'clock on the afternoon of May 1. Ralph M. Gerber is the organist at this temple and pre-

sides over a four-manual Möller organ, one of the largest in any Jewish synagogue in the country. The temple choir will sing and organ solos will be played by Lester Groom, Gertrude Baily, Charles H. Demorest and Mr. Gerber.

Mrs. Lily Wadhams Moline, sub-dean of the chapter, has invited the Guild to a frolic Monday, May 2, in the Kimball Hall salon. A comedy, "Who's Who," will be presented.

Western Pennsylvania.

A chapter meeting was held April 7, with a dinner at the Ruskin, followed by an enjoyable recital by Albert Reeves Norton, A. A. G. O., on the three-manual Möller organ at the Pittsburgh Musical Institute. The program was constructed in a somewhat different fashion from those commonly heard lately, in that the French composers were absent and Rheinberger's beautiful Pastoral Sonata, the Beethoven Funeral March and seven American compositions were used. An innovation was the use of the piano with organ in the Demarest Fantasia. The pianist was Mr. Norton's daughter, Idalaura Norton Noble, who has received all her piano instruction from her father. She proved herself a most capable musician. The complete program was: Prelude and Fugue in A minor, Bach; Funeral March from Sonata, Op. 26, Beethoven; Pastoral Sonata, Rheinberger; Fantasia for organ and piano, Demarest; "Through an Orange Grove," Diggle; Pastoral, Op. 29, Foote; "Papillons Noirs," Jepson; "In Springtime," Kinder; "An Elizabethan Idyll," Noble; Festival March, Miller.

New England Chapter.

On Wednesday evening, March 30, the members of the chapter were invited to attend an organ recital at the First Baptist Church, Arlington, by Mark Dickey. Few availed themselves of the privilege. The program was well selected and very nearly faultlessly played. The new organ in this church is a fine instrument which, because of the acoustics of the building, seems to be less brilliant than could be expected. The individual registers are of beautiful quality, and it is in this matter that the program was best to be judged. In the more massive works of Bach and Cesar Franck both organ and organist were at a disadvantage, as the miniature is out of place, and the brilliant and grandiose are the proper thing. Mr. Dickey's own composition proved to be a good contribution to organ music. The program was played with exquisite taste in registration. The selections were as follows: Fantasia in G minor, Bach; Three Chorale Preludes ("Was Gott tut, dass ist wohlgetan," Kellner; "In dulci jubilo," Bach; "Ein feste Burg ist unser Gott," Hanff); "Carillon," Sowerby; Prelude and Fugue in C major, Dickey; Woodland Idyll, Clokey; "L'Organo Primitivo," Yon; Finale in B flat, Franck.

District of Columbia.

Washington organists have been taking part in a series of Lenten recitals at the Church of the Epiphany under the auspices of the District of Columbia chapter. At each recital an offering was received for the fund to defray the expenses of the general convention of the A. G. O. to be held in the capital city June 28 to 30. Eugene Stewart gave the first recital on the evening of March 9. His program was as follows: Chorale Prelude, "Awake! a Voice is Calling," Bach; "Suite Gothique," Boellmann; Allegro Cantabile, from Fifth Symphony, Widor; "Piece Heroique," Franck; "Carillon," De Lamarter; Chorale in A minor, No. 3, Franck.

The second recital, played by G. Thompson Williams March 16, was marked by this program: Sonata, Op. 42, No. 1, Guilman; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Scherzo, Gigout; Arioso in the Ancient Style, Rogers; Toccata, Rogers; Spring Song, Hollins; Air from "Orpheus," Gluck; Finale, Franck.

Percy N. Cox played the third recital, March 23, using these selections: Concerto in F major (First movement), Handel; First Sonata (Pas-

torale), Guilman; Nocturne, Bonnet; Prelude and Fugue in B major, Dupre; "Bouree et Musette," Chorale Improvisation, "O Gott, du frommer Gott," and First Sonata, Chaconne and Triple Fughetta, Karg-Elert.

On March 30 there was a program of modern music, with Warren Forman Johnson at the console. His selections included: Solemn Melody, H. Walford Davies; Chorale Fantasia on the Hymn-Tune "Heinlein," James E. Wallace; "Vintage," from "Les Heures Bourguignonnes," Jacob; Second Sonata, Bossi; "Song of the Exiles," from Suite, "Evangeline," Charles O. Banks; "The Tumult in the Praetorium," from "Symphonie de la Passion," de Mailegreau; "Aria Seriosa, Karg-Elert; "Lament" (after a roll call in Flanders), Cyril Jenkins; Toccata, Barie.

Edgar Priest played the final recital on April 6. Mr. Priest's offerings were as follows: Chorus from the "Messiah," Handel; Suite from "Water Music," Handel; Siciliano, Bach; Sarabande, Bach; Three Characteristic Pieces, Karg-Elert; Funeral March from the Pianoforte Sonata, Op. 35, Chopin.

Western New York.

The February meeting of the Western New York chapter was held at the home of Donald S. Barrows, Rochester, on the evening of the 22d. Dr. George Henry Day, dean, presided at the short business meeting and then the twenty-five members present were given a real treat in listening to George Fisher and Harold Gleason play on Mr. Barrows' new three-manual organ.

Mr. Fisher played the allegro from the Chromatic Sonata by Yon, "Borghild's Dream," by Grieg, and Bach's Air for the G String. Mr. Gleason played Trumpet Air by Purcell, "Ave Maria" by Arkadelt, Solemn Prelude by Noble, and "Piece Heroique" by Franck.

Mr. Barrows took us from the third floor to the basement and explained each part of the organ, and illustrated the different effects he and the builder

had worked out together. A delightful and profitable evening was ended in the dining room, where refreshments were served by our host and hostess.

Florida Chapter.

The Tampa branch of the Florida chapter was organized April 6, with members as follows: O. A. Seaver, organist First Baptist; Mrs. Nella Wells Durand, First Presbyterian; Mrs. Bertha Yates, St. Andrew's Episcopal; Mrs. Sam Kellum, Tampa Heights Presbyterian; Miss Lessie Braddock, Seminole Heights Theater, and Mrs. Virginia McVegue.

After discussion of plans, the following officers were elected: Regent, O. A. Seaver, Tampa; treasurer, Nella Wells Durand; secretary, Mrs. Sam Kellum.

The members of Tampa branch attended in a body the recital of Clarence Eddy at Clearwater March 9. Mr. Eddy dedicated a three-manual Möller at Calvary Baptist Church in that city. For the first three numbers those who were seated in the back of the church were exasperated beyond endurance by noise from a little band, which plays daily in the city park, or some plot adjacent to the church; and we had to ask ushers four times to close the windows before they would comply with our request, as it was a very warm evening. After that we could hear better what Mr. Eddy was playing.

A meeting of the Tampa branch was held April 5 at the First Baptist Church. Plans were made for a recital by Herman F. Siewert, F. A. G. O., dean of the Florida chapter, the evening of April 20. The First Baptist boasts of the largest organ in Tampa at present, a four-manual Midmer-Losh. This recital is by way of being the opening gun in Tampa, as we are waiting until in good working order before announcing such an organization here.

Four new members are: Mrs. George Hayman, First M. E. Church; Mrs. Florence Read, Mrs. Annette Heart, and Mrs. Florence Maurer.

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Beethoven and the Organ

By STANLEY LUCAS

From Musical Opinion, London, April, 1927

Beethoven's connection with the organ, slight though it was, is not without interest, and deserves a place in the mass of literature which his death centenary has produced.

After all, in comparison with most other masters, he had his full share of organ-loft experience. For all the really big men who received organ lessons in youth more or less severed their association with that instrument in after years, not excepting, to a certain extent, even Bach himself. Nothing very new can be said with regard to Beethoven's short career as an organist; but at the present juncture one may perhaps dwell with some pleasure on a bit of history that has not become trite.

Beethoven's earliest organ lessons were, we know, under the guidance of Van den Eeden, an old friend of his grandfather's, who was organist in the court of the Elector Max Friedrich. But Van den Eeden retired in 1781, and was succeeded by Christian Gottlob Neefe, who undertook the further musical instruction of Ludwig, then only about 11 years of age. The change in tutors may have been—with due respect to Van den Eeden—to Beethoven's advantage. At all events, from this time his organ studies daily brought him into contact with a musician "of amiable disposition and undoubted ability, a conscientious teacher on old-fashioned lines, who enjoyed considerable influence in his day." We may be sure that Ludwig, ever a critical pupil, was not slow to detect such weaknesses as his teacher had; just as, in the near future, youthful conceit made him scorn and reject any words of counsel which he regarded as old-fashioned or that to his undeveloped—but none the less keen—intellect seemed to have little or no *raison d'être*.

Biographies, apparently, are silent on the pleasure Beethoven derived from his organ lessons and practices. But it is fairly certain that, whether for a lesson or a practice, he went to the organ with a great deal more zest than to his pianoforte. It is easy to picture him reveling in his instrument, especially when he had it to himself, and for two excellent reasons: first, because, despite its relatively primitive state at the time, it could at least yield a shadow of the tone "coloring" and a hint of the masses of sound which in his full maturity the mighty orchestrator used with such electrifying effect, and that even then—as he mused alone in his organ-loft, just as you and I delight to do today—were beginning to flit vaguely across his mind; and also because here, in the court chapel, he was free for a time from a well-meaning but harsh father who had more than one motive in wishing to see his boy "make good" rapidly, and sought to exploit the lad's gifts as a means of replenishing the depleted family exchequer—and this even to the extent of dragging him from his bed and forcing him to spend long hours of the night at pianoforte practice. Small wonder that under this sort of treatment young Ludwig came almost to hate his art! Is it possible that his quiet hours of organ playing succeeded in saving him from a despair which might have led him to throw up music once for all, and so have changed the whole trend of music's subsequent history? The thought is attractive, anyway.

Beethoven's progress as an organist must have been fairly satisfactory; and Neefe evidently had a good opinion of his playing, for when, with other members of the court orchestra, he was obliged to leave Bonn for the elector's palace at Münster, he promptly, and seemingly without any qualms, appointed his pupil (then 12½ years old) his deputy at the chapel organ. The post was a respected one, but carried no monetary remuneration,

Two years passed, and then came the death of Max Friedrich—an event

which brought in its train not a few changes and disappointments. For example, the scheme for a national opera house, to the orchestra of which Ludwig had been appointed as cembalist, was abandoned, the whole of the musical staff being dismissed. To Neefe this may have been, and probably was, welcome: to Beethoven it was precisely the reverse. Neefe, with more time on his hands now, returned to his organ and found that he could dispense with a deputy. Consequently Beethoven's work at the chapel ceased, at all events for the time being; and his engagements, so far as organ playing was concerned, dwindled down to accompanying morning mass in the Minorite Church. His pay for this—if he received any payment at all—amounted to nothing more than a mere pittance; and the family purse, never particularly affluent, became a source of great anxiety. There seems to be little doubt that the twelve months or so following the elector's death were the blackest that the home circle (if such it can be called) ever knew, and that is saying much! Ludwig was driven by sheer necessity to earning a trifling sum of money by teaching—a task for which he was un-fitted by nature and therefore found distasteful in the extreme.

Soon, however, the boot was on the other leg. Further changes were made in the following June, when the new elector began to rearrange his household. Previously the altered plans had been to Neefe's benefit and Beethoven's embarrassment; now at least one change was more beneficial to Ludwig than to his tutor, and at last the clouds on his horizon began to show a silver lining. Max Franz thought him of having more than one string to his bow, and divided the duties of his musicians as well as their salaries. About this time there had been, indeed, some talk of dispensing with Neefe's services altogether, and putting his pupil in his place. But eventually the two became joint organists of the court chapel; and Beethoven's position was fairly established when, in 1784, the elector issued a list of the members of his musical staff and their respective salaries, in which his name appeared for the first time as "second organist" at a stipend of roughly £10 per annum. (His father's income as a singer in the choir was at this time about £30.)

Through the instrumentality of Count Waldstein (to whom Beethoven was later indebted for many kindnesses shown him, and to whom the familiar pianoforte sonata was dedicated), he was appointed either regular or assistant organist to the electoral chapel when but 15. This seems to prove that he had acquired a fair facility, at least, in the management of the instrument; for wealthy patrons, though often very generous toward artists and lavish in their financial encouragement of art, were not accustomed to suffer fools gladly. The salary attaching to this post was doubtless substantial enough to help materially the barely solvent family.

It is pleasant to reflect that the character of young Beethoven, organist to the electoral chapel, had a marked streak of devilry. In middle life his fondness for rough practical joking frequently put him in an awkward position socially, and we must admit that occasionally he carried his "joke" too far. But a Holy Week incident of 1785 serves to remind us that organists, whether Bachs or Beethovens or merely Smiths and Joneses, will be organists, and as such will at their peril now and again indulge in the organist's time-honored privilege of enjoying a little prank at others' expense. Bach, we are aware, "had his fling" in his extemporizations to hymn-tunes, and incurred the censure of the authorities therefor. And which of us organists has not, at least once, felt impelled to put valor (or foolhardiness) before discretion, and fallen to the temptation! At Passion Week services in the electoral chapel the use of the organ was forbidden, as it still is at that period in France and other countries. Instead, a piano seems to have been used, and the accompanist had to provide short improvisations between the chosen portions from the Lamentations of Jeremiah, which were

chanted throughout the week. A singer named Helier, slightly over-confident in his own ability, as he was to discover to his cost, boasted that Beethoven would be unable to confuse him in his solo by any legitimate modulations in these brief interludes, however far from the original key he might wander. Ludwig, in turn, made a bet with Heller that he would bring him to a dead stop. He did! Modulating adroitly from key to key, and eventually landing in the remotest one he could think of, he so baffled the vocalist as to cause a complete breakdown. Cannot we hear him muttering triumphantly, as many an organist might do today, something to the effect (pardon the colloquialism) that "that'll learn him to give himself airs!" And is not this modulation-trap something very like Henry Smart (wasn't it?) once tried successfully at a London church? Heller appears to have emerged from the fiasco with less credit, morally, than should have been his; for, although a party to the wager, he was so mortified that he complained to the elector of the accompanist's conduct, only to find, however, that he had a rather unresponsive listener. The prince saw the funny side of it and contented himself with warning Ludwig not to "play any more such clever tricks" (Schindler).

The youthful organist was evidently proud—as well he might be—of his official rank. In a letter to Dr. Von Schaden, from whom he had been compelled to borrow a small sum of money, headed "Bonn, 1787, Autumn," at which time he was only 17 years of age, he signs himself "L. V. Beethoven, Cologne Court Organist."

The influence of the organ on his style of composition is mainly conspicuous by its absence. In the pianoforte sonatas there are frequent touches of the orchestral idiom; but search these, as most of the rest of his output, and you will hardly detect the faintest hint of the organ manner. Yet there is a suggestion of it in the Tenth Quartet in E flat, Op. 74. This (generally known as the "Harp Quartet") was composed in 1809 and dedicated to Prince Lobkowitz. The final portion of the presto movement carries straight on into a set of six variations, the last of which is distinctly organ-like in character, over a "cello pedal-point."

Grove, in "Beethoven and his Nine Symphonies," gives an account of a performance of the Ninth with organ accompaniment. I quote the passage in full:

"At the performance of the symphony at Moscheles' Morning Concert at the Hanover Square Rooms, May 23rd, 1838, Mr. Moscheles introduced an organ accompaniment to the latter part of the Finale. 'Mr. Turl [the organist of Westminster Abbey, of course] will preside at the organ in the choral part of the Symphony.' Such is the advertisement in the Musical World, May 10, 1838. It begins eighteen bars before the entry of the chorus in D major in this movement, and lasts, with considerable intermissions, to the end of the work. It is obviously intended to sustain the voices which are so sorely tried in some of the choruses. The title of the MS., which I have had an opportunity of inspecting through the kindness of my friend, Mr. Felix Moscheles, is as follows: 'Organ; Beethoven's Ninth Symphony, last movement; written for the use of the Philharmonic Society by I. Moscheles, May, 1838.' The accompaniment was used at the society's next performance, May 3, 1841, since F. David, then in London, mentions it in his letter to Mendelssohn of the 4th: 'Yesterday I heard the Ninth Symphony conducted by Moscheles; and, would you believe it, the bass recitative in the last movement was played by old Dragonetti as a solo! In the 'Stürzet nieder, Millionen,' there was an organ accompaniment, and in several places the voice parts were greatly altered. If Moscheles plays such tricks, what can be expected from others?' (Eckhardt, 'Ferdinand David,' etc.; Leipzig, 1888; page 123.)

Unpopular—largely, or wholly, because unknown—as were Bach's compositions for a long time after his death, they nevertheless won due recognition from a handful of discerning musicians. We may not unreasonably assume that Beethoven had the organ works, or at least some of them, as well as other music, at the back of his mind, when he confessed to Hofmeister, in 1801, that "My heart beats in entire accord with the lofty

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and grand art of Sebastian Bach, that patriarch of harmony."

Finally, Beethoven's views on liturgical music were emphatic, and emphatically expressed. We have a fair specimen of his uncompromising attitude in a declaration he made to Freudenberg, the organist: "Pure church music ought to be performed entirely by the voices only, except for the Gloria, or words of that kind. That is why I prefer Palestrina; but it would be absurd to imitate him without possessing his spirit and his religious convictions."

Special Services by Milligan.

Under the title of "The Ministry of Music," Harold Vincent Milligan, organist and director at the Park Avenue Baptist Church, New York, has given a series of six Sunday evening programs in which the organist and choir have been assisted by instrumental soloists, and Dr. Harry Emerson Fosdick has delivered a short address. March 13 there was a Mendelssohn program in which Catherine Wade-Smith was violinist; March 20 there was a Bach program with Gerald Warburg, 'cellist; on March 27 a Beethoven program, with Lydia Savitzkaya, harpist, and Bernard Oeko, violinist; April 3, a Saint-Saens program with Julian Kahn as 'cellist; April 10, Stainer's "Crucifixion," and April 17 Handel's "Messiah."

Death of Frank Gross.

Frank Gross, a well-known New York musician and father of Francis J. Gross, Jr., the organist, died at his home, 681 Hancock street, Brooklyn, April 6. Mr. Gross was born Jan. 12, 1864, in Bonn, Germany. He studied at the Royal Music School in Munich and at the Sondershausen Conservatorium, specializing in piano, theory and orchestration. Mr. Gross came to the United States in 1891. He was active as a director of choral societies and had been engaged in this work in prominent Catholic churches for twenty-three years. He is survived by his widow, two daughters and five sons.

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Westminster Presbyterian Church at Dubuque, Iowa, has given an order to the W. W. Kimball Company for a large three-manual organ. It is to be almost a duplicate of the new Kimball in Emmanuel Episcopal Church at La Grange, Ill., a very effective instrument in one of the most beautiful edifices in any of the suburbs of Chicago. The specification for the Dubuque organ is as follows:

GREAT ORGAN.

- Diapason Phanon, 8 ft., 73 pipes.
- Viola Diapason, 8 ft., 73 pipes.
- Melodia (from Choir), 8 ft., 73 notes.
- Tibia Minor, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Dulciana (from Choir), 8 ft., 73 notes.
- Flute (from Choir), 4 ft., 73 notes.
- Trumpet, 8 ft., 73 pipes.
- Chimes.

SWELL ORGAN.

- Bourdon, 16 ft., 101 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Chimney Flute (from Bourdon), 8 ft., 73 notes.
- Viola, 8 ft., 85 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Violina (from Viola), 4 ft., 73 notes.
- Nazard (from Bourdon), 2 1/2 ft., 61 notes.
- Flautino (from Bourdon), 2 ft., 61 notes.
- Tierce (from Bourdon), 1-3/5 ft., 61 notes.
- Mixture, 3 rks., 183 pipes.
- Tromba, 8 ft., 73 pipes.
- Oboe Horn, 8 ft., 73 pipes.
- Vox Humana (with vibrato), 8 ft., 61 pipes.

CHOIR ORGAN.

- Melodia, 8 ft., 85 pipes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maria, 8 ft., 61 pipes.
- Flute (from Melodia), 4 ft., 73 notes.
- Dulcet (from Dulciana), 4 ft., 73 notes.

- Piccolo (from Melodia), 2 ft., 61 notes.
- Dolce Fifteenth (from Dulciana), 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp.
- Tremolo.

PEDAL ORGAN.

- Diaphone (metal), 16 ft., 12 pipes.
- Bourdon (Ext. of Great Melodia), 16 ft., 12 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Octave (from Diapason Phanon), 8 ft., 32 notes.
- Still Gedeckt (from Swell), 8 ft., 32 notes.
- Viola (from Swell), 8 ft., 32 notes.
- Flute (from Swell), 4 ft., 32 notes.
- Chimes.

There will be six pistons for each manual and six affecting the pedal stops, besides eight general pistons.

The chimes and harp are to be prepared for and will be installed at a later date.

New Post for Dr. R. S. Adams.

Dr. R. S. Adams has resigned as organist and director at the First Methodist Episcopal Church of Passaic, N. J., to accept a position at the Clifton Reformed Church. Previous to the war Dr. Adams was organist at First Church of Christ, Scientist, of New Rochelle, N. Y. After completing his studies at the University of Pennsylvania, Dr. Adams became organist and director of the Garfield Presbyterian Church, Passaic. He held this post until May, 1925, when he was appointed to take charge of the music at the First M. E. Church. Dr. Adams has for some years been a pupil of Dr. T. Tertius Noble.

In a Lenten sacred concert at Salem Evangelical Church, Quincy, Ill., April 13, under the direction of C. Harold Einecke, the organist and choir-master, Dubois' "Seven Last Words" was sung by the choir. The new four-manual Moller organ just installed in this church will be dedicated the early part of the month of May with three services, morning worship, an organ recital in the afternoon and a lecture-recital by Mr. Einecke in the evening.

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KERN, CARL WILHELM—Prelude Religioso. Op. 483.....	.40
<i>Calm and reposeful piece, is beautifully adapted to a quiet church service.</i>	
MASON, ALFRED T.—Dawn.....	.50
<i>After some mysterious prelude, the serene and flowing melody of this charming piece assumes away.</i>	
NEVIN, GORDON BALCH—By the Lake50
<i>(Barcarolle-Impromptu) The graceful main theme has the true Barcarolle feeling in very musicianly expression.</i>	
RACHMANINOFF, SERGEI—Prelude, in G Minor. Op. 23, No. 550
<i>(Trans. by Gordon Balch Nevin) Splendid music in a practical arrangement.</i>	
RIMSKY-KORSAKOFF, NIKOLAS—Romance in Ab.....	.35
<i>(Trans. by H. Clough-Leighter) Made entirely from one melodic phrase, surrounded by changing harmonies and exquisite counter-melodies.</i>	
SCHUBERT, FRANZ—Ave Maria.....	.40
<i>(Arr. by Edwin H. Lemare) Schubert's heavenly melody seems to have acquired new beauties brought out by the registration.</i>	
TCHAIKOVSKY, P. I.—Humoresque60
<i>(Trans. by H. Clough-Leighter) Light staccato quality pervades most of this piquant piece. The registration is sparkling and varied.</i>	

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**With the Moving
Picture Organist**

By WESLEY RAY BURROUGHS

The Organist's Library (Concluded).

Knowing one's own library thoroughly is of far greater value than many theater players realize. To illustrate: A few years ago a Will Rogers film was released in which he sang an old air which was given in the title as "Jubilo." As this theme occurred several times in the film, and nothing else would do, the orchestra leader with whom we were working was in a quandary as to where to look for it. We remembered hearing the chorus sung many years ago with the phrase "Kingdom Comin' in the Year of Jubilo." A reference to our catalogue brought out the fact that the song was published as "Kingdom Comin'" on page 8 of "Lake's Mammoth Collection." The point of this illustration is that the leader had the collection in his library all the time, but did not know he had it, because he had no index system.

Another hint is that in cataloguing the four major divisions of primary usefulness—dramatic, heavy dramatic, bright (including two-four, four-four and six-eight) and quiet-neutral—allowance should be made for future acquisitions. Thus in the heavy-dramatic Bizet's Prelude is No. 496 and Rachmaninoff's famous Prelude is No. 506, the intervening numbers being left open for additions in works titled "preludes" which will come under this head.

In cross-cataloguing numbers we place the piece in the division in which it is most useful, unless the texture indicates obviously only one classification. Two examples will serve to explain: "Serenata," by Moszkowski, and "Serenade Badine," by Gabriel-Marie, are both "romantic," as are all serenades (unless Spanish, Oriental, etc.), so we find under the romantic list No. 137, and also under two-four "bright" No. 1486, with the cue: "See Romantic No. 137." Every piece capable of being listed doubly or triply is thus treated. The second example is "Berceuse" in G, by L. Schytte. Ordinarily cradle songs are listed first under "Childhood," but this composition is of far greater value as a quiet-neutral number; so we place it there, and on the "Childhood" list give a reference similar to example 1.

Before attempting this work the music should all be sorted alphabetically and arranged in the proper covers. Then the cataloguing can be done with greater speed and convenience. Where the list is typed closely and there are no spaces left for additions these may be placed at the end of the list.

New Photoplay Music.

A suite of four organ solos by F. Swinnen (Presser) is a work that will appeal not only to the concert organist, but also to his theatrical brother. "Longwood Sketches" is named after the home of the du Ponts, where Swinnen is organist, and which is the inspiration of these four numbers. (1) "In the Shadow of the Trees" opens with contrasting passages on brass and wood-wind. A sustained cantabile for oboe or French horn continues until a dramatic episode interposes and the vox echoes the cantilena. Four pages of harp-like passages on the manuals, with the pedals playing a sustained air, follow. A reminiscence of the theme closes this movement, which is aptly named. (2) "Rosebuds." The oboe sings the main theme, afterward assigned to the left hand, with the right playing sixteenth-note passages. A free arpeggiated interlude leads into the third repetition of the theme. (3) "Dewdrops" is a G minor air for oboe, with a vivacious interlude on the mixtures, offset by chromatic thirds and theme in the left hand later, with two figures for harp and pedals accompanying it. (4) "Sunshine" is a brilliant toccata similar in style to the one in E minor by Joseph Callaerts, who is of Belgian extraction also. Triplet chords on

each quarter form the central idea, relieved by an andante strain in E. This suite is original in conception and brilliant in style. The first movement is listed under "rural" and "woodland" and the second and third under "two-four bright" and "quiet-neutral" respectively. The last is useful principally for solo purposes.

Once in a great while we receive an especially interesting book the perusal of which is refreshing. "Great Men and Famous Musicians," edited by J. F. Cooke (Presser), is such a book. Edison, Rachmaninoff, Dr. Crane, Sousa, Calve, Friml, Cyril Scott, Victor Herbert, Walter Damrosch and many others contribute articles on subjects which are closest to them. Perhaps the most interesting to "movie" players are several on instrumental music. "The Music of the People," by Victor Herbert, contains many truths. A few extracts: "It is very hard to be patient with the musical hypocrites who affect to see nothing good in any music that is not of the most serious kind. There is a great territory between the very bad music and the very complicated music of the great masters. * * * We need more comedy in life. The world is hungry for something to rob everyday life of too much of its seriousness. * * * The musical public is commencing to cry out for melody—real, beautiful, entrancing melody. * * * Old masters sought a theme. Now the tendency is to try to make a great work out of a weak theme, or sometimes no theme at all."

"The Mystery of Inspiration" by Friml, "New Aspects of the Art of Music" by Thomas A. Edison, "Music" by Dr. Frank Crane, "Our Musical Advance" by Sousa, "Ultra-Modernism in Music" by Leo Ornstein, "The Human Need for Music" by Walter Damrosch, and "Musical Classics for the Millions" by Hugo Riesenfeld are a few of the articles that will benefit the "movie" player. In the last mentioned article Riesenfeld says: "They [moving picture players] must know literally everything and they must have it all at their finger-ends." Which is certainly true, as anyone who has had the experience will admit. The one article with which we disagree is that of Whiteman on "How Jazz May Influence Modern Orchestras."

The Beethoven centenary is in the minds of musicians just at this period. We recall with pleasure two weeks ago a rendition of Beethoven's "Eroica" Symphony by the Detroit Orchestra in Rochester, under the baton of Gabilowitsch. In our student days in New York Dr. William C. Carl constantly impressed upon us the benefit and desirability of hearing large symphony orchestras and studying the way in which the composer utilized the mass of tone color at his command.

CHINESE: "Two Chinese Miniatures," J. J. Becker. The first, "Funeral Song," in D sharp minor, proves to be a slow, sweet, sad dirge, in which chimes and a quiet registration are suitable. "Revelry," in A flat, is a rapid piece, the right hand playing fourths and the left detached ninths.

SCOTCH: "The Heart of a Highland Lassie," by Theodora Dutton, is characterized by a smooth, quaint theme of decided Scotch flavor. It will fit in well where a number is desired which may be described as "Scotch-quiet-neutral."

A series of twelve pieces has been started, called "A Musical Calendar," by L. Jewell. Two that have been issued are: "January—Softly Falling Snowflakes," an effort to depict the delicate effect of the snowstorm, and "Will You Be My Valentine?" a short three-four piece in F (piano solos, Schirmer).

Bertram T. Wheatley, the Colorado Springs organist, who presides at the organ of the First Presbyterian Church, performed a service to his city and to the cause of the organ by contributing a signed article published prominently in the Colorado Springs Gazette-Telegraph of March 6, advocating a movement to install a large instrument in the municipal auditorium. He cites a large number of cities which have such organs.

HEARD BY "MOVIE" PLAYERS.

Ramon Berry Plays before Chicago Society at March Meeting.

The feature of the evening's entertainment at the March meeting of the Chicago Society of Theater Organists was a rendition of the well-known "Rhapsody in Blue," by Gershwin, played by Ramon Berry, organist at the Alamo Theater, Chicago. Mr. Berry played the entire Rhapsody from memory. Anita de Mars "held copy" on his performance, and, with the exception of a slight non-essential cut in the piano cadenza, it was perfect, even in those most weird and uncanny progressions, for which it is famous. His second number was "Wind in the Pine Trees," from Clokey's "Mountain Sketches," and it was a decided contrast to the Rhapsody. Mr. Berry plays well, intelligently, and with enjoyable ease. He is a musician of much promise, worthy of a more than passing glance of the professional and artistic eye.

Lorenz Prizes Are Awarded.

The sixth anthem contest conducted by the Lorenz Publishing Company, which came to a close Feb. 1, brought in 897 compositions, representing not only all parts of the United States and Canada, but all continents with the exception of Asia. The first prize of \$150 was awarded to W. R. Waghorne of the Texas Technological Institute, Lubbock, Tex., an organist who has held posts in various cities, for his anthem, "The Lord Shall Comfort Zion." Professor Waghorne was borne in Edinburgh, Scotland, and came to the United States in 1905. Of the two second prizes of \$75 each, one was awarded to Miss Rita Bowers, Berkeley, Cal. for her entry, "Noel." The other of the second prizes goes to Miss Mary Rosa of Wellsville, N. Y., for her anthem, "The Shepherds' Vision." One of the three third prizes goes to Mrs. Allene K. Bixby, Binghamton, N. Y., for her anthem, "Ashamed of Jesus." Another of the third prizes was won by Alexander Monestel, Ridgewood, N. J., for his anthem, "Guide Me, O Thou Great Jehovah." The remaining one of the third prizes was awarded to Clarence C. Robinson, rector of the school of music at Ohio University, Athens, Ohio, for his anthem, "I've Found a Friend."

Benedict Opens Cleveland Organ.

Edward Benedict, theatrical staff organist of the W. W. Kimball Company, officiated April 16 and 17 at the opening of the new Hilliard Square Theater, Cleveland, owned by the Universal-Brody Corporation of that city. The organ is a unit type Kimball of two manuals, eight sets of pipes, percussions and a pit piano which plays under four different pressures as the swell pedal is moved. The theater is of the open sky Italian villa type and the organ speaks through the windows of a stately palace. Mr. Benedict used his original demonstration, "A Trip through Kimballville," to the intense enjoyment of the crowds which packed the edifice. Louis M. Boehmer, late of the De Luxe Theater, Hammond, Ind., is the resident organist.

The three-manual organ to be built by the Skinner Company for the First Presbyterian Church of Pottsville, Pa., the specification of which appeared in The Diapason March 1, was designed by Charles M. Courboin for the purchasing committee and is the latest instrument of a number which will represent his ideas of organ design.

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Chimes and How to Use Them

By WILLIAM A. GOLDSWORTHY

Reprinted from *Stop, Open and Reed*, Published by the Skinner Organ Company

This article is not intended to be a scientific treatise on chimes, but an earnest effort to show their uses and abuses, with an endeavor to enhance the former and reform the latter. Chimes in the organ are a comparatively recent development; yet such is their appeal, they are already almost universal. They are installed in all the large organs and in a majority of the new smaller organs. There seems to be something about chimes which reaches the universal heart of congregations and audiences, and the organist is decidedly foolish who does not take this into account.

And yet it is astonishing how badly they are generally handled!

Most organists treat them as they do vox humanas, some using them all the time until they get to be a bore, others disdaining ever to use them. Again, we find men who are fine colorists in every other respect using chime combinations which make one creep, and which have given rise to the popular idea that chimes are never in tune. This fallacy has grown until we find a foreign firm building an organ for a prominent church with a device for keeping them in tune! We do not hear of any such device for reeds (for instance), although it is much more needed, but with chimes it provokes no comment and most people feel it needed, and a fine thing to have.

What are the peculiar characteristics of chimes, and just what is it which makes them different? If we can understand this we will know how to handle the problem.

We tune celestes out of tune deliberately in order to secure certain effects. Why not use the chime peculiarities for the same purpose?

First, the principal characteristic of a chime is its peculiar overtone. We all know that tones throw off overtones, but the chime peculiar ones, the minor third being very predominant. Some bells throw off overtones so strong that the ground, or fundamental tone, is almost obscured. It is only after it has vibrated for some time that the ground tone is heard at all. This being understood, we have something to work on.

If, in playing chimes, we use as accompaniment stops which have a lot of overtone, we are bound to have a clashing of overtones with its corresponding dissonances. Now we must look over our organ to see which stops we must not use with the chimes. We find that strings and reeds are made up mainly of overtones and therefore must be vigorously excluded as accompanying stops. We follow the same reasoning and decide that as these must be excluded on account of overtones the stops to use are those in which ground tone predominates. And here we find the answer in the flute family. The flute is made up mostly of ground tone and the sponger the flute the less the overtone and the more it will absorb the overtone of the chime.

This all seems so simple and natural; yet so few have thought about it at all. Most people have a beautiful idea of chimes with vox humanas or shimmering strings as a sort of ethereal effect, and when it does not work they blame the poor old chimes and drop them, using them as sparingly as possible, instead of placing the blame where it belongs, on their own lack of thought.

Many men will use a flute added to an oboe in a solo effect without realizing that its use in that manner is its allowing itself to take up the overtone and so sound like a larger reed, instead of a reed plus a flute. The same principle holds good with the chimes. The flute takes up the overtone, making the chimes sound smoother, and even when affected by climatic changes it is so soft as to take up the difference in pitch resulting

The image contains six figures of musical notation, labeled Fig 1 through Fig 6. Each figure shows a different musical effect or technique for playing chimes. Fig 1 shows a simple melodic line. Fig 2 shows a more complex melodic line with accompaniment. Fig 3 shows a melodic line with a specific accompaniment pattern. Fig 4 shows a melodic line with a specific accompaniment pattern. Fig 5 shows a melodic line with a specific accompaniment pattern. Fig 6 shows a melodic line with a specific accompaniment pattern. The notation includes various musical symbols such as notes, rests, and dynamic markings.

from heat or cold. Once the principle of using nothing but flutes as accompaniment is established, we can begin our experiments with chime effects.

Before developing that let me stress one other point, which is to be extremely careful of fast playing, unless, of course, we wish to imitate tower bells with their clashing, in which case we should use no accompaniment. Rapid scale passages bring a clashing of strong overtones, which are to be avoided. Extended scale passages are open to the same criticism. It is much better to take a four or five-note passage, repeating it as often as needed. See figure 1. This repetition of a few tones is much more to be desired.

Now we will proceed with our search after effects.

The first rule is never to double your chime solo in the accompaniment, but to make it a free one. Figures 2 and 3 illustrate this with fragments from an old Welsh air and a familiar hymn. The reader will readily see how to extend this rule to other numbers.

Next, a single note struck at repeated intervals in a selection often makes a beautiful effect. It is more important to have the reiteration of the same tone at stated intervals than to have it in harmony. See figure 4.

At the end of a hymn or quiet selection in church or at a moment of sadness in the theater the tonic of a key with its fourth below struck together without accompaniment makes a very solemn effect. See figure 5. This effect after a benediction played with the box closed is very impressive.

For the tolling of a bell either in theater or church I will give my own

little pet secret, which is the playing of chimes in chords. Try figure 6 just as it is written and see if it does not startle you. It is a most dramatic effect and sounds like a big tower bell. It is just the utilization of the minor third overtone, each upper tone of the chord strengthening the overtone of the tone below.

These effects can be multiplied at great length, but enough have been given to prove that chimes furnish a field for research that will yield much fruit.

A word of warning in regard to using the extreme ends of the scale in chimes. From middle C down the

last three notes are so strong in overtones they should be used sparingly, although the reader can find effects in which they are useful. Above upper D they seem to lack in resonance and the upper two notes should be treated carefully. Enough has been said to prove they should never be used in thirds.

In closing, let me say that chimes as an integral part of the organ are here to stay, and organists ought to reckon with this fact and make them a part of their study. Their richness of color makes a deep impression, and blessed will they be who study and use them for the cheer and comfort of others, and in so doing learn also to appreciate their true worth.

Marr & Colton for Radio Station.

Organ programs comparable to the best in the United States, it is announced, will soon be broadcast from the Wisconsin News Studio at Milwaukee over station WSOE, the School of Engineering station. The special three-manual organ built for broadcasting was completed a few days ago by Marr & Colton at their factories in Warsaw, N. Y. It is said to be one of the largest used for broadcasting in the United States. A special studio designed primarily for organ broadcasting has been built in the Wisconsin News building and it will require but a short time to install the organ upon its arrival in Milwaukee. The programs to be broadcast will be varied to appeal to every musical taste. Every conceivable trap has been built into the new Marr & Colton, including horses' hoofs, imitation of steamboat whistles, fire gongs, trains and birds.

For the purpose of making music one of the highest forms of recreation adaptable to municipal play centers, the Los Angeles Playground and Recreation Commission has appointed Glenn M. Tindall, a former Chicago organist, as supervisor of music activities. He is the director and sponsor of music development at the twenty-three major playgrounds of the city and the adviser of special groups of amateur musicians.

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Notes of the Society of Theater Organ- ists of New York

New York, April 11.—On the night of April 11 members of the Society of Theater Organists, after closing the organs and shutting off the motors for the night, wended their way to Ed Haven's cozy little studio on West Fifty-fourth street for what was announced as a "foolish party and dance," the day being that dedicated to April fools. The invitations for the affair were couched in the following bit of negro dialect verse:

SHAKE YO' FEET.

Shake yo' feet dere, organist!
Learn dat little Charleston twist!
Shake yo' feet right off dem pedals;
Dancin' dat way gits no medals!
Close de organ, git an' go
Up to Haven's Studio,
Friday night—aroun eleven,
Fo' a little Seventh Heaven.
Oh, yo' jazz band! Hear dem play!
Shake yo' feet an' dance away—
Pretty gals an' handsome cents—
(Doan fo'git yo' seven'y-five cents.)
Jes lak chillun out o' school,
Come an' play de April Fool!

And it was a foolish party, to say nothing of being a very merry and enjoyable one. Toy balloons that yielded a dismal wail when blown up and allowed to subside, comic hats that gave everyone a carnival aspect, and a general spirit of frolicsomeness added to the gaiety of the festivities.

The regular business meeting of the S. T. O. was held Friday morning, March 25, at the Colony Theater. The usual reports were read and accepted. Announcement was made of the following nominating committee: Mr. Olyphant, chairman; Mrs. Marie Gottlieb, Charles F. Mason, Miss Henrietta Kamern and Frederick Kinsley. The annual meeting will take place in May. E. A. Hovdesven was the soloist on this occasion and played the following numbers entirely from memory on the lovely new Skinner four-manual organ: Improvisation and Fugue, Karg-Elert; Intermezzo, Callaerts; Scherzo, Fourth Symphony, Widor; First Arabesque, Debussy; Finale, Franck, and a popular selection, "Bye, Bye, Bonnie," including "You and I" and "Across the River." Mr. Hovdesven played with much technical facility and his registrations were especially lovely. In the selection he demonstrated the traps of the instrument in a surprisingly good storm effect fading into the singing of birds, etc., and a bit of blue skies. He received a rising vote of thanks from the society.

After this recital members inspected

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and examined the console with keen interest.

Forthcoming events are a general meeting and election of officers to be held in May; a series of demonstrations during music week at the Wanamaker Auditorium; a series of demonstrations by Miss Margaret French at her own theater and a supper dance, probably the last social event of the season. Among those who are expected to take part in the music week series are J. M. Coopersmith and Elmer A. Hovdesven. At least five days of music week will be devoted to these demonstrations by members of the society at the Wanamaker Auditorium.

Carl McKinley, a member of the executive board of the society, has been awarded one of the Guggenheim Foundation scholarships for research in the fine arts. Sixty-three of these scholarships were awarded this year. Mr. McKinley will leave early in the fall for Paris and other artistic centers of Europe to spend a year in study and research, as the reward for his success in the competition. The other less fortunate and less gifted members of the society extend their congratulations and best wishes for a pleasant and successful sojourn on the continent to this talented young organist and composer.

From March 21 to March 29 a Viennese motion picture entitled "Beethoven" was presented at the Wanamaker Auditorium in honor of the centenary of the composer's death. This film was made by an Austrian company in Vienna, Bonn, Moedling, Baden and Nussdorf, where Beethoven lived, and in the actual houses which he occupied, wherever these are still in existence. The musical setting of the film was rendered by Frank Stewart Adams of the Society of Theater Organists at the organ and J. Thurston Noe at the piano. An appropriate and tastefully selected score was arranged from Beethoven's compositions. The combination of music and film biography was greatly enjoyed by the throngs of Beethoven lovers who crowded the large auditorium at every showing.

John Ward has been engaged as chief organist at Loew's Grand Theater, Fordham, where he plays a Robert-Morton.

Eleanor Haley, formerly of Loew's Burnside, is now at the State Theater. C. A. J. Parmentier, formerly of the Capitol and the Colony, is at the new Roxy.

Miss Henrietta Kamern of Loew's Rio is playing a new Möller, which has just been completed.

Miss Ruth Barrett has been re-engaged as organist of the Fourth Church of Christ, Scientist.

Ralph Copeland is now at Keeney's Livingston Theater, Brooklyn. He plays a Möller.

Work has been started on the Austin organ at the Strand, New York. It is to be enlarged.

Miss Margaretta French at Loew's 83rd Street, will give the next theater demonstration in April.

Mrs. Josephine Paroff is now at Loew's New York Theater.

Miss Florence Blum has returned to New York after an extended trip West and is at the Prospect Theater, Flushing. L. I. Miss Catherine Johnston is her co-worker.

Honors for Frank M. Church.

Frank M. Church, director of music at Athens College, and one of the best-known organists of the South, was re-elected president of the Alabama Music Teachers' Association at

Classified Advertisements

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FOR SALE—THREE SEVEN AND one-third octave, new, piano case organs; choice \$100 each. One two-manual and pedal bass Lyon & Healy Feloubet reed pipe organ, \$600. Also one Story & Clark two-manual and pedal bass, twenty-two stops, \$500; with motor and blower \$600. Other good bargains in new or second-hand organs. We are now manufacturing very fine heavy chapel organs for churches and lodge halls, prices reasonable, direct from factory. A. L. WHITE MANUFACTURING CO., 215 Englewood avenue, Chicago.

FOR SALE—CHURCH ORGAN. TWO manuals, twenty speaking stops, mechanical actions. Everything in splendid condition. Built by George S. Hutchings, regardless of expense. Apply to James Cole, 76 Lynde avenue, Melrose, Mass.

FOR SALE—TWO-MANUAL AND pedal Lyon & Healy reed organ. Like new. Pipe front. Equipped with electric blower. May be seen in Chicago. Price very reasonable. Address E 5, The Diapason.

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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.

the annual meeting of that organization in Birmingham April 6. The meeting, over which Mr. Church presided, was the largest gathering in the history of the organization. One of the features noted on the program was a talk by Mrs. Agnes E. Wilkinson, supervisor of music at Eufaula, on "How we got our pipe organ in Eufaula, the first in the state to be placed in a high school."

Concert by Cecilia Choir.

The Cecilia Choir of the Western Theological Seminary, Pittsburgh, gave a program of church music at the Sewickley Presbyterian Church the afternoon of March 20 under the direction of Charles N. Boyd. This organization is in its twenty-fourth year. The Cecilia Choir is a part of the teaching force of the seminary, in connection with the department of practical theology. It is in attendance at the regular preaching service on Monday evenings and by means of this and other exercises, in connection with positive instruction, illustrates and expounds the principles of divine praise.

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

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

WANTED—CHEST, CONSOLE AND action men; must be experienced; steady work; large factory in Middle West. Address E3, The Diapason.

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

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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.

ORGAN BUILDER—PRODUCTION and technical expert with a wide experience in church and theater work would like to connect with progressive builder interested in high-grade work on a standardized production basis. Address E-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.

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SCHEME OF THREE-MANUAL

Immaculate Conception Church
Awards Contract—Austin for the
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Following is the specification of
stops of a three-manual to be built by
the Austin Organ Company for the
Immaculate Conception Church at
Waterbury, Conn.:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Super Octave, 2 ft., 61 pipes.
Tuba, 8 ft., 73 pipes.
Chimes, 25 notes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flautino (from Harmonic Flute), 2 ft.,
61 notes.

CHOIR ORGAN.

Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.
English Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Gemshorn, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Second Open Diapason (Great), 16 ft.,
22 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt (Swell), 16 ft., 32
notes.
Major Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Tuba Profunda (Tuba Ext.), 16 ft., 12
pipes, 20 notes.

A three-manual is to be constructed
by the Austin factory for the Second
Congregational Church of New Lon-
don, Conn. The scheme of this instru-
ment is as follows:

GREAT ORGAN.

Bourdon (Ped. Ext.), 16 ft., 41 pipes.
Principal Diapason, 8 ft., 73 pipes.
Small Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Chimes, 25 notes.
All pipes except Bourdon in Choir box.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Echo Sallcional, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp, 61 bars.
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Violone (Violoncello Ext.), 16 ft., 22
pipes, 20 notes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (from Swell), 16 ft., 32 notes.
Tuba (Ext. down from Great), 16 ft., 12
pipes, 20 notes.
Flute (Open Ext.), 8 ft., 12 pipes, 20
notes.

From Marietta, Ga., is reported what
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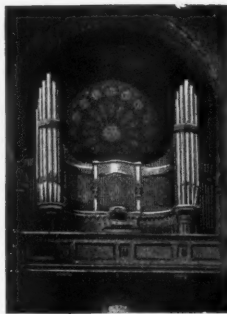
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cation); Winona, Minn. Teachers' College;
April 19, Bethany Reformed Church, 111th
Place and Perry Avenue, Chicago; April 24,
Elmhurst, Ill. (re-engagement). Other spring
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STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912 of The Diapason, published monthly at Chicago, Ill., for April 1, 1927.
 State of Illinois, County of Cook, ss.
 Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher, S. E. Gruenstein, 306 South Wabash avenue.

Editor, same.
 Managing Editor, none.
 Business managers, none.

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of the stockholders owning or holding 1 per cent or more of the total amount of stock should be given.)

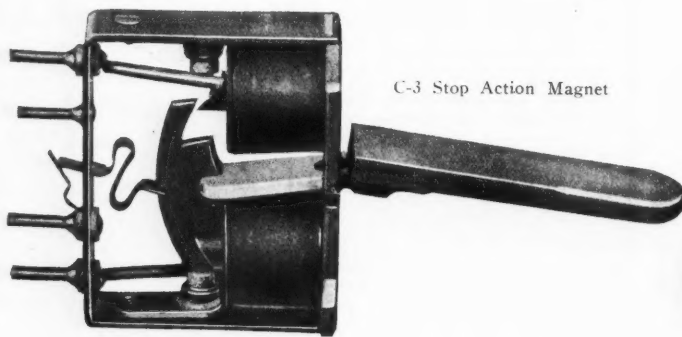
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3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
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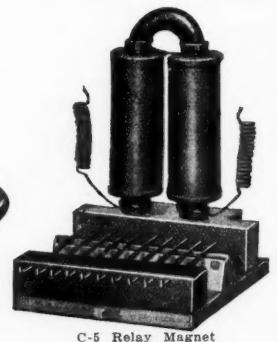
4. That the two paragraphs next above, giving the names of the owners, stockholders, and other security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. E. GRUENSTEIN.
 Sworn to and subscribed before me this 31st day of March, 1927.

(Seal.) WALTER G. HENRY.
 (My commission expires Jan. 6, 1927.)



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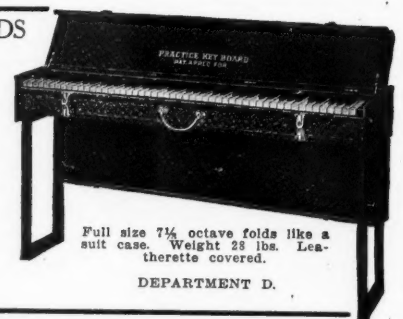
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Three Hundred Guests at Organ Opening in Los Angeles.

The organ department of Barker Brothers of Los Angeles held a formal opening on the evening of March 28. The program for the evening was divided into three parts, the first being a recital on the four-manual Welte concert organ in the main foyer, which was played by William Rees, Albert Hay Malotte and Alexander F. Schreiner. There were 300 invited guests, composed mainly of the Southern California chapter of the A. G. O., the musical elect of southern California, and friends of the Barker Brothers institution.

At the close of this recital the guests were taken to the studio of interior decoration on the second floor, where a program of artists' recorded rolls was played on the residence organ by means of the Welte multi-control. From there the party progressed to the eleventh floor, where they were joined by the members of the Los Angeles Organists' Club, and all enjoyed a buffet luncheon. The guests were then invited into the auditorium, where the Welte theater organ was played by Jamie Erickson, Harry Q. Mills, Julius K. Johnson, Myrtle Davis Aber, R. L. Medcalfe and F. B. Scholl, after which all three organs were turned over to the organists and their friends for inspection and playing.

This formal opening was also a part of the spring opening of Barker Brothers, and it was followed by daily recitals from 11:30 to 12:30 on the main foyer organ, played by Alexander F. Schreiner, Dudley Warner Fitch, Clarence Albert Tufts, Julius K. Johnson and Arthur G. Shaw. There is a program daily on the foyer organ from 11:30 to 12:30, played by the Welte multi-control, using the artists' recorded rolls. Starting April 13 there have been daily recitals by Arthur G. Shaw.

Skilton's Work Applauded.

Skilton's "American Indian Rhapsody" won the heartiest applause from an audience of 1,000 attending a recital given by Henry Valentine Stearns at McFarlin Memorial Auditorium, Dallas, Tex., March 22. The recital was the first of a three-day program marking the first anniversary of the Southern Methodist University auditorium. Five hundred students attended. Other selections finding special favor with the audience were: "Claire de Lune," Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; Sonata in A minor, Rheinberger; "L'Organo Primitivo," Yon, and "Christus Resurrexit," Ravanello.

Organ Wrecked in Transit.

A three-manual organ built by M. P. Möller for a large Lutheran church in Oak Park, Ill., came to grief in a wreck on the Pennsylvania Railroad in April when twenty-eight freight cars were thrown into the ditch near Fort Wayne, Ind. The organ was in one of the cars and when the wreckage was examined it was found that the instrument had been ruined. The debris was shipped back to the Möller factory for salvaging.

Broadcast Marr & Colton Organ.

In connection with the opening of the Admiral Theater on Lawrence avenue, Chicago, Harry Schwartz, the owner of the large new house, announces that station WBBM will broadcast special programs in which the Marr & Colton organ will be used. The radio programs will be given from 6:20 to 7 o'clock Eastern standard time.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., April 22.—Beethoven's anniversary was generally observed in the churches of the city. The works selected for organ performance were: Larghetto, Second Symphony; Andante, Fifth Symphony; Andante, Seventh Symphony; "Moonlight" Sonata (first movement); "Egmont" Overture; Pathetic Sonata, and Funeral March.

The new Ogontz Theater in Fern Rock was formally opened the first week in April with Karl Bonawitz at the large Kimball organ as guest organist. Viola Klais played the second week and other organists of the Stanley staff will serve as visiting organists for the summer.

S. Wesley Sears arranged a Passion service which was culled from various musical sources, and performed in St. James' Church on the evening of April 10.

Insurance companies do not, as a rule, pay any attention to musical performances per se. Probably the first instance on record is the performance by their own employes of Easter music on the morning of April 18 by the forces of the Provident Life and Trust Company, in their office building in the central business district.

"The Dawning" is the title of a musical pageant by Lyman Bayard which was successfully performed by the choir and auxiliaries of the Fifth Baptist Church on April 17. Elfred R. Dunn was organist.

Miss Roma Angel gave a recital, with the assistance of harp and violin, in St. Nathaniel's Church, March 27.

Stainer's "Crucifixion" was adver-

tised for some thirty-seven performances in Philadelphia churches during Holy Week. "Olivet to Calvary" had eleven renditions, and Macfarlane's "Message from the Cross" only one.

The Junior Symphony Orchestra and the Boys' Harmonica Band gave an interesting concert in the Baptist Temple on April 5. Albert N. Hoxie directed the forces with his usual skill and finish.

The Congregation Rodef Shalom will demolish its present temple and build a magnificent synagogue on the same site. The Austin organ, now about five years old, is to be sold.

The enforced retirement for a season of Leopold Stokowski, conductor of the Philadelphia Orchestra, will deprive the concertgoers, and especially the attending organists, of the opportunity of hearing numbers of Bach's organ compositions played by this distinguished leader. During the present season he has played the Prelude in B minor, Prelude in E flat minor, Passacaglia, Fugue in G minor, Toccata and Fugue in D minor, two of the chorale preludes and two of the Well-tempered Clavichord, all of which were a delight to the Bach scholar.

Recitals by Henry F. Seibert.

Henry F. Seibert, the New York concert organist, gave a recital at Maplewood, N. J., April 24 and his May schedule includes these appearances: May 1, Mamaroneck, N. Y.; May 4, Meriden, Conn.; May 8, recital over WJZ, New York; May 12, Nashua, N. H. (return engagement); May 19, Lebanon, Pa.; May 15, recital and service of music at Holy Trinity Church, New York, to be broadcast by WGL.

Pitts Company Is Sold.

The Pitts Pipe Organ Company, Omaha, Neb., has been sold by Carol M. Pitts, widow of the late Fred F. Pitts, to Clarence J. Sullivan. The company is agent for Hillgreen, Lane & Co.

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Three-Manual of Forty-one Stops for Unitarian Church.

The Austin Organ Company has won a contract to build a three-manual forty-one stop organ for the Unitarian Church at Winchester, Mass. Elisha Fowler, the Boston representative, arranged the details. John Patten Marshall, professor of music at Boston University and Holy Cross College, Worcester, Mass., wrote the specification and has entire charge of the voicing and finishing of the instrument. Following is the specification:

GREAT ORGAN.

- Bourdon (Pedal extension), 16 ft., 41 pipes.
- Open Diapason (large scale), 8 ft., 73 pipes.
- Open Diapason (medium scale), 8 ft., 73 pipes.
- Gross Flöte (Pedal extension), 8 ft., 41 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Melodia, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave (from Second Open Diapason), 4 ft., 61 notes.
- Harmonic Flute, 4 ft., 61 pipes.
- Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Dolce Cornet, 183 pipes.
- Contra Fagotto, 16 ft., 85 pipes.
- Cornopean, 8 ft., 73 notes.
- Clarion, 4 ft., 73 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (special chest), 8 ft., 61 pipes.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 25 notes.

Chimes Pianissimo.
Tremolo.

PEDAL ORGAN.

- Open Diapason (resultant), 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Violine (Extension 'Great Gamba), 16 ft., 12 pipes, 32 notes.
- Bourdon (from Great), 16 ft., 32 pipes.
- Gedeckt (from Swell), 16 ft., 32 notes.
- Flute (from Great), 8 ft., 12 pipes, 32 notes.
- Tuba (extension of Great Tuba), 16 ft., 12 pipes, 32 notes.

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A recent publication of the National Bureau for the Advancement of Music which should be of considerable interest, is a sixteen-page booklet of musical quotations. It has been issued for special use during national music week, but is intended also as a source of information and suggestions for year-round use by music clubs, women's clubs, etc., as well as by the music merchant and manufacturer. "Musical Quotations" is a collection of thoughts on music from men of the past and present who have risen to fame as poets, scholars, statesmen, philosophers and leaders in practical affairs.

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New York Activities

News of the Organists and Their Work
in the Metropolis

By RALPH A. HARRIS

New York, April 23.—Joseph Yasser, the noted Russian organist, gave a recital in the Wanamaker Auditorium on the afternoon of April 1. Mr. Yasser has spent much time in China, as well as in his native land; he was for some years the head of the organ department of Moscow Conservatory, chief organist of the Imperial Grand Opera and music collaborator of the Moscow Art Theater, as well as lecturer and pianist of the state chamber music organization in Siberia. While in China Mr. Yasser was the conductor of the Shanghai Songsters.

On this, his second appearance in New York, his program included one original composition, "Moment Extatique," the Bach Toccata and Fugue in D minor, Siciliano, Bossi; "L'Organo Primitivo," Yon, and the Introduction and Fugue from Liszt's "Ad Nos ad Salutarem Undam."

Dr. Miles Farrow and the choristers of the Cathedral of St. John the Divine gave their annual program of Lenten liturgical music at the cathedral on Sunday evening, April 3. On the program were "The Reproaches," Victoria; "Miserere," Allegri; "Crucifixus," Lotti; "Ave Verum," Mozart, and Gardiner's "Te Lucis, ante Terminum." As is usually done, to obtain, as nearly as possible, the aesthetic atmosphere of the cathedrals in which these were originally sung, the "Miserere" and the "Crucifixus" were sung from the Chapel of St. Saviour, which is immediately behind the high altar. The effect we would describe as one of ethereal indefiniteness, yet delightfully impressive.

The Morning Choral of Brooklyn, a chorus of women's voices, directed by Herbert Stavely Sammond, gave its spring concert in the music hall of the Brooklyn Academy of Music April 5. A program of part-songs for female voices was given, interspersed with piano and vocal solos.

Palmer Christian, head of the organ department of the University of Michigan, appeared in recital at the Wanamaker Auditorium Friday afternoon, April 8. He was assisted by the Brahms Quartet of women's voices. His program included: Toccata, Adagio and Fugue, Bach; Prelude, Schmitt; Scherzo, Gigout; Concerto in D, Vivaldi; Fugue, Canzone and Epilogue, Karg-Elert; "Benediction," Karg-Elert; Passacaglia and Finale on B-A-C-H, Schumann.

Willard Irving Nevins was the central figure in a Lenten choral concert at the Wanamaker Auditorium on Saturday afternoon, April 9, the occasion being the singing of Dubois' "Seven Last Words of Christ" by the choir of the Church of the Good Shepherd, Brooklyn, of which Mr. Nevins is organist and choirmaster. The choir of some thirty mixed voices showed balance and tonal beauty, and at all times was under the direction and command of the conductor. The whole work was splendidly given. George W. Volkel was at the organ and Miss Dorothy E. Berry at the piano.

We have received a program of the service on Good Friday afternoon at the First Methodist Episcopal Church of Asbury Park, N. J., where Mrs. Bruce S. Keator is organist. "The Darkest Hour," by Harold Moore, was given by the quartet and a chorus of fifty mixed voices, under the direction of John Doane of the Church of the Incarnation, New York, with Mrs. Keator at the organ. Easter evening another festival service was given by the same personnel at the same place, the oratorio being Rossini's "Stabat Mater."

Louis Vierne gave his farewell New York recital at the Wanamaker Audi-

torium on Good Friday afternoon. Since his former recitals here, he has played in forty American cities, having been enthusiastically received everywhere, and feted, particularly by organizations of the A. G. O. and N. A. O. in the various places. On his farewell program were: Prelude and Fugue in E minor, Bach; Two Chorale Preludes, Bach; Cantabile and "Piece Heroique," Franck; Three Pieces in Free Style, Vierne; Improvisation on two plainsong themes ("Stabat Mater Dolorosa" and "Vexilla Regis Prodeunt").

M. Vierne depends very little on the use of expression pedals for fine nuances; in most of his pieces he does comparatively little shading. His program arrangement, at least as we have heard here, is on a very different order from the usual American idea. Americans and, perhaps, most of the European artists, introduce much more variety in their arrangement than does M. Vierne.

Lynnwood Farnam will hold a pupils' festival at the Church of the Holy Communion, New York, May 23, 24, 25 and 26, when a series of daily 1 o'clock recitals will be given. All recitals will be from memory and the following organists will take part: Winslow Cheney, Alfred Greenfield, Ruth Barrett, H. W. Hawke, Ellen M. Fulton, Alexander McCurdy, Jr., Robert F. Cato, Eleanor Allen, Hugh Porter, Ernest F. White and Clarence V. Mader.

A Wagner program was presented by Clarence Dickinson with Daisy Jean, cellist, and Louis Dernay, tenor, at the Friday noon hour of music at the Brick Church on April 8. The program included: Prelude to "Parsifal," "Cradle Song" and Prelude to "Tristan and Isolde" for organ; "Ride of the Valkyries," for four hands, organ, Charlotte Mathewson Lockwood playing the second part; "Dreams" and "Evening Star," for cello; "Prayer" from "Rienzi" and "Grail Song" from "Lohengrin," for tenor.

Bach's "St. Matthew Passion" was sung on Sunday afternoon, April 10, by the choir of the Brick Church, under the direction of Dr. Dickinson, assisted by the St. Cecilia choir of St. Michael's Episcopal Church, Mrs. William Neidlinger, director.

Under the auspices of the department of music of New York University, of which Albert Stoessel is the head, several students will appear in a recital at Wanamaker's, each playing original compositions, on Friday afternoon, April 29. Two organ students will take part. Raymond Rogers will play his Variations and Fugue, as well as an original Passacaglia. Carl Weirich also has a set of Variations and a Fugue, and as a second number will play a Gigue.

Haydn's "The Creation" was sung as the last oratorio of the season at the Brick Church on Sunday afternoon, April 24, at 4 o'clock.

Broadcasts Organ Novelties.

Larry Jean Fisher has just concluded a series of special broadcasts of organ novelties through WJAY, the Hotel Hollenden, Cleveland. Twelve programs were given from the new East Ninth Street, a downtown theater, on the Kimball unit. This is the newest house of the U. B. Enterprises. Mr. Fisher continues, however, as organist at the Cedar Lee, Cleveland Heights, and went to the East Ninth for these after-show broadcasts. The series was well received and Mr. Fisher received letters from all parts of the country. He is in his sixth month at the Cedar Lee.

West Point Choir in New York.

The West Point Cadet Chapel Choir of 152 voices sang Sunday noon, April 3, in St. Paul's Chapel, Columbia University, New York, under the direction of Frederick C. Mayer, organist and choirmaster of the United States Military Academy. The numbers included "Hope Thou in God," by Mr. Mayer, dedicated to the choir, and "The Corps," by W. Franke-Harling, arranged for men's voices by Mr. Mayer.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., April 20.—Church music in this city was increasingly elaborate as the Lenten season progressed toward Good Friday and Easter. "The Seven Last Words" by Dubois seems quite popular, judging from the number of churches presenting it, wholly or in part. One wonders if it will not soon eclipse Stainer's "Crucifixion" and Maunder's "Olivet to Calvary," at least in choirs that can handle it. Churches in which the work was given were: St. Stephen's, Sewickley, on Good Friday under Julian R. Williams, whose choir also broadcast it over WCAE April 11; Edgewood Presbyterian, Walter C. Renton, organist and director; Sewickley United Presbyterian, under Mrs. Walter Rye; Calvary Lutheran Church, Wilkinsburg, and the East Liberty Presbyterian.

Daniel R. Philippi, organist and choirmaster of the Church of the Ascension, gave Macfarlane's "Message from the Cross" on the evening of Good Friday.

Alfred Hamer at Trinity Church presented Dvorak's "Stabat Mater" on Sunday evening, April 10.

Arthur B. Jennings, Jr., at the Sixth United Presbyterian Church, gave Gounod's "Redemption" with an augmented choir on Easter evening.

Protheroe's "Easter tide" was given in the First Presbyterian Church of Wilkinsburg and the United Presbyterian of Homewood, the former with a double quartet under A. Bodycombe, organist and director, and the latter with a chorus choir under Robert McDowell, director, and Mildred Fey, organist.

The Easter evening program at the Third Presbyterian Church, Dr. Charles Heinroth, organist and direc-

tor, consisted of miscellaneous anthems. It would be impossible to list all the churches which did the same, or gave cantatas.

The outstanding musical event of Holy Week was the singing of the Bach "Passion according to St. Matthew" at Carnegie Music Hall by the Mendelssohn Choir, Ernest Lunt, conductor, and Earl Mitchell, organist. The soloists were Ethyl Hayden, Grace Leslie, Arthur Kraft and Bernard Ferguson. So great was the appreciation of the large audience, among which were many musicians, that it will be given again next season in Holy Week. This performance concluded the Mendelssohn Choir's nineteenth and most successful season. A very attractive program is planned for next year, including the Beethoven Ninth Symphony with the Minneapolis Orchestra.

An organ recital of unusual interest was given by William H. Oetting at the Pittsburgh Musical Institute April 19, the fourth in his series of lecture-recitals. The program consisted of works by American composers and included a contralto solo, "How Long Wilt Thou Forget Me?" written by Mr. Oetting and sung by Viola Carlson Byrgerson.

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**Los Angeles
and Southern
California Notes**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., April 15.—It is many a long day since I enjoyed an organ recital as I did the one by Louis Vierne at the Hollywood high school, March 25. I doubt if Mr. Vierne played to another such unique audience during his entire tour. The auditorium was filled to overflowing with 2,500 people, 80 per cent being high school boys and girls. That the recitalist could command perfect attention with a program of organ music of the highest type was a tribute to a great personality. He was received with tremendous enthusiasm and when the whole audience stood in homage before this little blind musician many of us felt a thrill of pride that we, too, were organists.

One somehow got the impression that the audience had not come to be entertained, but had come to sit at the feet of a great teacher and to hear a great composer interpret his own compositions. Outside of the Bach Toccata and Fugue in D minor and pieces by Marty and Widor, the program consisted of his own compositions. To my mind the high light of the recital was his playing of the Andante and Finale of the First Symphony. It must have been an inspiration to the many organists present.

It was also a great treat to hear him improvise on a theme given him by Ernest Douglas. It was the Vierne of the Twenty-four Pieces rather than of the Third and Fifth Symphonies. It was a delightful piece of work and brought down the house.

After the recital M. Vierne was entertained at luncheon by the local chapter of the A. G. O. and later taken for a drive to the beach.

The Arcraft organ in the Arlington Christian Church was dedicated early in the month and the one in St. Paul's Presbyterian Church on April 12. The company reports that the work on the Santa Monica high school organ is progressing.

Another interesting event was the opening of the Welte organ at Barker Brothers. This took place March 28 with a special invitation affair, to which the members of the A. G. O. and the Organists' Club were invited. The set program was given by William Rees, Albert Hay Malotte and Alexander F. Schreiner. The organ is most effective and the program was thoroughly

enjoyable. Later in the evening an opportunity was given those present to hear the residence organ and the theater organ in the auditorium, the latter being played by members of the Organists' Club. There were good "eats" and everyone had a splendid time.

Among the many musical services during the last month were Maunder's "Penitence, Pardon and Peace," at St. Paul's Cathedral, under the direction of Dudley Warner Fitch; Stainer's "Crucifixion," at St. Stephen's, Hollywood, under Ernest Ballard, and at St. John's, with your correspondent directing, Maunder's "Olivet to Calvary," at the First Methodist Church, and a number of others of which I have not full particulars.

Is there any influence abroad in the land which is making it more and more impossible for American compositions to figure on our recital programs? I ask this question in all seriousness, and if you will take the time to go over the recital programs that have appeared in The Diapason during the last year or two, you will be struck by the fact that fewer and fewer American works are being played.

I took ten programs from the March issue, picking them at random. I found seventy-nine works were played, eight of them by American composers. In the March issue of 1920 ten programs showed eighty-four works played, twenty-eight of which were American.

The only reason that I can find is that present-day American music has improved and demands a certain amount of practice before it can be played. The average organist is willing to play an American composition if he can read it at sight, but if he has to work on it—well, then he would rather work on something by a foreigner. It is a sad commentary on our Americanism, but for the life of me I can find no other reason. As Shakespeare says, "Kid, you have spilled a bibfull."

The April meeting of the A. G. O. was held April 4, and after a jolly good dinner, an interesting paper was given by Edward Cadoret Hopkins. The nominating committee made a report which showed it had gone into the matter thoroughly and had spent a great deal of time and energy before making recommendations. A hearty vote of thanks was extended it by the present officers.

Dr. Clarence Dickinson, organist of the Brick Presbyterian Church, New York City, gave a recital of Easter music from the studio of the Skinner Organ Company through broadcasting station WABC, Good Friday night at 9:15 o'clock.

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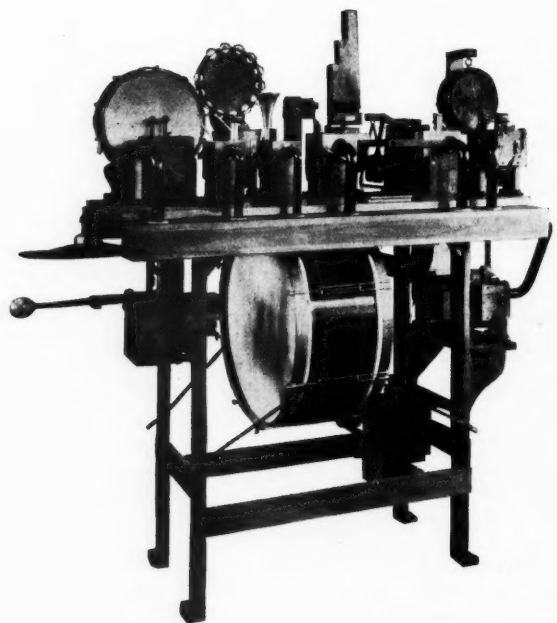
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News From St. Louis

By DR. PERCY B. EVERSSEN

St. Louis, Mo., April 22.—Since our last report much has happened in the musical world of St. Louis. First and foremost, Rudolph Ganz, the eminent pianist and erstwhile organist, has resigned as director of our symphony orchestra, which has played under his baton for the last six years, and were it not for our municipal opera, which holds most of our musicians here for the summer, St. Louis might have to face the disbanding of this aggregation of artists. While the names of several well-known dirigents have been mentioned for the vacancy, at the present writing nothing has been settled and, because of the fire at the Odeon, the orchestra is without a home as well as without a leader.

The March program of the Missouri chapter, A. G. O., was in the nature of a Beethoven celebration, with a brilliant address by Percival Chubb, leader of the St. Louis Ethical Society, a rendition of the Waldstein Sonata for piano by Miss Clara Meyer, and a Duo (Fifth Sonata) for violin and piano by Mrs. Joseph Mayes and Mrs. Frank Jewett, the latter the organist at Sheldon Memorial. The program evidently was to emphasize the contention that Beethoven, though for some years an organist, wrote little for an instrument for which he cared little. The program was given in the home of Mr. and Mrs. George R. Robinson of Kirkwood, who entertained the members delightfully.

Under the auspices of the St. Louis chapter, N. A. O., on Sunday, April 3, Louis Vierende gave a masterly rendition of the following program on the Kilgen organ at St. Francis Xavier's Church: Toccata and Fugue in D minor, Bach; "Legende," Berceuse and "Carillon," Vierne; Chorale in A minor, Cesar Franck; Adagio, Levy; "Carillon," Marty; Adagio and Finale from First Symphony, Vierne. The eminent master attracted some 2,000 people, the largest audience that has attended an organ recital in the history of St. Louis.

Mr. Vierende was the guest of the chapter at dinner the following evening and was greeted in his own language by the French vice consul and others.

On Palm Sunday afternoon their eighth annual choral recital was given by St. Anthony's choristers in the church under the able direction of Christopher Hausner. This choir, organized by Aloys Rhode in 1910, has acquired an enviable reputation for its a cappella work. It is composed of twenty-three men and fifty boys and has for its guidance the ancient dicta: "See that what thou singest with thine lips, thou believest in thine heart, and that what thou believest in thine heart, thou dost show forth in thy works." With this exalted aim, their selections are of highest standard and are rendered with intelligence and skill. In all the selections on this occasion there was no individual solo, although it appeared so at times, so beautifully were the voices trained and controlled. The selections were: "Tenebrae factae sunt," Haydn; "Let My Prayer Come up into Thy Presence," Purcell; "Tarry, Lord," Podbertski; "Come, all Ye Angels," Molitor; "Kyrie Eleison," Filke; "Emitte Spiritum," Schuetky; "By the Waters of Babylon," Palestrina; "Ave Verum," Oldroyd; "Ave Regina," von Maldeghem; "The Kings of Tharsis,"

Filke; "Surrexit Pastor," Haller; "Agnus Dei," Huber; "O bone Jesu," Palestrina; "O Food that Weary Pilgrims Love," Cox; "Salve Regina," Hausner; "Blessed be God," Griesbacher. A crowded church greeted Mr. Hausner and his choristers.

The last of a year's series of monthly recitals given at the Missouri State School for the Blind was played by Julius Oetting, A. A. G. O. organist of Bethany Evangelical Church, who displayed to advantage the tonal possibilities of a well-balanced two-manual organ.

Ernest R. Kroeger has resigned as organist of the Delmar Baptist Church after many years of useful service. A chorus will replace the quartet. Now may we hope that this gifted musician will find time to give us some additional compositions for the organ.

As this is being set up, local organists will be hearing what is expected of them. At the April meeting of the Guild a prominent divine will have his say, a chairman of a music committee will tell what he wants, and one of our organists will answer for them all. Some task!

The organist and the organ builder have been recognized by the committee on music week. Dean Wismar of the A. G. O. and C. C. Kilgen, president of George Kilgen & Son, Inc., are thus honored.

Several of our local organists are looking forward to new instruments, including, Mrs. De Witt at Fourth Church of Christ, Scientist; Henry H. Walsler at Zion Evangelical Church; Elmer Ruhe at St. Marcus, and the organist at Zion Lutheran.

The sympathy of local organists is extended to Vernor Henshie of Pilgrim Congregational Church and Share Emeth Temple in the loss of his mother, to whom he was deeply devoted.

Hirschler Conducts Festival.

Daniel A. Hirschler, dean of the school of music at the College of Emporia, Emporia, Kan., in presenting Bach's "God's Time Is Best," Rossini's "Stabat Mater" and Grieg's "Olaf Trygvasson" in one evening's performance at the thirteenth annual spring music festival, April 10, 11 and 12, is believed to have accomplished what had never been attempted in the West. The presentation of these three works was by the College of Emporia vesper chorus of 100 voices, assisted by soloists and the Kansas City Little Symphony Orchestra. The vesper chorus, one of the oldest musical organizations in Kansas, presented Handel's "Messiah" as the opening number of the festival, to a packed auditorium.

Played by C. Walter Wallace.

C. Walter Wallace appeared in a recital in the First Presbyterian Church of Olney, Philadelphia, on Thursday evening, March 31. His program included the names Haydn, Beethoven, Gluck and Schubert. The first number was the Andante-Allegro from the "Surprise" Symphony by Haydn. The Adagio from the "Moonlight Sonata" by Beethoven followed. The aria from "Orpheus," "Dance of the Happy Spirits," was followed by an improvisation on a hymn-tune, "Jesus, I My Cross Have Taken." The audience listened to this number in silent reverence. The Andante con moto from the Fifth Symphony by Beethoven was taken from the orchestral score and the orchestra effects were strongly brought out in this number. The closing number was "Marche Militaire" by Schubert-Liszt.

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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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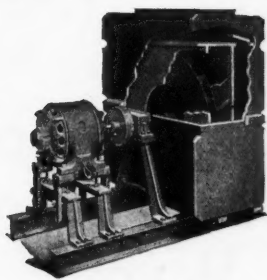
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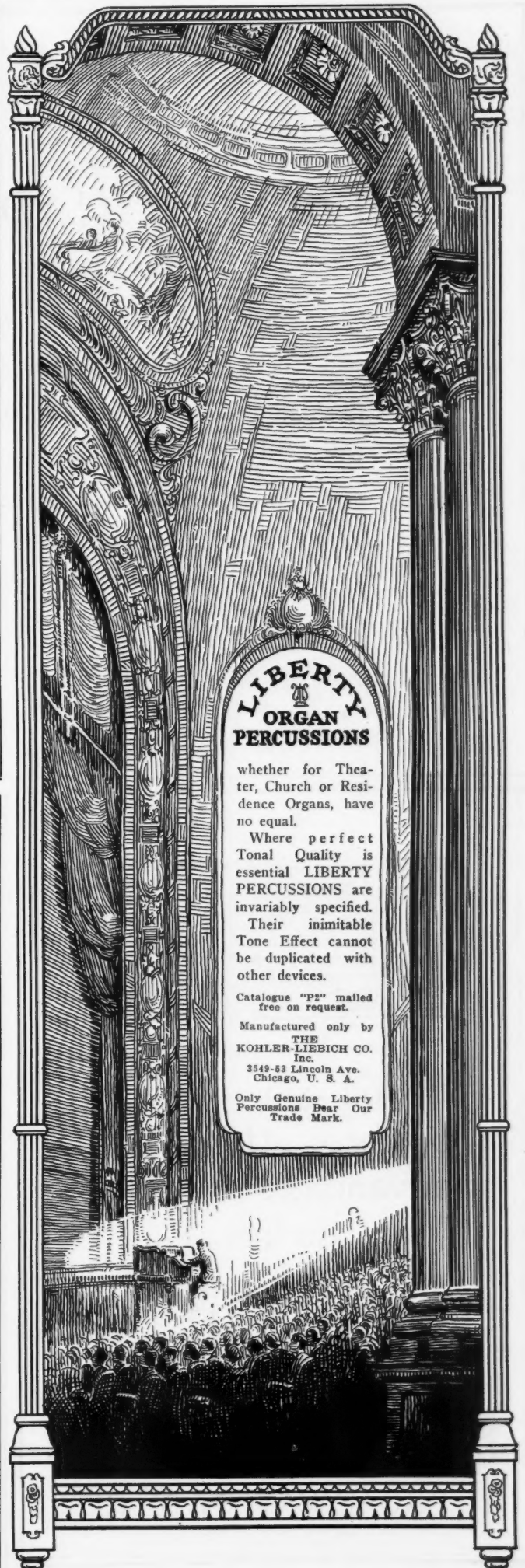
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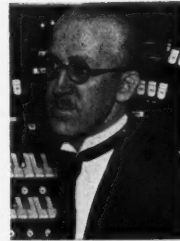
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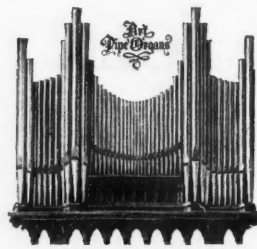
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