

THE DIAPASON

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DEVOTED TO THE ORGAN

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Eighteenth Year—Number Seven

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WILLIAM E. HASKELL IS TAKEN BY DEATH

NOTED AS ORGAN BUILDER

Superintendent of the Estey Company
Had Long and Notable Career in
His Profession—Won Fame
as an Inventor.

William E. Haskell, who for twenty-five years was one of the most prominent men in the organ building world, died on May 8 at his home in Brattleboro, Vt.

About three years ago Mr. Haskell suffered a severe shock, but after a number of weeks made a remarkable recovery. He did not resume active work, but was able to drive a car and enjoy a well-earned retirement until a few days before his death.

The late Dr. George A. Audsley and other noted authorities frequently paid tribute to Mr. Haskell's ingenuity and inventive ability. Patent office records attest to his activity in developing organ tones.

Mr. Haskell was born in Chicago Nov. 27, 1865. When 18 years old he started to work for the Roosevelt Organ Company of Philadelphia under his father, who was the superintendent. For a few years preceding 1900 he and his father were associated in building organs under their own name.

In 1901 the Estey Organ Company bought out the Haskell Organ Company and Mr. Haskell moved to Brattleboro, where for the remainder of his business life he was superintendent for the Estey Organ Company.

He left a widow, two daughters and two sons: Carrie, the wife of William Z. Duquette, Chicopee Falls, Mass.; Elsie, the wife of Frank E. Barber, Brattleboro, Vt.; William E. Haskell, Jr., Springfield, Mass., and Merrill C. Haskell, Fort Pierce, Fla. A brother and four sisters also survive him.

ORGAN IN ARMENIAN FANE

First Instrument To Be Used by This Church Is Installed.

The Armenian Apostolic Church of Providence, R. I., has just installed a Möller organ, which has the distinction of being the first pipe organ to be placed in any Armenian church in America. The pastor, Father Maragezian, met with considerable opposition in his decision to introduce an organ in the service, as many of the older members of his congregation felt that it violated the traditions of the church. He says that in Armenia the musical part of the service is entirely without instrumental accompaniment, but many of the younger generation joined with him heartily in the sentiment that, being in America, they should conform with American ideas and standards as far as compatible with their liturgy, and this feeling was endorsed by their bishop.

The organ will be formally dedicated on Whitsunday, at which time it is expected to broadcast the services that all their friends and members of their faith who are able to tune in on the local station may enjoy this adjunct to their ancient and solemn ritual.

The organ is placed in the gallery at the back of the church, seventy-five feet of cable running under the floor to connect it with the console, which is in the sanctuary, with the choir.

Swinnen to Visit Europe.

Firmin Swinnen, the private organist at the du Pont estate near Wilmington, Del., and known to all his colleagues as a concert organist and composer, will spend a part of the summer in Europe. He will depart June 15 on the George Washington, accompanied by Mrs. Swinnen, and expects to return before Sept. 1, after visiting Paris and his native land, Belgium.

DR. HAMILTON C. MACDOUGALL.



Organist, Teacher and Writer Who Retires from Chair at Wellesley College After Serving Twenty-seven Years.

GOES TO PARIS WITH CLASS ESTEY FOR A LARGE STORE.

Riemenschneider and Party of Twenty-One to Sail June 22.

Albert Riemenschneider of Cleveland will sail on the President Harding June 22 from New York with a party of twenty-one, mostly students from his summer classes, who meet with him each year for concentrated study. In the party will be pupils from California, Nebraska, Kansas, Missouri, Illinois, Michigan, Pennsylvania and Ohio. Mr. Riemenschneider has arranged with Marcel Dupre to conduct a five weeks' special course in Bach interpretation and improvisation, which will be presented at the new home of Mr. Dupre at Meudon, just outside of Paris, and upon the organ which was formerly the property of Alexander Guilman.

Mr. Riemenschneider expects to review the Widor symphonies again with his old master, Widor. This will be his fourth period of study with Widor. The party will return Sept. 2.

Because of the Paris trip there will be no summer master class at Berea this year. One is being planned for the summer of 1928, to which a few earnest advanced organ students will be admitted. An invitation has been sent Mr. Riemenschneider to conduct another class in California and it is possible that 1928 will see him on the west coast for a few weeks.

Mr. Riemenschneider recently played the organ part for the "St. Matthew Passion" by Bach, given by the Greater Cleveland Lutheran Chorus, and he also gave the opening recitals on the three-manual Möller at Bellefontaine, Ohio, and the three-manual Austin at the Medina, Ohio, high school.

Takes Over Ashmall Catalogue.

The McLaughlin & Reilly Company, publishers and importers of music in Boston, has taken over the entire catalogue of William E. Ashmall & Co. of Arlington, N. J., and the publication of the organ compositions put out by Mr. Ashmall will be continued from Boston. Mr. Ashmall, whose recent death was noted in The Diapason, conducted his publication business, including the Organists' Journal, a periodical collection of new compositions, for many years, and the Ashmall catalogue contains more than 2,000 works.

Strawbridge & Clothier, Philadelphia, to Place It in Dining-Room.

Strawbridge & Clothier, the large Philadelphia department store, has purchased an organ from the Estey Organ Company through A. J. Bowers of the Philadelphia office. The instrument is to be completed during the first week in June in time for the anniversary celebration of the store.

The organ is to be placed in the beautiful dining-room on the fifth floor in the main building. An Estey automatic player is part of the equipment, but it is planned to have it played by Philadelphia organists frequently.

Dr. Herbert J. Tily, general manager of the store, is well known as an organist and organ lover in Philadelphia. This installation is the culmination of plans he has had in mind for some time and the organ will be used in connection with the Strawbridge & Clothier chorus, which, for many years, has had an enviable reputation in Philadelphia.

The store operates its own radio station, WFI. It is expected that the organ will be on the air frequently, as instruments similar to this one have been broadcast successfully from New York, Chicago and Boston.

Annual Dinner of Skinner Men.

The spirit of good fellowship which exists at the factory of the Skinner Organ Company in Boston was shown in a marked way at the annual dinner and theater party held April 27 for all of the bowling teams, the foremen and the Skinner Organ Company band. Dinner was served in the factory studio and the band played for the dinner. Then the entire party went to the Wilbur Theater, where a block of seventy seats was reserved in the front rows for "Yes, Yes, Ivette," Ernest M. Skinner sitting in the center of the first row.

Miss Hogan Goes to Paris.

Miss Helen Hogan, the Providence, R. I., organist who has won fame as a recitalist both in America and Europe, sailed for France May 25 and will pass the summer in Paris, where her headquarters will be at her French studio, 51 rue Claude Bernard.

READY AT THE CAPITAL FOR A. G. O. CONVENTION

PROGRAM FOR THREE DAYS

J. Norris Hering, Lilian Carpenter,
Eda Bartholomew, Rollo Maitland
and Charles A. H. Pearson
Will Play.

Preparations under way for the general convention of the American Guild of Organists, to be held in Washington, D. C., at the end of June, indicate a program of high merit, including both recitals and discussions of interest to every Guild member. The time for the meeting is expected to be convenient to a large number of members, as it will fall in the period after the closing of the majority of schools and before the exodus to summer homes and vacation places. The arrangements for the convention are under the direction of Warden Frank L. Sealy at headquarters and Dean Adolf Torovsky of the District of Columbia chapter.

The convention will be held on Tuesday, June 28, Wednesday, June 29, and Thursday, June 30. The official hotel will be a very comfortable one—the Hamilton, opposite Franklin Park, at Fourteenth and K streets, N. W.

An informal "get-together" will be held at the Hotel Hamilton on Monday evening. Tuesday morning, at the parish-house of the Church of the Epiphany, there will be an opportunity for registration and for each member to obtain a convention badge and an official program book. At 10:30 a recital will be given in the Church of the Epiphany by J. Norris Hering of Baltimore. After this an opportunity will be given to visit some of the interesting sights of Washington. In the afternoon at 4:30 there will be a recital by two of the woman members of the Guild, Miss Eda Bartholomew of Atlanta and Miss Lilian Carpenter of New York. In the evening there will be a Guild service in the Church of the Epiphany.

Wednesday morning the convention activities will be at the Library of Congress, where there will be an exhibition of old manuscripts and an informal talk or explanation by Carl Engel of the department of music of the library and an organ recital on the Skinner organ in the Coolidge Auditorium.

Wednesday afternoon there will be a recital in the Washington Auditorium on the large Möller organ, this recital being played by Charles A. H. Pearson of Pittsburgh. Rollo Maitland of Philadelphia will give the evening recital.

On Thursday those attending the convention will be taken in motor buses for a visit to the many historic spots in and near Washington, stopping in the middle of the morning at the Washington Cathedral, in whose crypt are buried Admiral Dewey and Woodrow Wilson. A recital will be given at the cathedral, after which the party will move on to Arlington and Mount Vernon, getting back to Washington in the early afternoon. In the evening there will be a banquet at the Hotel Hamilton, with informal speeches and an opportunity for all to express their ideas as to the future work of the Guild.

To Observe Silver Anniversary.

Mrs. W. F. Schirmer of Bellevue, Iowa, is completing her twenty-fifth year as organist and choir director at the First Presbyterian Church of that town. For twelve years previously she was organist at St. John's Lutheran Church of Bellevue, thus completing thirty-seven years of service. The event will be observed on Sunday evening, June 19, when she will present a program, assisted by her son, Allan F. Schirmer, professor of voice at Denison University, Granville, Ohio.

ANOTHER FOUR-MANUAL BY KILGEN FOR TULSA

BOSTON AVENUE M. E. ORDER.

Instrument with Solo and Echo Divisions Designed for Church of Which Mrs. E. E. Clulow Is the Organist.

The Boston Avenue M. E. Church of Tulsa, Okla., following the installation of the Kilgen organ in the Central High School of that city, which, as reported in the April issue of The Diapason, was opened by Palmer Christian, has contracted with George Kilgen & Son, Inc., of St. Louis for a four-manual with solo and echo. The specifications, as worked out by George Kilgen and Mrs. E. E. Clulow, organist of the church, are:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
Bourdon, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 12 pipes, 73 notes.
Third Open Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Philomena, 8 ft., 73 pipes.
Gedeckt, 8 ft., 12 pipes, 73 notes.
Wald Flöte, 8 ft., 73 pipes.
Octave, 4 ft., 12 pipes, 73 notes.
Flute, 4 ft., 12 pipes, 73 notes.
Tromba, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes, 73 notes.
Harp Celesta (from Choir), 61 notes.
Chimes (from Echo), 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason Phonor, 8 ft., 73 pipes.
Small Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 12 pipes, 73 notes.
Prestant, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flautino, 2 ft., 12 pipes, 61 notes.
Dolce Cornet, 3 rks., 183 pipes.
Posaune, 16 ft., 73 pipes.
Cornopann, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Fugara, 4 ft., 12 pipes, 73 notes.
Flute, 4 ft., 12 pipes, 73 notes.
Piccolo, 2 ft., 12 pipes, 61 notes.
French Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp Celesta, 61 bars.
Harp Celesta, Sub, Tenor C.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Flauto Major, 8 ft., 73 pipes.
Flute Harmonic, 8 ft., 73 pipes.
Flute, 4 ft., 12 pipes, 73 notes.
Tuba Profunda, 16 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 12 pipes, 73 notes.
English Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes, 73 notes.

ECHO ORGAN.

Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Vox Aetheria, 8 ft., 61 pipes.
Flute, 4 ft., 12 pipes, 73 notes.
Vox Humana, 8 ft., 73 pipes.
Chimes (Deagan Class A), 25 tubes.

ECHO PEDAL ORGAN.

(Located in Echo Chamber)

Echo Bourdon, 16 ft., 12 pipes, 32 notes.

Dolce Flute, 8 ft., 32 notes.

PEDAL ORGAN.

Diapason (Resultant), 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Second Open Diapason (Great), 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., (Great), 32 notes.
Contra Gamba, 16 ft. (Choir), 32 notes.
Lieblich Gedeckt, 16 ft. (Swell), 32 notes.

Octave Bass, 8 ft., 12 pipes, 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
Cello, 8 ft., 12 pipes, 32 notes.
Flute (Great), 8 ft., 32 notes.
Still Gedeckt, 8 ft. (Swell), 32 notes.
Tuba Profunda, 16 ft. (Solo), 32 notes.
Trombone, 16 ft., 12 pipes, 32 notes.
Posaune, 16 ft. (Swell), 32 notes.
Tromba, 8 ft. (Great), 32 notes.
Tuba, 4 ft. (Great), 32 notes.

THREE WIN MONEY PRIZES

Eigenschenk, Broman and Byrne Capture Awards in Contest.

The Illinois State Federation of Music Clubs, in co-operation with the Illinois council of the National Association of Organists, held its final organ contest at Kimball Hall, Chicago, on the afternoon of May 5. There was a good audience, members of the N. A. O. and the Chicago Society of Theater Organists being invited to hear the five contestants who were left after the elimination contests held April 28. Edward Eigenschenk won the first prize of \$250, offered by William H. Barnes. Carl Broman won the \$200 prize offered by the N. A. O. state council, the Van Dusen Organ Club and the Society of Theater Organists. Whitmer Byrne captured the third prize, \$100, presented by the Austin Organ Company.

The judges in the final contest were Dr. J. Lewis Browne, Mason Slade and Allen W. Bogen. The contestants played the Bach Fantasia in G minor and the Maestoso-Allegro from Guilman's First Sonata. Mr. Eigenschenk is a pupil and assistant of Frank W. Van Dusen at the American Conservatory. Mr. Broman is a pupil of Arthur Dunham and former pupil of Emily Roberts and Frank Van Dusen. Mr. Byrne is a Van Dusen pupil.

ORGAN FOR 47-STORY EDIFICE.

Estey Ordered for Broadcasting from Columbus Skyscraper.

To the Estey Organ Company, represented by Ernest L. Mehaffey of Columbus, Ohio, has been awarded the contract for an organ for the new American Insurance Union building at Columbus. The American Insurance Union is a local fraternal organization which maintains one of the most powerful radio stations in the country, station WAUI. It is completing a forty-seven story building, which is the tallest building in the world outside of New York City. On the second floor of this building is a beautiful "hall of mirrors." This is to be used as a convention hall for the Deshler-Wallick Hotel, which has taken eighteen floors of the building, and the room is to be used also for musicals, concerts, etc. In one end of the room is an organ chamber in which is to be installed an Estey automatic organ with a detached luminous stop console. This organ will contain harp and chimes and will be specially voiced for broadcasting. It will give Columbus organists something which they have wanted for a long time, a first-class instrument with which to broadcast recitals, etc.

Yon Plays in Omaha.

Pietro A. Yon gave a recital in the First Presbyterian Church of Omaha on Saturday evening, April 23, under the auspices of the Nebraska chapter, American Guild of Organists. He played the First Sonata by Guilman; "Chimes of St. Mark," by Russolo; Bach's Prelude and Fugue in D; the "Spanish Rhapsody" by Gigout, his own "Marche des Bergers" and "Minuetto Antico e Musetta"; Weaver's Scherzino and a Toccata by Renzi. To this list Mr. Yon added many encores, including the popular "Gesù Bambino," "La Concertina" and Italian Rhapsody by himself. The audience greeted him with much applause on this, his second appearance in Omaha.

Goets to Emmanuel, La Grange.

Myron Boehm has been appointed organist and choirmaster of Emmanuel Episcopal Church at La Grange, Ill., and will preside over the large new Kimball organ in the beautiful suburban edifice. Mr. Boehm has been organist at St. Bartholomew's Episcopal Church, in Englewood, for six years. Previous to his appointment as organist he was a choir boy. Mr. Boehm is connected with the Clayton F. Summy Company.

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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F-2, THE DIAPASON

NOTEWORTHY SCHEME OF MINNEAPOLIS ORGAN

WELTE FOR AVERY TO PLAY

St. Mark's Episcopal Church Instrument Will Be Installed in the Fall—Console of English Draw-knob Type.

St. Mark's Episcopal Church at Minneapolis, which has placed an order for a large organ with the Welte Company, as announced in the May Diapason, expects to have one of the noteworthy church instruments of the United States when the installation shall have been completed. The specification was drawn up by Stanley R. Avery, organist of the church, in consultation with Charles M. Courboin and R. P. Elliot. The full organ is to be brilliant and clear and every manual has its own individual build-up. The great is essentially a diapason chorus, while a chorus of bright reeds characterizes the swell. Mr. Avery is the leader of a fine choir and his new organ will be amply provided with accompanimental registers, the choir organ being especially adaptable to this purpose.

The actual construction is well under way in the Welte factory for an early fall delivery. The scaling and relative tonal matters were done by A. J. Thompson in consultation with Messrs. Elliot and Courboin. Wind pressures vary from five to twenty-five inches, the rule being low-pressure flues and high-pressure reeds.

The console is to be of the English drawknob type, the combination mechanism of the inside setter type developed and perfected by C. A. Benson. Each manual has eight pistons and there will be twelve universals. All union couplers are on reversible pistons, a flexible arrangement.

The following is the complete specification:

GREAT (In Separate Box).

- Double Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Tibia Plena, 8 ft., 73 pipes.
- Double Flute, 8 ft., 73 pipes.
- Cello, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture (prepared for), 3 rks., 183 pipes.
- Tromba, 8 ft., 73 pipes.
- Harp, 8 ft.
- Celesta, 4 ft.
- Chimes, 8 ft.

SWELL.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Clarabella (all open), 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 12 pipes.
- Viola, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 73 pipes.
- Spitz Flöte (prepared for), 8 ft., 73 pipes.
- Spitz Flöte Celeste (prepared for), 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 12 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Flageolet, 2 ft., 12 pipes.
- Tierce, 3 1/5 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Seventeenth, 1 3/5 ft., 61 pipes.
- Posaune, 16 ft., 73 pipes.
- Trumpet (Harmonic), 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Harp, 8 ft.
- Celesta, 4 ft.
- Chimes, 8 ft.

CHOIR.

- Contra Gamba, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 73 pipes.
- Forest Flute, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Harp, 8 ft., 61 pipes.
- Harp Celesta, 4 ft., 49 notes.
- Chimes, 8 ft.

PEDAL.

- Contra Bourdon, 32 ft., 32 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Violoncello, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Principal, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Contra Bombarde, 32 ft. (prepared for), 12 pipes.

HENRY S. FRY, A LEADER AMONG ORGANISTS.



- Bombarde, 16 ft., 32 pipes.
 - Tromba, 8 ft., 12 pipes.
 - Clarion, 4 ft., 12 pipes.
 - Chimes, 8 ft., 20 tubular bells.
- PEDAL DUPLIX SECTION:**
- Open Diapason (from Great), 16 ft.
 - Contra Gamba (from Choir), 16 ft.
 - Posaune (from Swell), 16 ft.
 - Lieblich Gedeckt (from Swell), 16 ft.
 - Gedeckt (from Swell), 8 ft.
- SOLO-ECHO.**
- Chimes (in Solo box), 8 ft., 20 tubular bells.
 - Gross Gedeckt, 8 ft., 73 pipes.
 - Gamba, 8 ft., 73 pipes.
 - Gamba Celeste (prepared for), 8 ft., 73 pipes.
 - Tuba Mirabilis, 8 ft., 73 pipes.
 - French Horn, 8 ft., 73 pipes.
- ECHO—GALLERY SECTION (Prepared for).**
- Stentorphone (high pressure), 8 ft., 73 pipes (prepared for).
 - Viola, 8 ft., 73 pipes (prepared for).
 - Viola Celeste, 8 ft., 73 pipes (prepared for).
 - Chimney Flute, 8 ft., 73 pipes (prepared for).
 - Flute Triangulaire, 4 ft., 73 pipes (prepared for).
 - Cor d'Amore, 8 ft., 73 pipes (prepared for).
 - Vox Humana, 8 ft., 73 pipes (prepared for).
 - Chimes (in Echo box), 8 ft., 20 tubular bells (prepared for).
 - Pedal Echo Bourdon, 16 ft., 12 pipes (prepared for).

"WANTS" in the Organ World

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

IT MAY BE FOUND ON PAGE 38

MODEL "MOVIE" SERIES MARKS MUSIC WEEK

GROUP OF FINE PROGRAMS

Society of Theater Organists Presents Players and Talks by Prominent Men at Wanamaker Auditorium in New York.

During the week of May 2, music week, the Society of Theater Organists and the National Association of Organists joined in a series of model motion-picture and music programs at the Wanamaker Auditorium in New York. In this undertaking they had the co-operation of the auditorium management and of the Metro-Goldwyn-Mayer, Paramount, Warner Brothers and United Artists' film producing organizations. The picture accompaniments were rendered on the Wanamaker Auditorium organ by members of the society.

On May 2 J. M. Coopersmith, organist of the Capitol Theater and the "King of Kings" feature production, rendered the following program: Berceuse, Vierge; Arabesque, Vierge; "A Navajo Lullaby," J. M. Coopersmith; Woodwind Octet and two horns; "The Reed-grown Waters," freely transcribed from one of the "Seven Pastels" for organ of Sigfrid Karg-Elert, by J. M. Coopersmith; feature picture, "Flesh and the Devil," by courtesy of Metro-Goldwyn-Mayer Corporation.

In connection with Mr. Coopersmith's program there was an address by Reginald L. McAll, president of the National Association of Organists, and an introductory address by Miss Vera Kitchener, acting president of the Society of Theater Organists.

The program of May 3 was given by Walter Henry Litt, organist of the Brooklyn Strand Theater, who played an organ accompaniment to "The Winning of Barbara Worth." Mr. Litt's solo number was a Wagnerian fantasy of his own arrangement. An address was made by Senator Emerson L. Richards on "The Organ and the Motion Picture."

On May 4 the organist was Miss Henrietta Kamern of Loew's Rio Theater and the speaker was Ernest Luz, musical director of the Marcus Loew theatrical enterprises. The organ solo was "Rhapsody in Blue," by Gershwin, and the feature picture was "Upstage," with Norma Shearer as the star. Mr. Luz's subject was "Organizing Musical Entertainment for Motion Picture Theaters."

On May 5 Thomas S. Borsa of the Rialto was the featured organist. His solos were: Second Arabesque by Debussy and the Toccata in G by Dubois. Mr. Borsa also accompanied the picture "Hotel Imperial," with Pola Negri in the leading role. An address by Leonard Lieblich, editor of the Musical Courier and music critic of the New York American, completed this day's program.

E. A. Hovdesven of the Colony Theater gave the final demonstration of the series on Friday, May 6. Prior to his playing of the feature picture, "Tracked by the Police," with Rintin-Tin, Mr. Hovdesven rendered the following solo numbers: Prelude and Fugue in C, Bach; Scherzo from Fourth Symphony, Widor; Andantino from "Scheherazade," Rimsky-Korsakoff; Intermezzo, Callaerts; Finale, Franck. In connection with this program there was an address by the musical critic of the New York Times, Olin Downes, who spoke on "The Music Critic and His Task."

The final day of music week, May 7, was devoted to a program by the Madrigal Choir of the Institute of Musical Art, composed of fifty-four voices with Mme. Margaret Dessoff as conductor and Dr. Alexander Russell as organist.

The infant son of Mr. and Mrs. Henry Willis was baptized in St. Paul's Cathedral, London, March 22, with H. Goss Custard among the godparents. St. Paul's not being a parish church, christenings take place there only as a special privilege, principally to those connected with the cathedral. Mr. Willis may be said to be within this circle, for the famous organ was built by his grandfather.

CHANGE IN HALL COMPANY

Relations with Welte Severed—Stock Held by Hall Officers.

Announcement of an important trade change made this month concerns the relations which have existed between the Hall Organ Company of West Haven, Conn., and the Welte Organ Company. A statement issued from the headquarters of the Hall Company shows the severing of these relations. In a letter to The Diapason the Hall Company says:

"The Hall Organ Company of West Haven, Conn., which was for a short period associated with the Welte-Mignon Corporation of New York City, has severed its connections therewith, by mutual consent. The entire stock of the Hall Company is now held by the officers of that company, who all reside in West Haven, and are actively engaged in the manufacture of the same high-grade instrument that this company has been supplying for the past thirty years.

"The active management and policy of the company has at no time changed, and the same personnel directs the business as heretofore."

The officers of the Hall Company are as follows:

- President and Treasurer—George A. North.
- Vice President and Secretary—C. B. Floyd.
- Assistant Treasurer—Edward H. North.

Opens Skinner at El Dorado, Ark.

The Garrett-Rosamond memorial organ, built by the Skinner Company for the First Baptist Church of El Dorado, Ark., was opened May 10, when Arthur Davis, F. A. G. O., F. R. C. O., of Christ Church Cathedral, St. Louis, gave a recital. The instrument is a three-manual with an echo division. The solo and choir are to be added later. Mr. Davis' program was as follows: Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "Romance sans Paroles" and "Elves," Bonnet; "Minuet Antique," Watling; "A Southern Fantasy," Hawke; "Moonlight," Kinder; "Will o' the Wisp," Nevin; Evenson, Martin; Concert Fantasia on Scotch Airs, Macfarlane.

PRESBYTERIAN CHURCH FACES MUSIC PROBLEM

REPORT FROM COMMISSION

General Assembly Hears Concerning Efforts to Put Soul Into Congregational Singing and Spiritual-ity Into Choirs.

How to put soul into congregational singing and spirituality into choirs is a problem considered by the Presbyterian General Assembly which opened its annual sessions in San Francisco May 26. Lack of worship in hymn singing prompted the general assembly at Columbus, Ohio, in 1925, to take action which led to the appointment of a special commission on music and worship, under the Presbyterian Board of Christian Education, and this commission has drawn up a preliminary presentment against soulless church choirs, indifferent congregational singing, careless treatment of hymnic heritage and general neglect of the spiritual aspects of the ministry of music, to be studied further by a national body of 100 specialists, as the basis for a reformation in church music.

Dr. William Chalmers Covert of Philadelphia, general secretary of the Board of Christian Education, refers especially to this matter in his annual report, presented to the general assembly May 30.

"Keenly alive to the spiritual wastage that so painfully marks our worship program in church and Sunday-school," says Dr. Covert, "the general assembly of 1925 laid upon this board the task of organizing a plan for enriching the service of worship and setting new values upon the place of sacred music in cultivating religious feeling. To reclaim this neglected field of spiritual life and power, very definite work is being done by a highly competent group of reverent students of church music. Special attention is called to the report of this commission. Constructive suggestions and amplified comments are very much desired by the commission.

"It should be known throughout the church that the group of men and women now studying the question of an enriched and more truly spiritualized church worship, as instructed by the general assembly at its meeting in Columbus, includes choir directors, organists, composers and other students of sacred music, some of whom are nationally known for their contributions to the subject. The willingness of these distinguished musicians to accept this responsibility and their devotion to the ideals that gave birth to the commission are matters for deep appreciation by all."

The report of this Presbyterian commission on music and worship is in part as follows:

"Pursuant to the action of the general assembly to constitute a representative commission on music and worship, the Presbyterian Board of Christian Education, to which the matter was committed, on Tuesday, May 4, 1926, proceeded to effect organization.

"At the initial meeting the following persons were present: Miss Emily S. Perkins, William C. Covert, D. D., Harold McAfee Robinson, D. D., Alexander MacColl, D. D., Daniel Russell, D. D., Hugh T. Kerr, D. D., George N. Luccock, D. D., Louis F. Benson, D. D., Calvin W. Laufer, D. D., William C. Carl, Mus. D., Edward Shippen Barnes, Reginald L. McAll, John Finley Williamson and Martin H. Hanson.

"It was felt that the functions of the commission should be the following: To study the field and ascertain the present status of worship in the church; to secure from colleges and seminaries information concerning courses designed to train men and women for leadership in worship and music; to determine through correspondence and conference with pastors wherein leadership is needed to improve worship in our churches; to promote through the church press and through presbyterial and synodical presentation a deeper interest in and appreciation of the ministry of music; to suggest methods by which to im-

prove public worship through the mastery of its technique; to inspire churches to enter upon possession of their vast hymnological heritage to the end that worship may be developed to the highest degree of spiritual beauty and power.

"It was agreed that the commission should be large, consisting of approximately 100 members representing the geographical sections of the church and the various interests in the field of church music and worship. An executive committee of twelve persons was constituted to carry on the work and complete the organization. These members are as follows: Edward Shippen Barnes, temporary chairman; Harold McAfee Robinson, D. D., temporary secretary; Louis F. Benson, D. D., William C. Carl, Mus. D., William C. Covert, D. D., Calvin W. Laufer, D. D., Clarence Dickinson, Mus. D., Alexander MacColl, D. D., Daniel Russell, D. D., Miss Emily S. Perkins, Reginald L. McAll, John Finley Williamson.

"In organizing for its work, the following committees were set up:

"1. Subcommittee on survey of instruction in music and worship in theological seminaries: Mr. McAll, Mr. Barnes and Dr. Robinson.

"2. Subcommittee on instruction for leadership in music and worship now available: Dr. Carl, Dr. Russell and Mr. Williamson.

"3. Subcommittee on present program of worship in Presbyterian churches: Dr. Laufer, Miss Perkins and Dr. MacColl.

"The committees took up the tasks assigned them with interest and enthusiasm, and in a short time secured the attention and the cooperation of the National Association of Organists and the American Guild of Organists, in an effort to attain the following objectives: (1) To secure an improvement in the quality of music used in Sunday-schools and young people's associations; (2) to seek a like improvement in the music of public worship, both in the material selected and in the means of rendition; (3) to promote education in music and worship in colleges and seminaries, to the end that future ministers may be men of musical taste and background, imbued with a real desire to elevate and beautify services of worship. The official organs of these two associations gave the commission generous support.

"A bird's-eye view of the commission's work is best gained through the reports of its committees, which follow:

"Committee on Survey of Instruction in Music and Worship in Theological Seminaries—This committee carried on its work in a fruitful field. It was in correspondence with twelve theological seminaries, and sympathetic replies were received from the larger part of them. Willingness was expressed to cooperate with the commission in the attainment of its objectives. However, the information received concerning courses of study designed to train men for leadership in music and worship shows deficiencies in the following aspects: The study of hymn-tunes, the conduct and technique of worship, musical appreciation, vocal and sight reading. In spite of the fact that courses on these subjects are wanting in theological seminaries because of inadequate funds, the committee feels that the following interests should have prominent place among the courses of study: 1. Elementary placing of the voice for speech and singing. Group and pulpit delivery. Unison singing. 2. General music appreciation. 3. Worship, its forms and conduct. 4. Hymns and tunes, their sources and story, including the use of the hymn-book. 5. Administration of music in the parish, including children and young people. 6. Individual instruction in singing and playing music. 7. The formation of seminary choruses or choirs.

"Committee on Instruction for Leadership in Music and Worship Now Available—This committee sent questionnaires to fifty universities, colleges and seminaries connected with the Presbyterian Church, and to 300 pastors selected from all parts of the country. Twenty-one institutions replied. Of this number two are giving

instruction in a small way; seventeen provide no course in music; two replied without giving information. Only four offered suggestions. The reports received indicate the necessity of having courses for directors of music. Furthermore, the committee feels that special provision should be made for all students who are contemplating the ministry to study the musical side of public worship. It is also convinced that colleges should beautify and enrich their chapel services, giving them sufficient liturgical form for the proper emphasis of musical expression. It also believes that a revival of chorus choirs in colleges, universities and seminaries will challenge an increasing number of students, and so prepare them to become leaders in congregational singing in their home towns after graduation.

"The questionnaire sent to 300 pastors elicited 192 replies. An interesting cross-section of the church was thus made available to the committee. The communications received indicate that fifty-one different hymnals are in use. The reports show that there is no systematic effort to organize the children and youth of the church school in graded choirs. Only thirty-eight have junior choirs; 154 state that they do not. One hundred and forty-nine churches report that there is no systematic training in singing, while forty-three give the matter considerable attention. The data received led the committee to believe that close cooperation between pastor and organist is necessary in order to discuss problems and plan programs which involve both.

"Committee on Present Program of Worship in Presbyterian Churches—A questionnaire was mailed to 140 churches, in twenty representative presbyteries. Eighty-four replies were received. These show that the common practice is to organize the service of worship with special regard to the sermon. Only two state that services are planned to create spiritual atmosphere, quicken religious emotion or provide opportunity to express religious feeling. Programs are variously made, too frequently without collaboration with the organist and choir. A study of church bulletins indicates that as a result of this many services lack unity and beauty. A serious situation presents itself in the great variety of hymn-books used; every fourth church has a different book. From the data received, it appears that churches with a membership of less than 500 are largely responsible for the wide range of books, and that it is in them that wise leadership is necessary.

"There is a serious lack of concern about creating an appreciation either of the hymnal or of music, and of their vital relation to worship. Fifty-four churches report that there is nothing done in the matter; twenty-one that frequent sermons are preached on hymnic subjects.

"The spiritual life of the choir receives little attention. The great majority of pastors do not meet with their choirs for prayer; only thirteen pastors report that they do; one, in a penitent mood, writes that he expects to. Perhaps this helps to account for

Dr. Weigle's strong statement about choirs and quartets. 'Too many choirs, he writes, 'are made up of hired performers who make no pretense of being true ministers in music. They do not use melody as the preacher uses words, to save men.'"

The following remedial measures are suggested by the commission:

"1. Pastors should be led to see that the order of worship is to create spiritual atmosphere, to deepen the consciousness of God's presence, to stimulate religious feeling, and to give free expression to the adoration and praise of the worshiper. For the most part this kind of ministry is defeated through the prevailing custom of giving the service a homiletical aim. If this condition is not to continue, instruction in theological seminaries must be revised in harmony with the tenets and practices of modern educational programs.

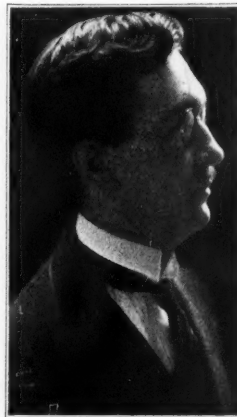
"2. Much needs to be done to make the church familiar with its hymnic heritage. The facts indicate that choir rehearsals fail at this point; hymns are not interpreted in terms of the experiences that produced them. Consequently there is a great deal of singing which is indifferently done and therefore lacking in spiritual power. More attention must be given by pastors, organists and directors of Christian education to the origin and history of hymns and the ministry of music.

"3. The church's salvation depends upon the training which is given in the church school. There the miracle must be wrought. For the most part, however, there seems to be no clearly defined vision of what is involved or who is to bear the responsibility for training children and youth in the worship of God. 'Opening exercises' still hold the field in many schools, and these are in charge of superintendents, who often sacrifice them for other and seemingly more important duties.

"4. The commission feels that theological seminaries, colleges, and universities have great responsibility in vitalizing, enriching and beautifying public worship by supplying a force of leaders, trained in the technique of worship, who shall dedicate themselves to the task of guiding churches and church schools in their devotional life."

The report concludes: "The personnel committee has been engaged in studying the field and is about ready to present for nomination the names of nearly 100 outstanding men and women who are known to be vitally interested in the work at hand and can help to foster it.

"The work of the executive committee has resulted in a heightened sense of responsibility and privilege in what the general assembly has commissioned it to do. The work concerns functions that deal with the vitalization of the church's life; and that, too, at a time when public worship is supposed to be weak and anemic and no longer a challenge to many God-fearing people. The task of the commission is such that it prays for strength and insight, to the end that its counsels may help every church that needs help to make worship a vital transaction and not merely a ceremony."



Edwin Stanley Seder

F. A. G. O.

First Congregational Church, Oak Park

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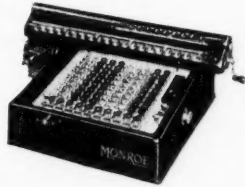
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It may interest you to know the way in which I arrived at my decision to purchase a Skinner. Since neither Mrs. Monroe or myself is an expert organist, we felt we should like an organ which we could play manually, but also automatically. Having had a long experience in the production of intricate machinery requiring the very highest possible standards of manufacture, I felt that in making an investment in such a highly complicated mechanism as a player organ, I wanted the one which with due regard for tone, had the best design and shop practice.

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I was greatly pleased to have your president and other officers show so much interest in our installation, and make suggestions which greatly increased the usefulness and beauty of our organ.

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CHRISTIAN DEDICATES ORGAN AT WORCESTER

PLAYS SKINNER OF 73 STOPS

Large Instrument in Magnificent Wesley Methodist Church Draws Throng—A. Leslie Jacobs Is the Organist.

The dedicatory recital on the large four-manual built by the Skinner Organ Company for Wesley Methodist Church of Worcester, Mass., was played May 10 by Palmer Christian of the University of Michigan. This church has been erected at an expenditure of \$1,250,000 and is one of the most beautiful ecclesiastical edifices in the country. The specification of the organ appeared in The Diapason Aug. 1, 1926. A. Leslie Jacobs is the organist and choirmaster of the church. The auditorium was packed to the doors for the recital, and it was a paid event at that. Mr. Christian played superbly and was acclaimed by the local press.

Mr. Christian's selections included: Chorale in A minor, Franck; "By the Waters of Babylon," Stoughton;



A. L. JACOBS AT NEW ORGAN.

"Marche Champetre," Boex; "Benediction," Karg-Elert; "The Swan," Saint-Saens; Tocata, "Thou Art the Rock," Mulet; Allegro, Vivaldi-Bach; Concert Overture in C major, Hollins; Prelude, Schmitt; Scherzo, Gigout; "Liebestod," Wagner; Fantasie and Fugue in G minor, Bach; Largo (Concerto in D), Vivaldi-Bach.

Mr. Jacobs writes that the organ, which with the echo has seventy-three ranks of pipes, has turned out to be "one of the finest that it has ever been my privilege to hear. The main organ is at the left side of the chancel, while the pedal is on the right, but seemingly this division affects the tone in no manner."

The recital was attended by Ernest M. Skinner, William E. Zeuch, Mr. Keating and Mr. Goodman, all of the Skinner staff.

The organ is the gift of Mrs. George Clifton Bryant and children, in memory of husband and father.

Worcester chapter of the N. A. O. gave a luncheon for Mr. Christian at the Hotel Bancroft on the day of the recital. Besides the guest of honor the occasion was graced by the presence of Ernest M. Skinner.

Opened with Recital by Kinder.

A two-manual organ built by F. A. Bartholomay & Sons of Philadelphia for the First Methodist Church of Cape May, N. J., was opened April 26. Ralph Kinder of the Church of the Holy Trinity, Philadelphia, gave the recital, presenting this program: "Grand Choeur" in D, Guilman; "Angelus du Soir," Bonnet; Theme (varied) in E major, Faulkes; Fantasia on the Hymn-tune "Duke Street," "In Moonlight" and Arietta, Kinder; Spring Song, Macfarlane; Largo, Handel; Festive March in D major, Smart.

BUYS WICKS THREE-MANUAL

Marshall, Mo., Church Lets Contract —F. Q. T. Utz Is Organist.

Frank Q. T. Utz, Mus. B., organist of the First Christian Church of Marshall, Mo., is elated over the fact that a new organ, to be built by the Wicks Company at its factory in Highland, Ill., is to be installed in his church as the fruit of an energetic campaign. The organ is to be a three-manual of twenty-eight stops. The scheme was prepared by Mr. Utz in co-operation with John F. Wick, the builder. The chimes are to be the gift of Mr. Utz, in memory of his mother, who was intensely interested in his musical activities. In addition to placing the organ it is planned to redecorate the entire church and install a new lighting system. The choir loft will be rebuilt and will accommodate forty singers when finished. The console will be in front of the choir and ten feet from the organ. Work will begin about the first of June and everything will be in readiness for the new organ in September.

Following is the specification of the organ, which is to have the Wicks direct electric action:

GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. Open Diapason, 8 ft. (from No. 1), 61 notes.
3. Viol d'Gamba, 8 ft., 61 pipes.
4. Doppel Flöte, 8 ft., 61 pipes.
5. Gemshorn, 8 ft., 61 pipes.
6. Octave, 4 ft., 61 pipes.
7. Chimes, 8 ft., 20 notes.

All stops of the Great except the Open Diapason to be enclosed in the Choir expression box.

SWELL ORGAN.

8. Bourdon, 16 ft., 73 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Stopped Diapason, 8 ft., 73 pipes.
11. Salicional, 8 ft., 73 pipes.
12. Voix Celeste, 8 ft., 61 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Viole d'Orchestre, 8 ft., 73 pipes.
15. Flute Harmonique, 4 ft., 61 pipes.
16. Violina, 4 ft., 61 pipes.
17. Piccolo, 2 ft., 61 pipes.
18. Orchestral Oboe, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

20. Violin Diapason, 8 ft., 73 pipes.
21. Melodia, 8 ft., 73 pipes.
22. Dulciana, 8 ft., 73 pipes.
23. Flute d'Amour, 4 ft., 61 pipes.
24. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

25. Open Diapason, 16 ft. (from No. 1), 32 notes.
26. Subbass, 16 ft., 44 pipes.
27. Bourdon, 16 ft. (from No. 8), 32 notes.
28. Flute, 8 ft. (from No. 26), 32 notes.

Distinction for Miss Klais.

Visitors to the Ogontz Theater in Philadelphia have been enjoying the fine musicianship of Viola Klais, who is the guest organist there, the Philadelphia Record reports. "Miss Klais is regarded as one of the foremost organists in the country and she has a flawless technique," says the Record critic. "She uses both feet at all times when she is playing, regardless of whether the music is classic or the syncopated type. She is a thorough musician, who is thoroughly familiar with orchestral work, and she learned to be an orchestral player under the tuition of her father. She studied organ with the Philadelphia church organist, Ralph Kinder, and her piano studies were under the direction of the late Maurits Leeftson, of the Leeftson-Hill Conservatory. She has made successes in appearances as guest organist at a number of Stanley houses, including the Stanley in Camden and the Logan in this city. She is a sister of William Klais, organist of the Stanley Theater in this city. Her name is placed in electric lights—a distinction for her—and she furthermore is the only woman who has played the organ in association with a Stanley Company orchestra."

Recitals by E. Stanley Seder.

April appearances of E. Stanley Seder, F. A. G. O., included the dedication of a three-manual Hinners organ at the First Methodist Church, Sparta, Wis., before an audience of 800, with the result that a return engagement for next fall was arranged; a recital at Winona, Minn., State Teachers' College, and a return recital at St. Peter's Evangelical Church, Elmhurst, Ill., using the Möller three-manual organ

dedicated by Mr. Seder two years ago. A recital was also given in April at Bethany Reformed Church, Roseland, using the Hinners three-manual and echo instrument before an audience of over 1,000. May 6 Mr. Seder gave two recitals at Jackson, Tenn., at the First Christian Church, a re-engagement, and the following day gave the recital for the tri-state organists' convention at St. John's Methodist Church, Memphis. Returning to Chicago, Mr. Seder took his place at the organ for the spring concert of the Chicago Bach Chorus in Orchestra Hall, and on May 20 went to Sandusky, Ohio, to give the opening recital on the three-manual Möller organ at the Old First Presbyterian Church. The latter part of May and early June finds him on an extended western tour, with appearances at Waterloo, Iowa, Kansas City, Albuquerque, N. Mex., and Amarillo, Tex., the last being at the Central Presbyterian Church, using the Votteler three-manual and echo organ just installed there.

Swift Prize Is Offered.

The seventh annual competition in music composition, offered by the Swift & Co. Male Chorus, has been announced. A prize of \$100 will be given for the best musical setting of Shakespeare's "Blow, Blow, Thou Winter Wind," from "As You Like It." The setting must be for a chorus of men's voices, with piano accompaniment. The rules of the contest say that it must "sing well," and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Compositions should be sent to the conductor of the chorus, D. A. Clippinger, Kimball building, Chicago, and must be in his hands on or before Sept. 15.

Bullis Departs for England.

Carleton H. Bullis is finishing his year of study under the Victor Baier fellowship at Columbia University in New York with a trip to England. He left New York May 21 for Plymouth and will make a tour of the cathedrals and other places of musical interest in England and Scotland.

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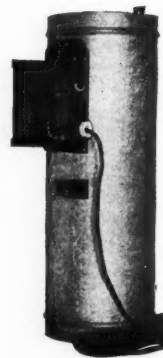
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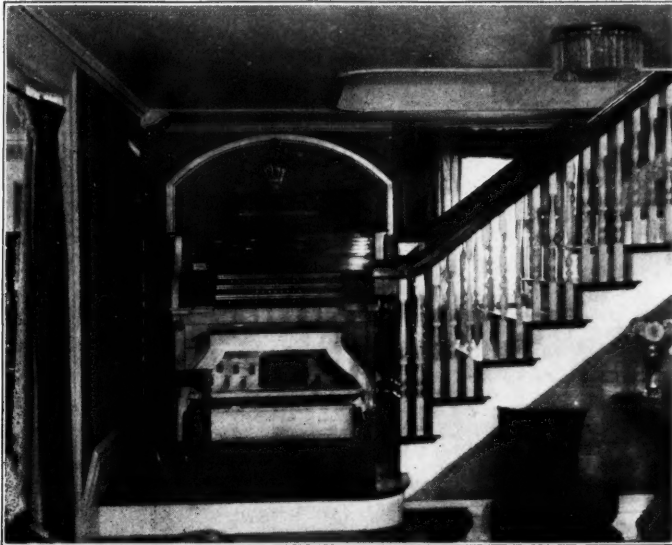


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PENNSYLVANIA FORCES HEAR GOOD PROGRAMS

STATE CONVENTION OF N. A. O.

Harrisburg Is Host to Visitors for Annual Meeting—Noted Recitalists Heard—Dr. W. A. Wolf Re-elected President.

By MRS. WILBUR F. HARRIS.

Harrisburg, Pa., May 25.—Dr. William A. Wolf of Lancaster was re-elected president of the Pennsylvania state council of the National Association of Organists at the seventh annual convention, held Monday and Tuesday, May 23 and 24, in this city. Other officers elected were: Frank A. McCarrell, Harrisburg, first vice-president; Walter A. Heaton, Mus. D., Reading, second vice-president; William Z. Roy, Lancaster, secretary; Charles E. Wisner, Lancaster, treasurer; Alfred C. Kuschwa, Harrisburg, chairman of executive committee.

The sessions of the convention were held in the recently rebuilt auditorium of the Pine Street Presbyterian Church. The new organ in this church was built by the Skinner Company. It has four manuals and fifty-two stops, with approximately 4,000 pipes.

An appreciative audience of music lovers heard the brilliant opening recital of the convention on Monday night. The program, which was given by members of the Harrisburg chapter, was preceded by an address of welcome by the Rev. J. Harold Thomson, assistant pastor of the Pine Street Presbyterian Church. In his response Dr. Wolf told of his appreciation and that of the visiting organists for the fine program prepared for the convention. He also outlined tentative plans for organization of new chapters and for increasing the enrollment of members of the association. The recital program was as follows: "Marche Heroique," Saint-Saens (William E. Bretz); Adagio-Allegro (the Ninety-fourth Psalm), Reubke (Miss Violette Cassel); Scherzo (From Second Symphony), Vienne, and "Thou Art the Rock," Mulet (Clarence Heckler); Funeral March and Hymn of the Seraphs, Guilmaut (Frank A. McCarrell); "In Springtime," Kinder, and Concert Overture in C minor, Hollins (Miss Carrie Harvie Dwyer); Chorale in A minor, Franck (Alfred C. Kuschwa); Reverie, Strauss, and Allegro (Symphony 6), Widor (Mrs. John R. Henry).

The outstanding event Tuesday morning was the presentation of original compositions by William T. Timmings, A. A. G. O., organist of St. Paul's Church, Elkins Park, and St. Michael's Lutheran Church, Germantown, and by Frederick Stanley Smith, A. A. G. O., of the music faculty of Beaver College, Jenkintown, organist and choir-master of Carmel Presbyterian Church, Edge Hill. These young organists show much inspiration and vision in their compositions, with intelligent musicianship and rare sense of melodic and harmonic beauty. Mr. Smith's numbers were: Festival Prelude, "Introspection" and "Chanson Gracieuse," and a Sonata—four movements. Mr. Timmings played: Overture in G minor, "Serenata," "Badinage," "Pagan," a brilliant "Grand Choeur" in E minor, "Curfew Melody" and a Toccata. His registration of these numbers was especially noteworthy in its versatility. C. Seibert Losh, president of the Midmer-Losh Company, spoke on "The Tremulant."

The program of the afternoon opened with a recital by Lilian Carpenter, F. A. G. O., member of the faculty of the Institute of Musical Art, New York City. Miss Carpenter was most musicianly in her presentation. Her playing has the charm and vivacity inspired by a rich temperament and love of her chosen instrument. Her hearers were deeply impressed by her program, which appears in the recital page.

Ernest M. Skinner, vice-president of the Skinner Organ Company, gave an interesting talk on recent achievements in organ building.

The second recital of the afternoon was given by Catharine Morgan, F. A. G. O., organist and director of music at the Haws Avenue Methodist

FACULTY AND CLASS OF 1927, GUILMANT ORGAN SCHOOL.



The Guilmaut Organ School, New York City, founded and directed by Dr. William C. Carl, held its twenty-sixth annual commencement exercises in the First Presbyterian Church on the evening of May 24.

A large procession, including many alumni, who are organists in New York and every part of the United States, entered the church to the professional, the Widor "Marche Pontificale" from the First Sonata. The Rev. Dr. Alexander presided. The Berolzheimer gold medal was won by Francis Anson. Sumner Jackson re-

ceived honorable mention, as did Miss Helen Reichard.

Those who played were Miss Irma Clarke, Frank K. Jost, Miss Pearl Haug, John Irwin, Edgard Schofield, Sumner Jackson, Helen Reichard and Francis Anson.

Messages of greeting were received from Hugh McAmis, Joseph Berolzheimer, Dr. Howard Duffield, Joseph Bonnet and others. For the recessional Gigout's "Grand Choeur Dialogue" was played. The performance of the graduating class was marked by capable playing and rhythmic precision.

PLAYS ON SUNDAY AT NOON.

Arthur Gutow Draws Crowds to Recitals at Michigan Theater.

Arthur Gutow has taken to Detroit something new in the way of organ recitals, which had its inception in Chicago. He is giving Sunday noon recitals at the Michigan Theater on the great Wurlitzer instrument and is drawing large audiences. With a five-manual organ at his command and the equipment of a first-class concert organist of the thoroughly-trained type, Mr. Gutow is adding to his reputation as a capable player and is making the novel programs popular. On every program he has a "novelty" number, which always is well received. Soloists, both vocal and instrumental, assist at these performances.

On May 8 Mr. Gutow played: Overture to "Orpheus," Offenbach; "Souvenir," Drdla; Three Italian Favorite Songs; "Marche Militaire," Schubert; "Carry Me Back to Old Virginia," Bland; "Do You Remember?" Novelty. His selections May 1 were as follows: Gems from "The Mikado," Sullivan; Volga Boatmen's Song, Folk-song; "Tales of Vienna Woods," Strauss; Humoresque, Dvorak; Song Interpretation, "A Kiss in the Dark," Herbert; Selections from "Maytime," Romberg.

A recital of characteristic selections of music of various nations was presented April 17, and April 24 Mr. Gutow played: Overture to "Martha," Flotow; "Krazy Kat," Velasco; Serenade, Schubert; "Millions d'Arlequin," Drigo; "Roses of Picardy," Wood; Melodies of the Day.

ODELLS REPLACE OWN ORGAN BUILT IN 1869

INTERESTING ORDER GIVEN

St. James' Methodist Church at Elizabeth, N. J., to Have Three-Manual—Part of Original Instrument to Be Preserved.

In 1869 there was installed in St. James' M. E. Church, Broad street, Elizabeth, N. J., by J. H. & C. S. Odell of New York a two-manual and pedal organ. This organ is still in regular use, in an excellent state of preservation, but it is to be replaced by a modern three-manual to be built by the Odells two generations removed from the original builders. This organ will incorporate in it the pipes of a number of the stops of the old one, as well as the old case, which is of a handsome Gothic design.

The new organ is the gift of Mrs. A. P. Dunbar of Elizabeth, a member of the church, and the specifications were prepared by the Messrs. Odell with Byron A. Rath, organist of Philadelphia, and a personal friend of Mrs. Dunbar, as consultant. Charles Lewis is choir-master of the church and Mrs. Lewis is organist.

Specifications for this organ are:

GREAT ORGAN.

1. Open Diapason (old), 8 ft., 73 pipes.
2. Second Diapason (old Double Open), 8 ft., 73 pipes.
3. Gamba (new), 8 ft., 73 pipes.
4. Doppel Flöte (new), 8 ft., 73 pipes.
5. Wald Flöte (old), 4 ft., 61 pipes.
6. Principal (old), 4 ft., 61 pipes.
7. Tuba (new), 8 ft., 73 pipes.

SWELL ORGAN.

1. Bourdon (old), 16 ft., 73 pipes.
2. Open Diapason (old), 8 ft., 73 pipes.
3. Sallcional (old), 8 ft., 73 pipes.
4. Aeoline (new), 8 ft., 73 pipes.
5. Vox Celestis (new), 8 ft., 61 pipes.
6. Stopped Diapason (old), 8 ft., 73 pipes.
7. Rohr Flöte (new), 4 ft., 61 pipes.
8. Dolce Cornet (new), 3 rks., 183 pipes.
9. Oboe (new), 8 ft., 73 pipes.
10. Vox Humana (old), 8 ft., 61 pipes.
11. Cathedral Chimes, 20 tubular bells.

CHOIR ORGAN.

1. Dulciana (old Great), 8 ft., 73 pipes.
2. Melodia (new), 3 ft., 73 pipes.
3. Unda Maris (new), 8 ft., 61 pipes.
4. Flute d'Amour (new), 4 ft., 61 pipes.
5. Piccolo Harmonic (new), 2 ft., 61 pipes.

PEDAL ORGAN.

1. Double Open Diapason (old), 16 ft., 32 pipes.
2. Sub Bass (new), 16 ft., 32 pipes.
3. Bourdon (from Swell No. 1), 16 ft., 32 notes.
4. Tuba (20 notes from Great No. 7), 16 ft., 12 pipes.

Other work under way at the factory of J. H. & C. S. Odell & Co. in New York includes organs for St. Peter's Catholic Church, Yonkers, N. Y.; St. Joseph's Catholic Church, Bronxville, N. Y., and St. Mark's Catholic Church, Brooklyn.

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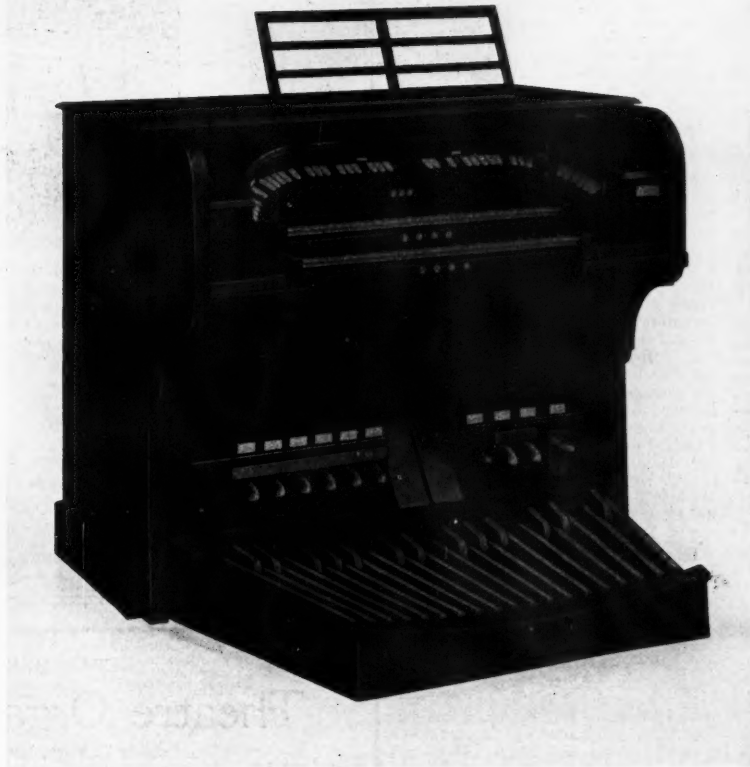
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VERMONT

New York Activities

News of the Organists and Their Work in the Metropolis

By RALPH A HARRIS

New York, May 20.—T. Tertius Noble celebrated his fourteenth anniversary as organist and choirmaster of St. Thomas' Episcopal Church, Fifth Avenue at Fifty-third street, Sunday, May 1. Dr. Noble is one of the great all-around church musicians. There are brilliant organists, prolific composers, celebrated conductors, wonderful teachers, excellent choirmasters, and good churchmen, but seldom does one find all these attributes in one individual. Just such an individual is Dr. Noble, beloved and admired by all who know him.

Fourteen years ago he came from York Minster, in England, and previous to that time had been at Ely Cathedral. During his time here he has built up a choir of boys and men, which has established a name for itself through its artistic work. His choir boys live in the choir school, which is endowed.

The "hour of organ music" given by Dr. Noble on Sunday evenings through each season has grown since its inception, and is one of the real recital institutions of the city.

In commemoration of the anniversary and by request of the clergy and choir of St. Thomas' Church, the music used on May 1 at all services was from the pen of Dr. Noble. The service lists will be interesting to many:

11 a. m., Holy Communion—"Forward Be Our Watchword"; Communion Service in A: "Come, Labor On"; "Jesus, to Thy Table Led"; "The God of Abraham Praise."

4 p. m., Evensong—"For Thee, O Dear, Dear Country"; Magnificat and Nunc Dimittis in B flat; "Souls of the Righteous"; "Around the Throne of God"; "But Now, Thus Saith the Lord"; "Lord, Keep Us Safe This Night"; Fourfold Amen; "Pierce Was the Wild Billow"; Organ, Solemn Prelude.

8 p. m., an Hour of Organ Music—Toccata and Fugue in F minor; Chorale Prelude, "Stracathro"; Theme and Variations in D flat; Chorale Prelude, "St. Kilda"; "Melancolique"; "Prelude Solonelle"; "Elegy"; Chorale Prelude, "Walsal"; Triumphant March.

Dr. Noble is a native of Bath, England, and was born in 1867. At the age of 11 he appeared as a concert pianist and at 14 was appointed organist of All Saints' Church, Colchester, which position he held for eight years. From there he went to Ely, later to York, and thence to St. Thomas'. Dr. Noble studied successively with Sir Walter Parratt, Dr. Stanford and Sir Frederick Bridge. He also made a name as an orchestral conductor, founding the York Symphony Society and the famous York festivals. He is an associate of the Royal College of Music, and a fellow of the Royal College of Organists, and received his master's degree from Columbia and his doctor's degree from Trinity College, Hartford.

Dr. Noble served two terms as president of the National Association of Organists, and is interested in all activities for the spread of the gospel of good music in America.

John Wesley Norton, organist of St. George's Episcopal Church, Flushing, formerly of St. James', Chicago, is the conductor of the newly-formed Flushing Oratorio Society. The first public concert was given in the Flushing high school auditorium on the evening of May 12, the program consisting of Mendelssohn's "Hymn of Praise" and Cowen's "Rose Maiden." The soloists were Marie deKeiser, soprano; Amy Ellerman, contralto; Charles Stratton, tenor, and Thomas Burton, baritone. Piano accompaniments were played by Mrs. Lyra Nicholas and Ralph A. Harris played the splendid new three-manual, forty-stop Möller organ. The chorus work showed fine training and reflected the musicianship of the director throughout. Beautifully interpreted, with fine shading, resonant tone, good enunciation, sharp precision and balance, the entire program was a success. One member told your cor-

respondent: "Mr. Norton is the most popular man in Flushing."

Ernest F. White, who for the last season has been a pupil of Lynnwood Farnam, has succeeded E. Harold DuVall as organist and choirmaster of the Flatbush Presbyterian Church, Brooklyn. Mr. White is a native of London, Ont. Most of his study and professional work, however, have been done in Toronto. He has studied with both Dr. Healy Willan and Dr. Ernest MacMillan, and has taught on the staff of the Toronto Conservatory for five years. Mr. White was organist successively at the Howard Park Methodist Church, where he had a four-manual, sixty-stop organ, and at the Alhambra United Church, where he played a new Casavant of similar dimensions. He gave up all professional connections in Toronto to spend some time under Mr. Farnam's direction and is fast making a place for himself in this city. Mr. White is scheduled to appear in a joint recital with Clarence V. Mader at the Church of the Holy Communion May 26, too late for review in this issue.

H. W. Hawke, another Toronto man who came to New York last fall to study with Mr. Farnam, has taken the position of organist and choirmaster at the Episcopal Church of St. Luke, Forest Hills, Queensboro, New York City. Mr. Hawke has studied with Oliver, Willan and Tattersall in Toronto, and taught at the Toronto Conservatory for six years. He was for several seasons the accompanist for the Toronto Oratorio Society, under the direction of Dr. Broome. He won the gold medal in the licentiate examinations of 1925, and was for several years organist and choirmaster of St. Paul's Presbyterian Church, Toronto. Mr. Hawke played in a joint pupils' recital with Alexander McCurdy and Miss Ellen Fulton at the Church of the Holy Communion May 24.

Mehnert Plays Bach Program.

The class in history and appreciation of music of the Erie branch of the Edinboro, Pa., State Normal School gave a recital at the Central Baptist Church, Erie, April 25. Compositions of Johann Sebastian Bach constituted the program. Albert B. Mehnert, F. A. G. O., presided at the organ. He played: Toccata and Fugue, F major; Fugue on a Theme by Legrenzi, C minor; Toccata and Fugue, D minor (Doric); Cathedral Prelude and Fugue, E minor; Prelude and Fugue, F major; Prelude and Fugue, G minor; Canzona, D minor; Fugue on a Theme by Corelli, B minor; Prelude and Fugue, D minor; Prelude and Fugue, B flat major, and Prelude and Fugue, C minor.

Give Organ, Violin, Piano Program.

As an offering toward the civic and national observance of music week the Rev. Don H. Copeland gave a noonday recital May 5 at Christ Episcopal Church, Dayton, Ohio, with Herman Osteimer, concert pianist, and William N. Smith, violinist. They played: Fantasia (organ and piano), Demarest; "Angelus" (organ), Karg-Elert; Dramatic Tone Poem, "The Prisoner of Chillon" (organ and piano), Bendel; "The Mystic Fountain" (organ and piano), Bie; Andante Cantabile (Symphony 5) (violin and organ), Tschaikowsky; Toccata (Symphony 5) (organ), Widor; Symphonic Poem, "Les Preludes" (organ and piano), Liszt.

Bulletin on Organ Heating.

"Organ Chamber Heating" is the title of a bulletin just issued by the Buffalo Gas Radiator Corporation of North Tonawanda, N. Y., which manufactures the Niagara heating units for organs, as well as gas and electric steam radiators, garage heaters and other apparatus. The pamphlet deals specifically with organ heating requirements and the best manner of providing uniform temperature, a problem that is growing with the increase in the size of organs and their division in chambers sometimes placed far apart. The bulletin dwells on the simplicity of electric apparatus and the ease of installing it either on floors or walls in organ chambers.

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National Association of Organists Section

WILLARD IRVING NEVINS, EDITOR



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 Chairman of the Executive Committee—John W. Norton, St. George's Church, Flushing, N. Y.
 Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.
 Treasurer—Robert Morris Treadwell, 217 East Nineteenth street, Brooklyn, N. Y.
 Headquarters—Church of the Holy Communion, New York City.

A large number of manuscripts have been received for the Kilgen prize competition and the verdict of the judges will be awaited with great interest.

We would like to have our members submit an equally large number of papers for The Diapason prize. By June 15, when that competition closes, we ought to have at least 100 manuscripts. The subject, "The Interpretation of Organ Music or Anthems on Two-Manual Organs," is an unusually attractive one.

This issue of The Diapason gives the stories of two of our state rally days and again reminds us of the fact that the past season has been one of remarkable activity for the N. A. O.

Pennsylvania has had a wonderful year. Dr. Wolf, state president, gave a few statistics at the last meeting of the national executive committee in New York, setting forth that the new chapters in Pennsylvania were showing membership ranging from fifty to seventy. He also reported that a new chapter would be organized soon.

While Pennsylvania leads the way in the number of newly-organized chapters, the monthly reports as printed in these pages show that the past winter has been a most successful one for all of the state and local chapters of the organization.

It would be well if one session at the St. Louis convention could be devoted to the presentation of plans for the formation of new chapters. Delegates from our present chapters will be present and can give in detail the interesting features of their own past year's work. By such a plan new members who come to the convention ready for ideas for the formation of a chapter in their own locality will be given just the information they need.

The St. Louis convention will mark the twentieth anniversary of the N. A. O., and everything is being done to present a program of noteworthy importance. As you will note elsewhere, that program will be international in character. We take great pride in announcing the appearance of Harry Goss-Custard, organist of the Liverpool Cathedral. Mr. Goss-Custard not only will give us a personal description of the remarkable organ in that cathedral, but will play a recital for us. Charles M. Courboin, Charles Galloway and Arnold Dann are among others on the list of men who will play recitals. There will be interesting papers and the reading of the prize paper. The organ composition winning the Kilgen prize will be played. Dr. Eversden tells us that there will be time for recreation, and pleasure trips have already been arranged. This will be a festival year and no one should miss the inspiration of such a remarkable program. It will be well worth a trip to St. Louis to hear Mr. Goss-Custard and to see his illustrated lecture on the Liverpool organ. Plan now to be in St. Louis for the four days from Aug. 23 to 26. We are sure you will enjoy those days with us.

Goss-Custard as N. A. O. Guest.

Harry Goss-Custard, organist of the Liverpool Cathedral of England, will be a guest of the N. A. O. at the St. Louis convention Aug. 23 to 26, and will play one recital and give an illustrated lecture on the remarkable new organ in the Liverpool Cathedral.

The executive committee is very happy to be able to announce this appear-

ance of Mr. Goss-Custard, who is so well known in England and is known to many of us in America through his many transcriptions of pieces for the organ. The coming of Mr. Goss-Custard will give an international character to this convention, which is the twentieth anniversary of the N. A. O. Recitalists for this convention will be, besides Mr. Goss-Custard, Charles M. Courboin, Charles Galloway and Arnold Dann.

Spring Get-Together Dinner.

A spring get-together dinner of the headquarters council was held at the Town Hall Club, on West Forty-third street, New York City, May 10. About seventy-five members and friends gathered for that occasion, which proved to be one of the most delightful meetings in N. A. O. history.

After a bountiful dinner President McAll, acting as toastmaster, introduced Miss Mary A. Coale of New Jersey, who read an original poem dedicated to the "Life of the Organist." Miss Coale most graciously agreed to substitute for John Doane, who was unable to be present, and composed most of her clever poem on the train coming to dinner. The hearty applause which greeted her proved that she needed to make no apologies for her hasty preparation.

Following Miss Coale, a musical treat was offered in the form of violin solos by Stephen Hero, 9 years old, winner of the gold medal in violin playing in the music week contests of New York City. Master Hero played numbers by Chopin, Schubert and Wieniawski in such a brilliant manner that he was compelled to give an encore. Mrs. William Neidlinger played sympathetic accompaniments.

Mr. McAll then called upon Miss Vera Kitchener, president of the Society of Theater Organists, and she gave greetings from that society. John W. Norton told of the convention at St. Louis and gave a partial list of the recitalists. He urged everyone to make a special effort to attend this convention.

Mr. McAll then introduced Miss Blanche Salomon, who had won the gold medal at the city contests for piano playing. She played a Chopin Impromptu and Waltz and as an encore the Bach C sharp Prelude and Fugue from the Well-Tempered Clavichord. The playing of the fugue won for her an ovation.

As this is the twentieth year of the N. A. O., it was fitting that Tali Esen Morgan, who had so much to do with its early history, should be present and voice a greeting. He told in a most interesting manner of the early work in Ocean Grove, of the formation of the association in New York City, and of his high hopes for the future of the N. A. O.

Following Mr. Morgan, Mr. McAll introduced the guest of the evening, Mme. Margaret Dessoff, who spoke on "Choral Conducting." While she was born in a most musical family, she did not expect to become a musician, but after her father's death, which occurred when she was only 18, she became interested in the voice and eventually taught voice. As she lived in the musical cities of Germany, where ensemble playing was an art practiced by all, she believed her students should also have practice in ensemble singing. From her own student ensembles she built up a women's chorus which became noted in Europe. Mme. Dessoff said that she has no special method for her choral work except that the chorus must become as an instrument upon which she may play. Those who have heard Mme. Dessoff talk or conduct realize that she has a personality which is bound to produce the results she desires even though she may be unable to describe the method.

After the talk by Mme. Dessoff, Rollo Maitland brought greetings from Philadelphia and after some urging

was persuaded to give an improvisation. Walter Nash gave a theme which was used for a scherzo and Mr. Riesberg suggested that Mr. Maitland make other themes on the letters of the words "beef," "egg" and "feed." With those themes Mr. Maitland developed a sonata of four movements in a most fluent manner. This improvisation proved a fitting climax to a very enjoyable evening.

Judges for Diapason Prize.

The following have accepted the invitation of the executive committee to act as judges for the \$100 prize offered by The Diapason for the best paper on "The Interpretation of Organ Music or Anthems on Two-Manual Organs": Harvey B. Gaul, Rollo Maitland and William Lester. The contest closes June 15. The paper must contain at least 2,500 and not more than 5,000 words.

Executive Committee.

The May meeting of the executive committee was held at the Town Hall Club May 16, with the following present: President McAll, Chairman Norton, Miss Carpenter and Messrs. Ambrose, Richards, Stanley, Treadwell, Harris, Wolf and Nevins. After the reading of the minutes and the treasurer's report Miss Carpenter gave a report of the music week program at Wanamaker's and the spring get-together dinner of the headquarters council. Ralph Harris gave a report on the judges for the Diapason prize paper.

President McAll read a letter from Harry Goss-Custard accepting the N. A. O. invitation to take part in our St. Louis convention.

It was moved that we accept the offer of the Church of the Holy Communion to make our headquarters there. A special room will be provided for our use.

Dr. William A. Wolf of Lancaster, Pa., gave a review of the work accomplished in Pennsylvania during the last winter and also gave us the program for the state rally day to be held in Harrisburg. The remainder of the meeting was devoted to the discussion of details of the convention.

Dr. Alexander Russell's Recital.

The spring recital of the Camden, N. J., chapter was given April 21, in the North Baptist Church, by Dr. Alexander Russell of Princeton University. It was a great success, despite the efforts of a freak storm which undoubtedly kept many at home and caused those who came early enough to avoid it to wonder whether they would be drenched on the way home. All indications are that under ordinary conditions the attendance would have taxed the capacity of the church.

The composer of "The Bells of St. Anne de Beaupre" proved fully equal to what we expected of him as a performer, and showed that in a few hours he could get complete control of a large organ. Dr. Russell has a clean-cut technique which he sets off by colorful registration, making tasteful use of strings and reeds. His interpretation is always dignified and scholarly, as was well illustrated in his playing of the "Grail Music" from "Parsifal." "The Song of the Volga Boatmen" received a splendid rendition. The Corelli and Sibelius numbers both made instant appeal to all who heard them. It was a pleasure to note on Dr. Russell's program several selections which were quite unfamiliar to us, some of them being his own transcriptions, we believe.

We were glad to hear again the Hadfield Ladies' Choral, which gave so much pleasure last year. Its work showed careful drilling under Mrs. Dager's direction. "God's Miracle of May," with a tenor obligato sung by J. Logan Fitts, 2d, was exceptionally well done. Mr. Fitts, who is one of our associate members, also displayed

his mellow voice to advantage in a group of solos.

The chapter and the music lovers of Camden generally owe thanks to Wilfred W. Fry, who has made it possible to bring these organists from other cities, and to Dr. Daniel Stroock and E. G. C. Bleakly for their generous benefactions.

FORREST R. NEWMAYER.

Camden Choral Concert.

The choral association of Camden chapter, at its first public appearance in concert on Thursday evening, May 19, established itself at once among the foremost musical organizations of the community. Much credit belongs to the director, Henry S. Fry, who presented a highly impressive program, which held the interest of the audience from the first number, and evoked appreciative applause.

The program, consisting, among other numbers, of a group each of religious, negro spiritual, and secular works and H. Alexander Matthews' dramatic cantata, "The Slave's Dream," was sung with grace, expressiveness and assurance which bespoke well the thorough training on the part of the director and accompanist. The choral was assisted by Lucius Cole, violinist, and Rollo Maitland, who so ably provided an orchestral background at the organ. Robert M. Haley, president and accompanist, showed his usual pianistic dexterity, although most of his work had been done at rehearsals, the majority of the numbers being sung a cappella.

The choral association, the only mixed choral in the city of Camden, numbering about thirty selected voices, was organized in October, 1926, by the Camden chapter. Preparatory to Mr. Fry's appointment as director last November, rehearsals were conducted by F. Marie Wesbroom Dager and Robert M. Haley. Howard S. Tussey, president of Camden chapter, has been acting as business manager through this first season of effort. With the successful completion of this year the organization will probably function as a separate unit with the assistance of some chapter officers on the advisory board.

Norristown Chapter.

A successful meeting of the chapter was held in Christ Reformed Church May 10. Ralph Kinder of Philadelphia spoke on "Remuneration in Music." There was an excellent program of music, including organ solos by John Thompson, organist of the church. Tenor solos by Harold Meand and contralto solos by Linda Loeser. Refreshments were served.

John Duddy, Jr., and Joseph Bowman played at the state association convention in Harrisburg May 24.

Lydia Beideman has resigned as organist of Bethany Evangelical Church.

The new Estey organ was dedicated in St. Paul's German Lutheran Church May 22. The service was played by Edmund F. Hoentsch, organist of the church, and the organ numbers by Walter De Prefontaine.

Joseph Bowman has been elected president of the newly-reorganized Norristown Choral Society. Ralph Kinder is the conductor. This is its twentieth successful year.

St. John's Episcopal Church is to have a new \$10,000 memorial Austin organ, the gift of the rector, the Rev. James Niblo. Mrs. Addison Platt is the organist and her father, Wilmer Bean, has been choirmaster for nearly thirty years.

The Organ Study Club met at the Lower Providence Baptist Church May 18. A recital was played by Elizabeth Place, organist of the church, assisted by Rachel Batty, Norman Townsend, James Baker and Harvey Cronrath.

Ronald O'Neill will give a recital at St. Paul's Lutheran Church June 6.

WALTER DE PREFONTAINE.

National Association of Organists Section

NEW JERSEY COUNCIL IN ENTHUSIASTIC RALLY

TWO DAYS AT FLEMINGTON

Children's Choirs' Graduation Is Attended by the N. A. O. Members—Recital by Norman Landis Closing Event.

By ISABEL HILL.

Two outstanding features brought an abundance of inspiration and practical example to the N. A. O. members who attended the New Jersey rally at Flemington, N. J. The rally program of Saturday, May 21, was preceded on Friday evening by the graduation exercises of the Flemington Children's Choir School in the Presbyterian Church. Through the courtesy of Miss Elizabeth Van Fleet Vosseller, director of the school, members of the N. A. O. were given reserved seats. This honor was appreciated indeed, for in the vestibules and yard of the church crowds of people waited for coveted seats.

The program of the evening was opened with an organ recital by George D. Krauer of the Flemington Methodist Episcopal Church. Mr. Krauer played: Allegretto in B minor, Op. 19, No. 1, Guilman; Spring Song, Macfarlane; First Movement from Sonata in A minor, Rheinberger. Then, faintly and in the distance at first, came the strains of "Brightly Gleams Our Banner," the processional written by Miss Grace Leeds Darnell for the choir graduation and sung each year at the exercises. Gradually the volume of song grew, the doors opened and the tiniest tots entered. There seemed to be no end to the numbers entering the two double doors four abreast. Counting the alumni there were 350 singers. Miss Darnell's music thrilled one as she played and the choir sang. Later the entire choir sang Gaul's "List! the Cherubic Host." The sweet voices of the children were perfectly trained, and their strict attention to their leader, Miss Vosseller, might well be copied by many an adult choir.

During the presentation of prizes, members of the N. A. O. learned more of the organization of the choir school. Each church was represented by a ribbon of different color, the Catholic, Episcopal, Methodist, Presbyterian and Baptist Churches all having members in the choir school. Reginald L. McAll, national president, in his address to the class of 1927, stressed the splendid co-operation of all Flemington churches, and advocated the adoption of the Flemington plan in as many places as possible.

Solemnity and beauty attended the ceremony of presentation of alumni hoods to the class. This was followed by the singing of a hymn by the probation class and their admission to the first grade. Members of the N. A. O. were especially impressed with the alumni creed, here quoted:

We, the chorus of the alumni of the Flemington Children's Choirs, believe music to be God's gift to His children, and as ministers of song, do give ourselves to this holy office of the church. We pledge ourselves by our service, enthusiasm and means to aid the music of the church; to raise the standard of music in the community; to respect by perfect silence the art of music during its performance, nor to suffer disturbance from others. Therefore we do give our utmost support to this cause of good music in any community in which we may live.

Norman Landis composed the anthem "Behold, the Lamb of God," sung by the alumni chorus, assisted by Walter E. Roberts, guest soloist. Mr. Landis won much praise for the excellence of this composition, as well as for the choir recessional, "Children Are All Dear to Thee," also written by him. Miss Darnell played for the postlude Fleuret's Toccata.

After such a remarkable demonstration members at the rally were eager for Miss Vosseller's address and demonstration of the work of the school on

Saturday morning. She discussed the method of the school and not its history. The probation class is composed of children from the fourth grade of the day school. Before the children leave the probation class they learn how to hold music, to stand and sit by a chord, to march in procession, to read words separate from music, to follow the soprano part in hymns and anthems. They are also taught the staff, some anthem themes which they will sing later, the Lord's Prayer chant, and to sing the scale on pitch, unaccompanied. Following completion of the probation course the children are admitted to the first year of the school.

The work of the choir school covers seven years. In the first year three rehearsals a week are held. One group piano lesson is given, using piano boards. Children of the school must have one year of credited music work on the piano. To stimulate interest in this requirement, the children compete for the piano prize, which is a year's free instruction on the piano. During the second year is begun the study of a second part. Every girl in the choir must sing second soprano for two years. Boys are taught solos to avoid the danger of too much under part singing.

The rally was honored by the attendance of Mr. McAll at all the sessions. In his greetings to New Jersey he warned the council of the dangers of being outstripped by the marvelous progress of the Pennsylvania chapters. He also urged that delegates be sent to the national convention at St. Louis.

The following officers were elected: President, Miss Jane Whittemore, Elizabeth; vice-president, Howard S. Tussey, Camden; recording secretary, George I. Tilton, Trenton; corresponding secretary, Miss Grace Leeds Darnell, Westfield, and treasurer, Arthur L. Titsworth, Plainfield.

A delightful luncheon was served at the Methodist Church. Students of the choir school sang a choral grace, composed by Paul Ambrose, and three members of the school entertained the guests with solos. Mr. Ambrose acted as toastmaster, responses being made by Mr. Titsworth, Miss Whittemore, Miss Vosseller, the Rev. Mr. Callender, the Rev. Mr. McConnell, the Rev. Mr. Mannion, Senator Richards, Herbert S. Sammond and Clifford Demarest.

Following the luncheon, the rally adjourned to the Presbyterian Church for a recital by Norman Landis, A. A. G. O., organist of that church. The recital was followed by a musical service by a group from the choir school. Mr. Landis' recital was a fitting climax to the rally. His own three compositions were of infinite charm, and the entire program was played in a thoroughly artistic manner. Many Flemington people attended the recital. Mr. Landis played: Allegro con Fuoco (From Sonata No. 6), Guilman; Menuett (transcribed by E. S. Barnes), C. P. E. Bach; "The Wind in the Chimney" (From "Fireside Fancies"), Clokey; Fugue in G major, Bach; Andante Sostenuto (From "Symphony Gothique"), Widor; Finale (From Symphony No. 8), Widor; Three Pieces ("Desert Sunrise Song," "When Shadows Lengthen" and "The Mountains"), Norman Landis; Scherzo (From Sonata No. 1), Rogers; Berceuse, Vierne; Toccata, Boellmann.

Monmouth Chapter.

Music lovers had a real treat during music week. The week was opened with special programs in the churches, each organist featuring works of American composers. Asbury Park M. E. used selections dedicated to choir, church and organist, and at the evening service honored the fourteenth anniversary of T. Tertius Noble as organist and choirmaster of St. Thomas' Church of New York City, using his compositions. Belmar Presbyterian Church was honored by the composer and organist, Frederick W. Vanderpost, Mrs. Vanderpost singing some of his compositions. At the evening service the young American harpist, Geraldine Hooper, played. May 3

Firmin Swinnen of Wilmington, Del., gave a delightful noon-time recital. As his program he used: Sixth Symphony (first movement), Widor; Berceuse, Dickinson; "The Music Box," Liadoff; Finale from "New World" Symphony, Dvorak; Minuet in D, Mozart; Ballade in C minor, Schubert; "The Squirrel," Weaver; American Fantaisie, Herbert. May 4 at noon Dr. Clarence Dickinson's recital afforded another opportunity for appreciation in his program: Fantasia and Fugue on B-A-C-H, Liszt; "In the Church," Novak; Trumpet Tune, Purcell; "Romance," Dickinson; Toccata in D minor, Bach; "Arioso," Bach; "Anna Magdalena's March," Bach; "Piece Heroique," Franck; Scherzo, from "Storm King" Symphony, Dickinson; Old Dutch Lullaby, arranged by Dickinson; "Dance of the Angels," Ferrari; "Grandmother's Knitting Song," Clokey; Toccata, Jepson.

May 5 even the expectations of those interested were exceeded in the two-act operetta, "The Lost Necklace," given by the Asbury Park Woman's Club Choral and a number of additional singers, with Mark Andrews as guest director. It was by far the most pretentious program ever undertaken by Mrs. Bruce S. Keator, who is director of the choral, and its finished result and colorful arrangement well repaid the popular musical leader. In addition to the woman singers, Justin Lawrie, tenor, and the accompaniment of the entire production by the original A. and P. Gypsies gave realistic atmosphere to the entire production.

HELEN E. ANTONIDES, Secretary.

Central New Jersey.

The May meeting of the chapter was held on Monday evening, May 2, at the Clinton Avenue Baptist Church, Trenton, the hostess being Miss Jeanette Haverstick, organist of the church. The principal business of the evening was the election of officers for the year. Those elected were: Paul Ambrose, president; Mrs. Ramona Andrews, first vice-president; Mrs. Kendrick C. Hill, second vice-president; Miss Caroline Burgner, secretary; Edward Riggs, treasurer.

The chapter, as before, took an active part in the celebration of music week, four members serving on the committee. There were noontime recitals in the down-town churches, a children's recital on Wednesday afternoon in several churches, arranged by Edward A. Mueller, a recital for children on Friday afternoon by Jeanette Haverstick and on Tuesday evening a festival service by the combined quartet choirs of the city in the First Presbyterian Church under the direction of Paul Ambrose.

A good-sized delegation attended the New Jersey rally at Flemington, May 21.

The final meeting of the chapter will be held June 4 at Hopewell. Miss Clara Fetter, organist of the Presbyterian Church there, will be the hostess. The new officers will resume charge at this meeting.

GEORGE I. TILTON, President.

Hudson Chapter.

The monthly meeting of the chapter was held at Emory M. E. Church, Jersey City, where Mrs. Bula Blauvelt presides at the organ, on Monday, May 2. The following were elected to serve as officers for 1927-1928: President, Robert Morris Treadwell; vice president, Mrs. Bula Blauvelt; recording secretary, Miss M. Solf; corresponding secretary, William Schmidt; treasurer, R. K. Williams. Miss Lucy Nelson was elected an associate member of this chapter. As the meeting was held during music week, these compositions by American composers were played on the organ by the following:

Mr. Schmidt—Melody, MacDowell; "At Evening," Kinder. Miss Van Tassel—"Chanson Triste," Arthur Nevin; Idyl, J. P. Ludebuehl. Mr. Kehoe—Reverie, Dickinson. Mr. Williams—"Burlasca e Melodia," Ralph L. Baldwin. Mr. Treadwell—"Moonlight Serenade" and "Sonata Tripartite," Gordon Balch Nevin.

Mrs. Blauvelt—"Will o' the Wisp," Nevin; Intermezzo, Rogers.

The next meeting will be held on June 6 at the Greenwich Presbyterian Church, Thirteenth street, between Sixth and Seventh avenues, New York City. William Schmidt is the organist at this church. This is our closing meeting till the fall, and it is planned to go to dinner before the meeting.

R. K. WILLIAMS.

Worcester Chapter.

The Worcester chapter was host at a luncheon given at the Hotel Bancroft for Palmer Christian May 10. Ernest M. Skinner was a guest of the chapter for the luncheon. In the evening Mr. Christian played the dedicatory recital on the new Skinner organ in Wesley M. E. Church. An audience of 1,100 enjoyed Mr. Christian's masterly musicianship and the recital was one long to be remembered. The organ is one of perfect tone blending, beautifully balanced and admirably adapted to the Gothic cathedral type of the church building.

The monthly meeting of the chapter was held in Wesley Church as guests of A. Leslie Jacobs, organist and choir-master, and the members were given an opportunity at this time of becoming more intimately acquainted with the instrument.

ETHEL S. PHELPS, Secretary.

Delaware Chapter.

The annual dinner of the Delaware chapter was held at McConnell's restaurant, Wilmington, May 17. About fifty members and guests were present, including Mrs. Virginia Fuller Jesten, president of the Delaware State Music Teachers' Association, and a number of the prominent singers of Wilmington who have assisted the chapter in concerts. T. Leslie Carpenter, president of the chapter, acted as toastmaster, and many were called on for impromptu speeches.

The question of forming a choral art society in Wilmington was discussed favorably. While no definite action was taken at this time, something probably will be done by the chapter toward forming such an organization of mixed voices in the fall, using as a nucleus the quartet choirs of churches at which members of the association are playing.

It was decided to give a joint recital with the Delaware State Music Teachers' Association next October in St. Paul's M. E. Church. Many old-time songs were sung during the evening and everybody enjoyed a good laugh at the original jokes of Firmin Swinnen. The president is considering appointing him as the chapter "jester."

The chapter is planning to have a picnic next month as the closing event of the season.

WILMER CALVIN HIGHFIELD, Secretary.

Lancaster Chapter.

The Lancaster chapter presented its monthly recital in St. James' Church, Monday evening, May 16, introducing as guest recitalist Frank A. McCarrell, organist of the Pine Street Presbyterian Church, Harrisburg, assisted by Miss Florence Shafner, harpist; William Diller, violinist; Donald Smith, soprano, and George B. Rodgers, accompanist. The program follows: Chorale Preludes, "A Mighty Fortress is Our God" and "Behold, the Saviour Comes," Bach; "In Springtime," Hollins; violin, organ and harp, "Serenade," Matys; "Piece Heroique," Franck; soprano solo, "The Light from Heaven" (with violin, organ and harp accompaniment), Holden; harp, "Fountain Reverie," Fletcher; violin, organ and harp, "Extase," Ganne; Festival Toccata, Fletcher.

Pottsville Chapter.

President Paul Bailey, organist at the Hollywood, spoke before the Rotary Club at the Penn Hall Hotel, May 2, in the interests of national music week.

Pottsville chapter sent the following delegates to the state convention at Harrisburg, May 22 to 24: Paul Bailey, Mrs. William P. Strauch and Florence Montgomery.

CHICAGO HEARS "EVERYMAN"

William Lester's Work Has First Performances in This City.

An event of pronounced musical significance was the initial presentation of William Lester's "Everyman" on four evenings the last week of April at the New First Congregational Church of Chicago. The performances were important because they were the premiere of the work in Mr. Lester's home city; because "Everyman" won the Davis Bispham memorial medal in 1926; because the great Kimball organ in the church was being used for the first time and because the performance was arranged especially in honor of the National Federation of Music Clubs, who were guests of the church at the first performance Sunday evening, April 24. At all the performances, April 24, 26, 28 and 29, the church was filled, although the presentation of the work took three hours even after a number of cuts had been made by the composer. The audiences, however, displayed rapt attention to the end.

Mr. Lester's musical setting of the old morality play, a magnificent piece of choral work, was sung in dramatized form by the united choirs of the church, under the direction of George L. Tenney, with Mr. Lester at the organ. The choral work done under Mr. Tenney's baton has become famous the country over and Mr. Lester's work required a chorus and soloists trained as are those of Mr. Tenney's forces, for it is no easy undertaking. Leon Jones, tenor, in the role of "Everyman," had the most exacting task. Mrs. Margaret Lester as "Good Deeds," Lucy Hartman as "Knowledge," Mrs. Tenney as "Confession," were other soloists whose work stood out, as did Rollin Pease as "Death," Percy Fairman as "Goods" and Luke Gask as "Fellowship."

Mr. Lester has added to his fame as a composer with this really great achievement and it is to be hoped that its performance will be undertaken by many choral organizations.

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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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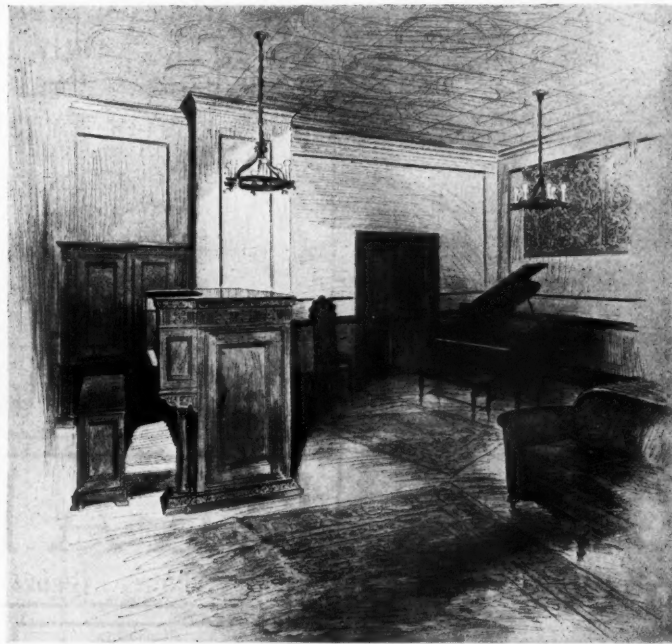


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Converse Music School at Spartanburg, S. C., Installs an Organ of Three Manuals and Forty-one Sets of Pipes.

The school of music of Converse College, Spartanburg, S. C., has a new three-manual organ built by the Austin Organ Company, which was opened May 2, Henry S. Fry, the well-known Philadelphian, and organist and choirmaster of St. Clement's Church in that city, being brought to Spartanburg to give the initial recital on the instrument. The organ has sixty-nine registers, with a total of forty-one sets of pipes. There is a total of 2,434 pipes. Preparation has been made for the addition of an echo division. The specification is as follows:

GREAT ORGAN (in Separate Swell-box).
*Double Open Diapason, 16 ft., 73 pipes.
*Open Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Major Flute, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Tuba, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Mixture, 183 pipes.
Chimes (Deagan Class A), 25 tubes.

*Not enclosed.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Open Diapason, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Flute, 4 ft., 61 pipes.
Violina, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Oboe, 5 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

Dolce Mixture, 183 pipes.
Valve Tremolo.
CHOIR ORGAN.
Dulciana, 5 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste (prepared for), 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Resultant Bass, 32 ft., 32 notes.
Stopped Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Violone, 16 ft., 32 pipes.
Violoncello, 8 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Dolce Flute, 8 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.

Mr. Fry brought out the qualities of the instrument with these selections: "Introduzione ed Allegro," Yon; "Echo," Yon; "Dreams," Stoughton; Chorale in A minor, Franck; Largo, Dvorak; Gavotte, Martini; Prelude to "La Damoselle Elue," Debussy; "The French Clock," Bornschein; "From the South," Gillette; Toccata and Fugue in D minor, Bach; Andante Cantabile, Widor; Siciliano, Fry; Two Chorale Preludes, Fry; "Prelude-Carillon," "Menuet Francais" and Toccata (three movements from Suite for Organ), Tremblay.

Open Memorial in Detroit.

The Aeolian organ in the Grosse Pointe Memorial Church at Detroit was opened with a recital by Archer Gibson of New York May 18. Palmer Christian of Ann Arbor played at the services of dedication day. The instrument is a four-manual and was placed in the new edifice by Truman H. and John S. Newberry, who erected the church in memory of their parents.

The New Jersey Orchestra, conducted by Philip James, gave its last concert of the season May 13 at the Orange high school auditorium. Miss Helen Norfleet, pianist, was the soloist.

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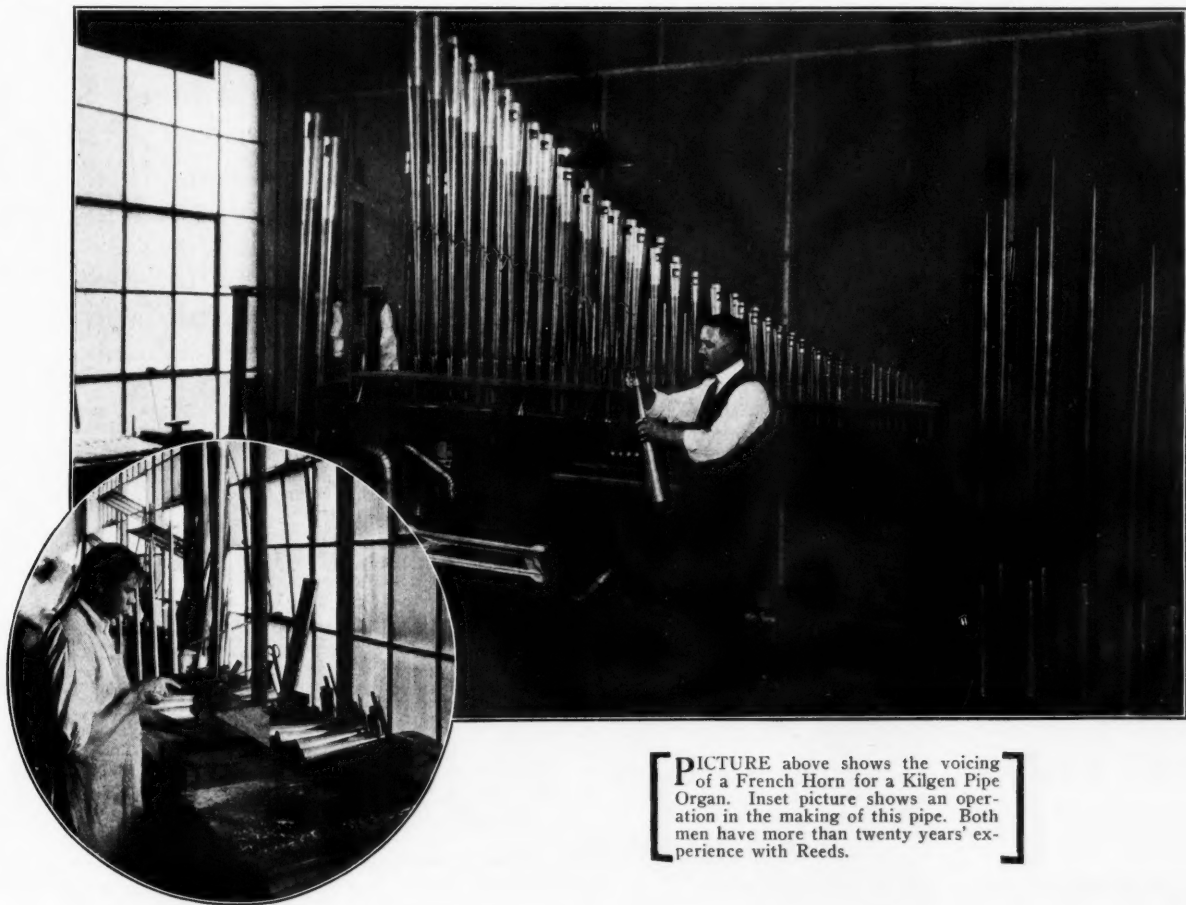
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By WILLIAM LESTER.

Song without Words, for violin, harp and organ, by N. Lindsay Norden; published by the H. W. Gray Company.

A few months ago we reviewed with favorable comment a composition by this writer for the same ensemble group as the number listed above. Again comes to this desk a like first-class piece in this somewhat unusual instrumental combination. A broad-moving melody given to the deeper-toned strings of the violin, thrown against arpeggios for the harp and bodied with sustained chords for the organ, works its steady way to a fine climax, and then recedes in a finely-handled diminuendo to a whispered close. Altogether a most attractive work, replete with many fine touches of clever craftsmanship, beautifully built, and of an aristocratic nature. The technical demands are surprisingly light, considering the effects gained.

Autumn Twilight, by Roland Diggle; published by the Gamble Hinged Music Company.

Another tuneful essay by the prolific Los Angeles writer. A characteristic minor theme set for soft swell is followed by a sustained major melody for solo reed and flute, accompanied by figuration on the great flute. The first theme reappears this time, building to a sonorous climax. Quite easy, and destined to be popular.

Prelude and Fugue in A minor, by Marinus de Jong; published by Seyffardt, Amsterdam.

This is a long and involved work by a composer whose name is new to this reviewer, but who is evidently a great intellect and a consummate technician. It is music big in design and lofty in sentiment, not a number for dilettante dabbling, but worthy of the best of the fraternity. The prelude is built on a broken-chord figure which in a logical fashion builds to a brilliant cadenza which serves to introduce the fugue proper. This section of the work is based on three distinct thematic units, and is worked out in five voices. After a lengthy workout the gripping first idea is once again presented, in company with some of the fugal material. This certainly is not manna for the tinkly-tune lovers, nor for the vox humana addicts; but for the well-grounded musician who can appreciate elevated thought, contrapuntal finesse, harmonic stability and constructional skill, this number will certainly repay close attention and study. Solid and sane—but not dull.

At Evening, by Frederick A. Williams, transcribed for organ by Edward Shippen Barnes; published by G. Schirmer, Inc.

A very pretty melody reset by the expert hand of Mr. Barnes. Flute-tone is made much of and the technical demands are slight. Will be useful as prelude or offertory.

Organists Hear Harold Gleason.

Recent recitals given by Harold Gleason have included one in Toronto, before the Canadian College of Organists; one in Baltimore, for the American Guild of Organists, and one at Wellesley College. Mr. Gleason is busy with examinations at the Eastman School of Music. The organ department this year has eight graduates. The summer school will open June 22 and a course in organ will be given by Mr. Gleason.

FORTY-FIVE YEARS AT POST

Titsworth's Anniversary Celebrated by Plainfield, N. J., Church.

Arthur L. Titsworth, organist and choir director of Trinity Reformed Church, Plainfield, N. J., received a purse of gold April 24 at a musical service held in his honor and in recognition of his having completed forty-five years of service for the church. The presentation was made by the pastor, the Rev. Dr. John Y. Broek, who elaborated on the faithful and efficient service rendered by the director.

In his response to the words of Dr. Broek, Mr. Titsworth expressed his appreciation of all the kind words spoken and reminded the audience that while the celebration was in completion of his forty-five years as organist of Trinity, he was also rounding out half a century as a church organist, having been organist of the Park Baptist Church for five years before going to Trinity. During those five years he was also organist of the Seventh Day Baptist Church. The Rev. Dr. Robert Lowry, a noted composer of hymns, was pastor of Park Avenue Baptist Church during Mr. Titsworth's service there. Mr. Titsworth declared it to have been a delightful experience



ARTHUR L. TITSWORTH.

to accompany Dr. Lowry, as he led the singing of many of his own famous hymns.

Of more than 1,000 present members of Trinity Church, there are only ten who were members when Mr. Titsworth came on the first Sunday in May, 1882.

The program of music rendered at the special service was one of masterpieces, all finely given and heard by a large audience. Rosemary Evans, harpist, and Frederick Millar, English bass, assisted. The prelude was Silver's "Jubilate Deo" and the postlude Edward Read's Festival Offertoire. J. Christopher Marks' setting of "O God, Our Help in Ages Past," Neidlinger's "The Silent Sea" and Buck's "Lead, Kindly Light" were among the anthems.

Mr. Titsworth was born in Plainfield Feb. 26, 1855, and has lived and worked there all his life. He was graduated from the Plainfield high school in 1870 and from Rutgers College in 1875 with the degree of bachelor of science. In 1878 he received the degree of master of science from his alma mater. Since 1890 he has been secretary of the American Sabbath Tract Society of New York and New Jersey and with his work as an organist he combines the more prosaic vocation of an accountant. Mr. Titsworth is married and is an active and loyal member of the N. A. O.

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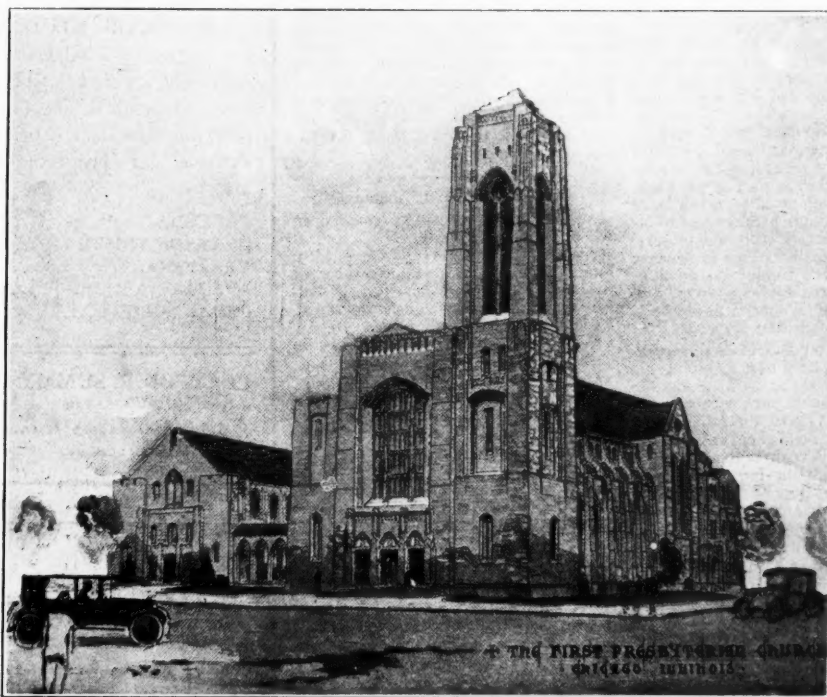
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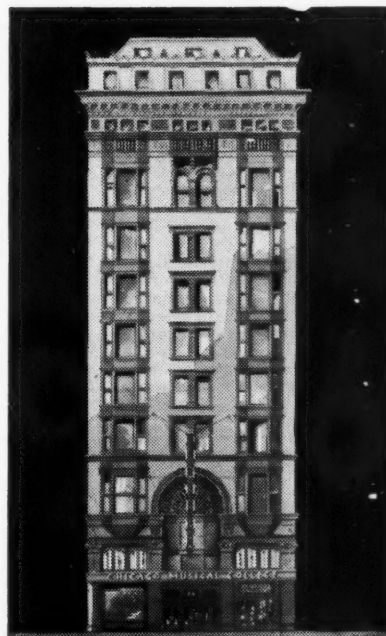
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Cataloguing.

Several readers have asked for suggestions regarding the cataloguing of church music, and particularly regarding the cataloguing of anthems. I have hesitated to answer because my own system is not unique and because it entails the use of a book in which I had a part. However, the editor awaits copy, and perhaps this will satisfy him until I complete three or four extensive studies now under way.

In the first place, why catalogue at all? My own answer has more than one division. I catalogue by season of the church year and by subject, in order that the music for any given Sunday may be appropriate to the sermon and to the season, and that I may not neglect to have a certain amount of Adoration and Praise for every service, if possible. In the second place, I desire to know what solo voices are employed in anthems. In the third place, I want to know how many copies I have of a composition, and I want to be sure that necessary replacements are made every year. In the fourth place, I want a record on the cover how often the anthem has been used and how successfully. In the last place, I want to know the relative value of different composers to myself and to my readers.

Let us consider anthems first. I keep these in heavy manila covers, cut specially for me by a music house. On the outside of the cover, at its fold, I have the name of the composition, the name of the composer, and the indication of the solo voices employed. Along the inner edge of the cover I indicate the month and year of use, and if there are more copies than the standard number for my choir, or fewer copies, I indicate this fact. When I have a quartet anthem, I write or stamp on the separate copies the letters S. A. T. B. O., and I take care that the soprano gets nothing but the "S" copy. This has a good effect upon the memory of singers in the matter of prompt return. In the case of a chorus choir I number the copies and assign to each singer a number. This entails a considerable amount of work in checking up, and it makes a choir librarian almost necessary.

As for indicating the success of performance, the idea came to me through a former tenor soloist of mine who acted unofficially as librarian. He had been indicating his comments upon our anthem folders for about four months when I chanced upon them, and they were decidedly enlightening. He was an admirer of Mr. Cobb and also of the organist of St. Thomas' in New York. "Fierce Was the Wild Billow" was marked "Wallop for Tyrus"—so this irreverent genius termed Tertius the Magnificent. A certain work of Philip James came in for condemnation so picturesque and whole-hearted—one of those brutal bits for tenor was the cause—that I turned at once to "By the Waters of Babylon" in hopes of finding a vindication. I was not disappointed; here I read, "Sweat and Glory." I suppose that the sweat was connected with that "Jerusalem" on a whole-tone scale, but I can speak only from the point of view of a choirmaster. A luscious part for tenor in a cantata by Mr. Barnes earned the apotheosis of "O Baby!" Mr. Barnes is a very fine composer, but he will never receive sincerer tribute. I need not tell you that the cantata was repeated soon. If you have a tenor soloist who is a ball player, make him your librarian.

In the bad old days I had the trouble of classifying every new anthem in

two or more categories. Then the Dickinson-Thompson "Choirmaster's Guide" (G) was published to obviate that labor—rather successfully in my case. I had a copy interleaved with heavy paper, in order that I might add names of new works and comments on old. In the "Guide" itself I indicated by a red check the works which were owned by my own choir—and I had most of them, of course. Now when there is a sermon on church unity, for instance, I can turn to page 33 and find five anthem titles printed; opposite to them on the interleaved page is an additional title, Candlyn's "Beloved, Let Us Love One Another"; a note regarding Barnby's setting of the same words, which I could never be sure that I liked, and a suggestion that the James "I Am the Vine" goes best with a quartet and always goes well. The classifications of the "Guide" are so numerous and so inclusive that I have not felt the need of any additional categories, though I should be glad to receive suggestions. Any printer and binder can interleave a book for you, and the expense is not great.

The interleaving does another service—it permits you to list works that your choir does not own yet, but of which you have samples that you like. These may be checked with a blue pencil, perhaps.

Anthems for general use I keep in alphabetical order, arranged by titles of the pieces, not regarding the articles "a," "an" and "the" as part of the titles. If I were starting in all over again, I think that I should arrange them instead in order of the composers' names alphabetically. This is because the "Choirmaster's Guide" has no complete list arranged by composers, and for programs of a special composer's works one likes to have such lists.

The choirmaster should have a complete file for his own use, including his own copy of each anthem, unless he has a copy of some such work as the "Guide"—and I know no other work of that kind. Even when he uses the "Guide" he may wish to have such a file, together with the file of all excellent samples. These, I strongly advise, should be arranged by composers instead of by titles.

I keep all the Christmas anthems and carols in a separate place, arranged alphabetically by composers or arrangers, and the same plan holds regarding Easter numbers. I also keep separately in three piles numbers for women's voices, numbers for men's voices and Russian anthems. Though this last arrangement is rather illogical, it has one good effect in that it reminds me from time to time to draw on the wealth of beautiful compositions that such editors as Mr. Norden have put at our disposal.

Solos are all classified carefully in the "Guide," and I keep them in larger manila covers with indication of dates and with statement of whether a low solo was sung by alto or baritone. This is not done so easily in the cases of solos sung from cantatas and oratorios and collections, but the date in that case may be indicated in the "Guide." Duets and trios are indicated in the same way. Occasionally a soloist may have a solo the church does not own, but if the choirmaster has sole choice in selection—as he should—it is better to have the church own all the music of that sort.

Most churches do not have enough different oratorios and cantatas to make the cataloguing of them very onerous. It should be remarked, however, that the solos and duets in such works should be carefully indicated, for they are a chief source.

At the beginning of each year, or in the summer, it is an excellent plan to run over your catalogues pretty carefully to decide upon the coming season. There are certain praise anthems that you can be sure to use. Especially if you are an Episcopalian organist, you are tempted to present the same anthems every year rather than teach the boys something new, with the familiar old excuse that new music is too expensive anyway. Your Christmas programs and Easter numbers can be planned months ahead, and if you are in a liturgical church, you can block out roughly the entire year.

Then you can see whether you are neglecting the Russians, whether the older English composers are being ignored, whether Palestrina and Vittoria and their kind are represented properly, whether your praise of S. S. Wesley is being put into practice.

Finally, O my beloved brethren, you will ask yourself: What am I doing for the contemporary composer? What am I doing for the American composer? And I hope that those two questions will receive an answer worthy of our profession. There are choirmasters in this country of foreign birth and even citizenship who seem utterly ignorant of the American composer. What is worse, there are choirmasters of American birth who are almost equally ignorant, to judge from their programs. The readers of this page know that for the past eight years I have continually brought before my readers notices of the best work of such modern English composers as Baird, Williams and the Shaws. I shall continue to do so, in spite of almost total ignorance of our American composers in England. More and more I am becoming convinced, however, that the important church composition of the next fifty years is to be American; indeed, we already surpass all others except the Russians, I believe, in the works of our best writers. The advice I give you for next season is to invest in the American composer.

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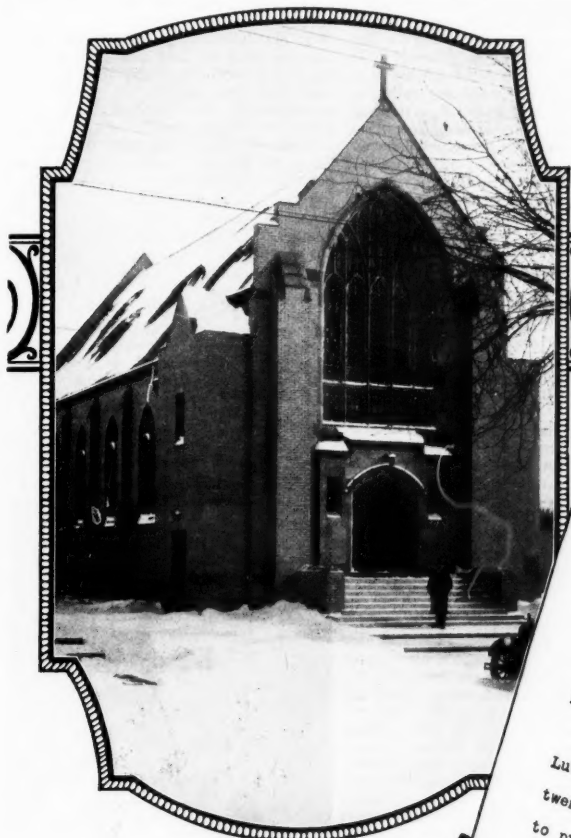
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Who's Who Among American Organists

Percy Shaul Hallett.

One of the many capable church organists trained in England who adorn the services of American churches and who form a glorious company contributed to America by Great Britain is Percy Shaul Hallett, who for just a score of years has been one of the leading players and teachers of southern California. Mr. Hallett not only is an F. A. G. O., but he is also an A. R. C. O., and a licentiate of Trinity College, London. He was born at Trowbridge, Wiltshire, Sept. 9, 1871. His father was organist at one of the local churches. Before his eighth birthday he was a choir boy in Yeovil Parish Church and since that time he has been continuously connected with the musical work of the Episcopal Church, except for a



PERCY SHAUL HALLETT.

period of three weeks when traveling from England to California.

When he reached the age of 13 years his brother, seventeen years his senior and a prominent organist at Hastings, Sussex, took charge of the junior Hallett's musical training and a long period of extensive study followed.

"Those were busy days," says Mr. Hallett. "I had a small scholarship at a choir school which necessitated attendance at daily choral service and with school work and my musical studies and practice my time was fully occupied. Yet we found time for recreation and I have delightful memories of many cricket matches which were enthusiastically fought."

This training gave a thorough knowledge of the literature and usages of the Episcopal Church and choir training as well as the use of the organ in church services, and it is as a church musician and teacher that Mr. Hallett is so widely and favorably known.

In 1891 Mr. Hallett was appointed from among forty applicants to the position of organist and choirmaster of St. Barnabas' Church, Bexhill-on-Sea, where he remained sixteen years. He married in 1904 Miss Lilian Smith, a London lady who had visited southern California, and in 1907 he decided to make his home in California. His old parish gave him many valuable presents and tokens of esteem, including a highly-prized illuminated address.

Ten days after arriving in southern California he was appointed to All Saints' Episcopal Church, Pasadena. In 1913 he went for a brief period to St. John's Church, Los Angeles, but an insistent recall from Pasadena took him back to All Saints' and his work has been with that progressive organization ever since that time. Here he has maintained a steady emphasis on the devotional and cultural side of church music and his work has won recognition over a wide area. Pasadena is a beautiful city of about 80,000 inhabitants and its residents are large-

ly people of culture, while all through the year, and especially from fall to spring, a large number of noted visitors are in Pasadena. The environment therefore is conducive to musical development, and with Los Angeles only twelve miles away, with its splendid Philharmonic Orchestra and many other musical facilities, this section is rapidly becoming one of the musical centers of the country. The churches of Pasadena place great importance on the quality of their music and Mr. Hallett at All Saints' has had a prominent part in the development of these ideals.

Speaking of the Easter services in the May Record of All Saints' Church, the rector, Dr. Leslie E. Learned, says of the music: "Our beloved choirmaster carried the service with majesty and power, assisted finely by the choir," which shows the harmonious relations existing between all concerned.

Mr. Hallett is essentially a church organist and is much in demand for recitals on these lines and for organ openings. He is also a busy teacher, training students for the profession. He lays stress on a competent knowledge of voice and choir training and a mastery of the various theoretical branches. Many of his pupils are holding important positions and have gained their degrees in the A. G. O. Mr. Hallett has strongly supported the work of the Guild, being one of the charter members of the Southern California chapter, formed in 1910. He has passed through practically all the offices in this chapter, including two terms as its dean. He also acts, when available, as organ examiner. He was president of the Los Angeles Musicians' Club in 1921. His chief public work in the last year was the organization of the successful Pacific coast organists' convention held in Pasadena last June. More than 200 organists attended and the largest audience numbered nearly 2,000. He was chairman of this convention. Mr. Hallett has also taken deep interest in the Fine Arts Club of Pasadena, acting for two terms as its president and filling many other offices. During his tenure of office a notable exhibition of paintings and sculptures was held in the Carmelita Gardens, Pasadena, which was largely attended. He has written articles and given lectures on many musical subjects and at present is especially interested in the revival of the chorale prelude for the organ.

For recreation Mr. Hallett loves to go after the wily trout, and to tramp the mountains, while indoors a chess-board and set is always near at hand.

Hamilton Crawford Macdougall.

Among those who have contributed toward the progress of music in America during the last half century no one is more worthy of honor than Hamilton Crawford Macdougall. Of Scotch descent, Dr. Macdougall was born in Warwick, R. I., Oct. 15, 1858. Educated in the public schools of Providence, he was early attracted toward a musical career, in preparation for which he studied piano, organ and theory under such masters as Robert Bonner of Providence, J. C. D. Parker, S. B. Whitney and B. J. Lang of Boston.

Proceeding to London, he prepared himself by intensive study, under the distinguished organist and theorist Dr. E. H. Turpin, for the examination offered by the Royal College of Organists—an examination which he successfully passed, thus winning, in 1883, the diploma of Associate of the College—the second American to receive this honor (the first was the late E. M. Bowman).

Returning to Providence, Dr. Macdougall rapidly rose to the head of his profession as teacher, composer and performer. Of several positions as organist in Providence the most productive was at the Central Baptist Church, where from 1882 to 1895 he raised the choir to a high point of efficiency. Many will recall the yearly series of Saturday afternoon recitals

which he gave to large audiences. His own playing was supplemented occasionally by assisting artists and by the playing of his own pupils.

Meanwhile, too, his broad musical sympathies brought him naturally to the fore in general musical activities. His interest in the Music Teachers' National Association (in which he was for some years a member of the executive board) inspired him to organize a Rhode Island state association, of which he was president from 1893 to 1894. An enthusiastic member of the Masonic fraternity, he was there in constant demand as musical director, writing some of his most effective compositions for its use.

His work as teacher in Providence was continued during his service as organist at the Harvard Church in Brookline, 1895-1900, where he also gave many recitals. In 1900, however, a call which he received to take charge of the music department of Wellesley College brought about his removal to Wellesley, where he has since resided.

Here Dr. Macdougall found his plans generously supported by the new president, Miss Caroline Hazard, herself an enthusiastic and cultured musician, with whose assistance the chapel music was greatly enriched in its choral and ritualistic features. A curriculum of class work was worked out which should assure the complete coordination of music with other academic studies, and which ultimately placed the music work at Wellesley in the foremost rank among that of American colleges. A further step in this direction was made in 1904, when Billings Hall, with its offices, classrooms, recital hall and departmental library, was added to the musical equipment.

Thus for the last twenty-seven years Dr. Macdougall has given to the college the best fruits of his wide musical experience, his excellent musical judgment and his sympathetic recognition of budding musical talent—traits which, with his genial personality and fund of humor, have endeared him alike to his associates on the faculty and to his legion of students.

In addition to his duties as professor of music at Wellesley he was one of the founders of the American Guild of Organists (of the New England chapter, of which he was dean 1908-9); has served for several years as lecturer at Brown University and the Brooklyn Institute of Arts and Sciences, and has given recitals and lectures throughout the country. His residence at Wellesley has been occasionally interrupted by periods of travel in this country and abroad, during which he studied with such masters as Granville Bantock and Tobias Matthay, associating also with many other distinguished English musicians.

It was eminently fitting that his services to the cause of music should be recognized with the honorary degree of doctor of music, conferred on him in 1901 by Brown University.

In 1898 he married Alice Gertrude Beede of Worcester. Their son, Robert Beede Macdougall, is an instructor in Brown University.

Dr. Macdougall is well known both as composer and writer. Choral music is prominent among his published compositions, including many anthems and secular works for mixed voices and for men's or women's voices alone—also hymn settings, Christmas carols, etc. Of about a dozen sacred songs, who has not heard his appealing contralto solo, "Jesus, Lover of my Soul"? Of several organ compositions, his "Dramatic Pedal Studies" and his "First Lessons in Extemporization" are especially valuable to the student, as are his pedagogical piano works, such as his "Studies in Melody Playing," his "Left Hand Studies" and "The National Graded Course," of which he was the chief editor. Still in manuscript is much music for the Masonic ritual, music written for the Wellesley choir, his Trio for violin, cello and piano, in three movements, and his "Wellesley Fantasia" for concert orchestra, produced in 1926 at the Wellesley semi-centennial pageant. His writings have also been often found in the pages of the musical magazines and journals, such as the *Musician*, the *Etude* and *The Diapason*. To the last-named he contributes regularly a column of timely comment

which has been a monthly feature for a number of years.

As his outstanding characteristic we may mention his rare quality of vision—a vision which sees far ahead of his individual aims, and which is inspired to welcome and encourage musical talent, especially among his youthful associates. Dr. Macdougall firmly believes in intimate cooperation among musicians—the lack of which has often fettered musical progress, and the presence of which is the prime requirement for the healthy and permanent advancement of the art.

CLARENCE G. HAMILTON.

Edward Eigenschenk.

Just as the inevitable process of nature robs us of those who have been the great performers of the past generation, much to our sorrow, so it compensates our art by developing new giants to take the places of those who pass into history. Usually the growth of the new ones is so quiet that it is not noticed generally. Occa-



EDWARD EIGENSCHENK.

sionally a youth comes into the light of publicity who shows a progress toward greatness which can hardly be halted except by some calamity. One of this class appears to be a young Chicago man who, while having some time to go before finishing his twenties, is rapidly making a reputation as an excellent player. And that he is a versatile youth is shown by the fact that, while primarily a "movie" organist, the career in which he started, he also holds a good church position and is in demand for concert work and performances with orchestras.

Edward Eigenschenk, the youth in question, began playing for motion pictures at the age of 16 years. He has held positions at the Broadway Strand, the Stratford and Archer's Metropolitan, and for the last five years has been organist at Lubliner & Trinz's Michigan Theater, all in Chicago. Last November he was appointed organist of the Universalist Church of the North Shore. He is the first assistant to Frank Van Dusen at the American Conservatory of Music, where he teaches a large class of pupils, besides conducting special classes before the screen at the Fulco Little Model Theater, which he and Mr. Van Dusen established in connection with the school for motion picture organ playing at the conservatory.

The secret of Mr. Eigenschenk's rapid rise is stated by his closest friends not to lie mainly in rare talent, but more largely in application—the hard work which accomplishes most of the big tasks in the world.

Mr. Eigenschenk's first honor was won when he captured the American Conservatory's gold medal for excellence in organ playing in 1922. In 1925 he won first place in the organ contest of the Society of American Musicians and gained the distinction of an appearance as soloist with the Chicago Symphony Orchestra. In April, 1926, he was selected to play at the premier performance of Eric De Lamerter's "Weaver of Tales," composed

for the organ festival of the Illinois chapter of the National Association of Organists.

Mr. Eigenschenk's latest honor was won May 5, when he took the first prize of \$250, offered by William H. Barnes in the organ contest conducted by the Illinois Federation of Music Clubs.

Ernest Dawson Leach.

Scranton, Pa., has among its talented organists one who, though still in the thirties, has made a fine reputation as a performer in church and recital both in his native England and in the United States. Ernest Dawson Leach was born in Dewsbury, Yorkshire, June 13, 1890. He began the study of the organ at 15 years of age with Raymond Walker, organist at the Spring-



ERNEST DAWSON LEACH.

field Congregational Church, Dewsbury. Afterward he studied with John W. Burnley, concert organist (associated with the late W. T. Best), and Maurice E. Cooke, F. R. C. O., organist at the Mirfield Parish Church, Yorkshire. Later Mr. Leach became assistant organist at Mirfield Parish. He was elected organist and choir-master at St. Thomas' Church, Scarborough, when he was 20 years old and remained at St. Thomas' until he came to the United States in 1913.

Since coming to America Mr. Leach has held the positions of organist in the First Methodist Church, Chattanooga, Tenn.; Holy Trinity Episcopal, Vicksburg, Miss.; the First Presbyterian Church, Shelbyville, Ind.; Grace Episcopal Church, Memphis, Tenn., and St. Paul's Episcopal, Burlington, Vt. He was instructor in organ at the University of Vermont summer school and organist for two Masonic lodges in Burlington.

In September, 1922, Mr. Leach began his present work at the Church of the Good Shepherd, Scranton, and has been closely identified with the activities of the Northeastern Pennsylvania chapter of the A. G. O., being the secretary. He has given recitals under Guild auspices and at the Scranton Chamber of Commerce.

In August, 1923, Mr. Leach married Miss Sinia Fay King, daughter of the late Rev. Lyman W. King of Newton Center, Mass., and they have one child, Eleanor Fay. Mr. Leach is a Mason, thirty-second degree.

VAN DUSEN CLUB CONCERT

Artistic Ensemble Work and Sold-Out House at Initial Program.

A program of high artistic merit, a sold-out house and a manifestation of marked interest in organ music featured the first organ concert given at Kimball Hall, Chicago, under the auspices of the Van Dusen Organ Club, the precocious youngster among organists' associations, which is growing at a phenomenal rate. The evening of May 10 will go down as important because of the interest so clearly shown in this initial program. Members of the club were the organists and the soloists included such young artists as Edward Eigenschenk, Emily Roberts, Helen Searles Westbrook, Gertrude Baily and Paul Esterly, all of whom have made themselves factors in Chicago organ circles.

The opening group was by Mr. Eigenschenk, who gave a clear, orthodox reading of the Bach Fantasia in G minor and supplemented this with De Lamarter's Intermezzo, which he played with great taste, and Bonnet's Spring Song. Mr. De Lamarter's interesting solo cantata for organ and baritone, on the text of the One Hundred and Forty-fourth Psalm, is a work of originality and fine religious content, which Miss Roberts at the organ and Louis Kreidler, baritone, interpreted most satisfactorily.

To this writer Karg-Elert's symphonic chorale, "Nun ruhen alle Wälder," was one of the finest things of the evening. The German chorale, "Now Rest all the Forests," lends itself for a most effective tone picture. Mrs. Westbrook played the organ part, using tasteful registration, Louise Hattstaedt Winter sang the difficult soprano part and Kenneth Fiske played the violin part. This ensemble number is worth hearing oftener. Mrs. Baily played Lily Wadhams Moline's "Seraphic Chant," an appealing movement from the Chicago composer's Second Sonata, and two favorite Bonnet compositions—"Elves" and "Rhapsodie Catalane." Leo Sowerby consented to play the piano part of his "Medieval Poem," while Mr. Eigenschenk played the organ. This work, written for the N. A. O. organ-orchestra festival in Chicago two seasons ago, improves with each hearing and has made a place for itself in modern organ-orchestra literature. Clarence Loomis at the piano, Kenneth Fiske, violinist, and Miss Roberts accompanied Mrs. Winter in Franck's "O Lord Most Holy" and the program closed with two Yon selections—a movement of the Sonata Cromatica and the "Rapsodia Italiana," played in a spirited and capable manner by Mr. Esterly, a young organist who is recording real achievements.

The Van Dusen Organ Club is in its second year. It has a membership of about 300, all of whom are pupils or former pupils of Frank Van Dusen and his five assistant teachers. The club has as its object not only the interests of its own members, but the advancement of the cause of the organ and organ music, and intends to become active in giving concerts and in presenting the older important organ compositions and interesting new works and ensemble numbers.

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A contract has just been awarded to the Estey Organ Company for a four-manual to be installed in First Church of Christ, Scientist, Montclair, N. J. The Estey luminous piston console was selected. The specifications, which were prepared by Harold L. Godshalk of the New York office, in co-operation with the committee, follow:

- GREAT ORGAN.**
Bourdon (Pedal Extension), 16 ft., 17 pipes, 73 notes.
First Diapason, 8 ft., 61 pipes.
*Second Diapason, 8 ft., 73 pipes.
*Tuba Clausa, 8 ft., 73 pipes.
*Tuba, 8 ft., 73 pipes.
*Gemshorn Celeste, 2 ranks, 8 ft., 134 pipes.
Octave, 4 ft., 61 pipes.
*Harmonic Flute, 4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
*French Horn, 8 ft., 73 pipes.
Contra Tuba, 16 ft., 97 pipes.
Harmonic Tuba, 8 ft., 73 notes.
Tuba Clarion, 4 ft., 73 notes.
Cathedral Chimes (from Echo), 27 notes.

*Enclosed in Great swell-box.

- SWELL ORGAN.**
Lieblich Bourdon, 16 ft., 73 pipes.
Diapason Phonor, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Sallecional, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Sallecet, 4 ft., 73 pipes.
Dolce Cornet, 3 ranks, 183 pipes.
Contra Oboe, 16 ft., 85 pipes.
Oboe, 8 ft., 73 notes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Concert Harp (from Choir).

CHOIR ORGAN.

- Dulciana, 16 ft., 97 pipes.

- Melodia, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Celestina, 4 ft., 61 notes.
Flute d'Amour, 4 ft., 73 pipes.
Dulcet, 2 ft., 61 notes.
Dulzian, 2 2-3 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Concert Harp, 49 bars.
Tremulant.

ECHO ORGAN.

- Echo Sallecional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Echo Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Ethereal Mixture, 3 ranks, 183 pipes.
Vox Humana, 8 ft., 73 pipes.
Cathedral Chimes (F to G), 27 tubular bells.

Tremulant.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 56 pipes.
Contra Dulciana (from Choir), 16 ft., 32 notes.
Lieblich Bourdon (from Swell), 16 ft., 32 notes.
Octave (from Open Diapason), 8 ft., 32 notes.
Bass Flute (from Bourdon), 8 ft., 32 notes.
Lieblich Flute (from Swell), 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Fagotto, 16 ft., 32 notes.
Tuba Profunda, 16 ft., 32 notes.
Harmonic Tuba, 8 ft., 32 notes.
Tuba Clarion, 4 ft., 32 notes.
Echo Bourdon (from Echo extended), 16 ft., 12 pipes.
Violone, 16 ft., 32 pipes.
Cello, 2 ranks, 8 ft., 64 pipes.

An interesting fact in connection with the selection of the builder was that in its investigations of organs the committee refused to have the company representatives accompany it, nor did it give any information as to when it would visit any particular organ.

Fifth Little Biggs Arrives.

Miss Marguerite Biggs is the newest addition to the household of Richard Keys Biggs. She was born on April 22 and is the fifth child of the family to grace the Montreal home.

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As Pants the Hart	E	J. P. Ludebuehl	.40
Fast Falls the Eventide	G	A. W. Lansing	.35
How Long Will Thou Forget Me? (Consider and Hear Me)	G	C. Pflueger	.40
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. Schneckler	.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. Schneckler	.40
Pleasant Are Thy Courts Above	G	F. H. Brackett	.35

SOPRANO AND BARITONE (OR BASS)

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

Lord Is My Shepherd, The	F	P. A. Schneckler	.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
Come Unto Him	Gm	C. P. Morrison	.40
O King of Mercy	A	T. Belcher	.35
Spirit So Holy	Ab	P. D. Bird	.35
To the Day	F	F. Leslie Calver	.40

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S. LEWIS ELMER, *Registrar, A. G. O., Organist and Choirmaster, Memorial Presbyterian Church, Brooklyn, N. Y., and at Union Chapel, Oak Bluffs, Mass.*

Your organ in the Union Chapel, Oak Bluffs, Martha's Vineyard, Mass., is giving complete satisfaction. The Chapel is constructed for summer use only, being closed ten months of the year. After this long period of rest I turned on the power July 1st, and found the entire organ responsive and without a single cipher. Two summers' experience with this organ in a seaside climate warrants my saying—"Dependability is the word to apply to Austin Organs." They seem to be artistically and mechanically perfect, with tonal balance, richness and refinement very satisfying. My eighteen years' experience at the Memorial Presbyterian Church bears out these expressions also.



FREDERICK L. ERICKSON, *M. A., F. A. G. O., Organist and Choirmaster, Emanuel Church and Instructor in Harmony, Peabody Conservatory of Music, Baltimore, Maryland.*

It is a great pleasure to inform you that the fifty-two stop west end organ of the Emanuel Church has proved to be a great success. This contract was given you, due to the merits of the splendid Chancel organ you installed twelve years ago, which has in all these years given the greatest satisfaction. With these two fine organs and the Chapel organ you installed some years ago, we have a musical equipment of first rank. I desire to express my appreciation for your personal interest over and above fulfilling the contracts.



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The Austin Organ installed in the University of Minnesota is giving fine service. We are almost never troubled by ciphers or other "bugbears" although the organ is used daily for practice and in teaching thirty organ students, as well as for weekly recitals. The motor is running six days a week on an average of ten hours daily. I like the Austin Console. It is the most convenient and easiest to handle and I have played many different makes. The quality of tone is exceptionally pleasing and everything about the organ is of a very high grade.



LYNNWOOD FARNAM, *Organist and Choirmaster, Church of the Holy Communion, New York City.*

I am glad to contribute my endorsement and appreciation of numerous Austin organs which I have played at various times, notably those of the Chapel of the Intercession, New York City; First Presbyterian Church, Germantown, Penn.; All Saints' Church, Providence, R. I.; Chapel of the Fourth Presbyterian Church, Chicago, and the Panama-Pacific Exposition organ, San Francisco, 1915. The first of these instruments in particular has an unusually well-built-up ensemble which is very fine in its effect. Other admirable points in Austin organs are the Universal Air Chest, the large number of adjustable combination pistons, compactness of console, and the very useful cancel bars.



HENRY J. FOAN, *St. Mark's Episcopal Church, Paterson, N. J., Ex-Chorister and pupil of the late John Stainer at St. Paul's Cathedral, London, England.*

It gave me extreme pleasure to see the many wonderful details and perfect workmanship of your instruments in your factory. I have visited the factories and played organs of the important builders in this country, Canada, England, France and Germany, and I can conscientiously say I consider your instruments are tonally and mechanically equal to any of them, and in very many details superior to them. No praise is too high for your Universal Air Chest, general reliability, artistic tonal quality and perfect action. I have never experienced any mechanical trouble with an Austin Organ.



HENRY S. FRY, *A. G. O., Organist and Master of the Choristers, St. Clement's Parish, Philadelphia, Penn.*

Over ten years ago you installed an organ in St. Clement's Church, Philadelphia, and I wish to take this opportunity to express to you my appreciation of this magnificent instrument. Although subject to much use, it has proved eminently satisfactory both tonally and mechanically to both Congregation and Organist, and I hope many other Churches may have the privilege and pleasure of listening to an instrument so beautiful and satisfying as this one.



WALTER C. GALE, *Organist and Choirmaster, Broadway Tabernacle Church, New York City.*

Austin Organs have always appealed to me as being particularly smooth and rich in ensemble, as well as characteristic for beauty and individuality of special tone colors. The action, as every one knows, is particularly perfect and a delight to play. I wish you continued success.



HAROLD GLEASON, *Rochester, N. Y.*

You will be glad to know that after three years of daily use the big Austin organ in the Eastman Theatre is giving the same satisfaction that it did when first installed. Its complete reliability and sonorous tone quality are unimpaired, and we have every reason to expect this condition to remain for an indefinite length of time.

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CHICAGO, JUNE 1, 1927.

DR. MACDOUGALL'S LABORS

A period of twenty-seven years of service to Wellesley College by Dr. Hamilton C. Macdougall will come to a close at the end of the present college year, when Professor Macdougall will retire as head of the music department at the college. In confirming his decision to leave his chair at Wellesley Dr. Macdougall makes only this brief comment: "The time has been happily spent." Were he not as modest as are most scholars in the field of music and other branches of learning, he would say it has been a time most usefully spent. An accomplished organist, Professor Macdougall has been active largely for the last quarter century as a trainer of young women, who has modeled their musical education and taste. This is not as exciting as the career of a concert organist, who does his work in the limelight and hears the applause of the crowds. But it is just as far-reaching. Go into any city or town in any part of the United States, wherever there are old Wellesley girls, and you find a warm admirer of Dr. Macdougall. The devotion of these women to their former teacher is something which neither money nor influence could purchase and by it may be judged the caliber and the value of the man.

It has been the privilege of The Diapason to publish regularly for several years a column of comment from Dr. Macdougall, under the heading of "The Free Lance." His sane and thought-provoking paragraphs are a delight to our readers and it is a satisfaction to realize that Dr. Macdougall is not retiring from his labor as a Diapason contributor.

SELLING THE RECITALS

Up at St. Luke's Church in Evanston, where they have one of the largest and most rapidly growing parishes in the Episcopal Church, one of the largest organs in the United States and one of the best organists, they also cultivate that essential in every form of human activity, be it manufacture, trade or art—salesmanship. Herbert E. Hyde's recitals in this north shore church are systematically advertised and the result is that, with his playing "delivering the goods," audiences are never lacking. A recent post-card sent out from the church offices, calling attention to one of the recitals, is a good example of this interesting salesmanship. It says:

The great music of the organ inspired the ancient saying of the philosopher, "The violin is played in hell, but the organ is played in heaven."

A taste for great organ music, an appreciation of its beauty and intellectual quality must, as a rule, be acquired. But once such appreciation is acquired, it does not fail. Even for those who are not familiar with organ music, there is the appeal of mighty concordances of diapason effects, not to be attained on any other instrument.

The fine Mendelssohn Sonata No. 1 and the great Liszt Prelude and Fugue on

B-A-C-H are on the program for the fifth north shore community organ concert.

If that wouldn't make you go to an organ recital what would?

FINE SUMMER AWAITS US

June is at hand, and commencement, weddings, etc., will keep most of our readers busy. Meanwhile thoughts of the annual vacation are uppermost in many minds. This year offers the organists of America what seem like unusual summer advantages for fellowship with their brethren. Two conventions are on the schedule and both of them promise a great deal which it is a pity for anyone to miss.

At the beginning of the summer the American Guild of Organists beckons us to come to Washington, where a series of excellent recitals is on the program and where the attractions of the capital city offer splendid chance for sightseeing. An overnight ride from Chicago and only five hours from New York, the capital city is convenient to all sections.

Then at the close of the vacation season comes the August convention of the National Association of Organists. This year St. Louis is to be the host. For the second time the N. A. O. goes to the Central West, the other occasion being in 1922, when the annual meeting was held in Chicago. (We classify Cleveland as being in the East.) Because of St. Louis' excellent train connections from all points in the East and the West it is a good place for a Western convention and we know whereof we speak when we say that rich hospitality awaits us. As a very unusual attraction this year, in addition to the prize organ composition and prize paper, we are to hear Harry Goss-Custard of Liverpool, the noted English organist, who will be a special guest.

There is no other class of musicians to whom such advantages as those we have just mentioned are offered. This is worth thinking about.

What is described as a new and very interesting development in music rolls is the invention by a large Eastern company of a piano-player roll which, by means of a novel recording process, gives the effect of a pipe organ performance on the piano. The new rolls have been tried out and thoroughly demonstrated, it is said, before being placed on the market. For the initial rolls these selections have been chosen: "Calling," "What Does It Matter?", "It All Depends on You" and "Kiss Me Again." We do not recognize these organ classics and have not found them in the recital programs of Messrs. Farnam, Heinroth, Yon, Courboin, Eddy, Baldwin and other chronic recital players. No doubt they lend themselves perfectly, however, to imitating the organ. And perhaps our recitalists are playing them disguised under such names as "Toccata in X minor" or "The Tumult in the Choir Gallery."

Edwin Lemare will be interested in the following quotation from a Missouri organist's program note at an A. G. O. recital on Mr. Lemare's justly celebrated "Andantino," alias "Moonlight and Roses": "Although this was written more than a hundred years ago, the erroneous idea prevails among many that it is merely a popular song hit of today." We might add that Mr. Lemare will consider it indeed "an erroneous idea" that he is more than a hundred years old.

One of our readers imploringly inquires how and why a "cipher" came to be known by this name. We could not give him the information, because we do not recall ever receiving an explanation that did not lack verisimilitude. Perhaps some of our readers can supply the answer. We shall not demand affidavits. We do recall, however, how that noted Presbyterian minister, Dr. William Chalmers Covert, when he was pastor in Chicago, explained the matter on the occasion of the dedication of a large organ while a particularly unmanageable "cipher" disturbed the recital. He said it was "so called because it means nothing."

The Free Lance

By HAMILTON C. MACDOUGALL

Scranton, Pa., may well hold its head high as it contemplates its splendid Chamber of Commerce auditorium, furnished with a new and highly effective concert organ. Townspeople and musicians are doing all they can through three series of concerts to quicken the interest in music and thus add a cultural element to the city's industrial progress. I have seen the programs thus far offered and they are of just the right sort. With Charles M. Courboin as Patron Saint and Ellen Fulton as Master of Ceremonies everything would seem to be well with Scranton.

For some months the Vassar College Chapel Programs have lain on my desk clamoring for attention. It was a happy thought to have a year's lists uniform in size, type and paper in order that they might be assembled in book form. Sunday services and thirty-five organ recitals are here, and bear ample testimony to the catholicity of taste and width of knowledge of Professor E. Harold Geer, the college organist. I am sure that all of us who are working with choirs of women's voices will find these programs invaluable.

I wish there were somewhere a clearing house for programs of all sorts, vocal and instrumental, solo and ensemble. The Diapason is, of course, active in this respect for organists, but church choirs and pianists need something of the sort. How else can an active musician find out what is new and worth while in performance?

One hears constantly during discussions about the influence of the radio on musical progress that broadcast organ recitals are listened to with attention and enjoyment. That is not my personal experience. I mean that I do not enjoy radio organ recitals. I miss the color, in fact, the entire atmosphere, of the personally attended recital. Of course, if the player has a tuneful, or even jazzy, program there will be a certain pleasurable reaction in those hearers who like their music in the simple melodic and rhythmic forms and care little about the finer shades of harmony and melody; and it is by no means clear that an organist whose programs are broadcast and programmed—may I be allowed the word?—under his own name will not get valuable advertisement from it. I am speaking now, of course, not of theater organists, but of the less spectacular members of the organist's profession, the church player and the recitalist. After all's said, does not the glory of the organ lie in its majestic 16-foot and 32-foot pedal, especially the latter? And where do these deep tones come out in broadcasting?

It has always seemed to me that church organ playing and concert organ playing should be differentiated in some way, and I have consistently advocated such a treatment. The organ tones, especially the louder ones, jump so at one out of the silences that their beginnings ought in some way to be prepared for; and for the same reason—that is, their aggressiveness—they have a way of shouting at one after the nimble fingers have released the final chord. The clean-cut attack and release, absolutely necessary to good organ playing, are in themselves out of relation to the quiet solitariness of worship. The function of music in worship would seem to be on the whole quieting rather than nervously stimulating. If you said to me: "I know of only one way of playing the organ, and that is according to the best teachings of the organ virtuoso," I would be inclined to reply: "Think over the matter a bit, will you?"

But the "cathedral roll," and other abominations quite outside legitimate concert playing, slovenly playing in general, including over-lapping legato, losing the rhythm on account of stop

changes, of course no self-respecting player will allow himself. But outside these inadmissible vagaries there are many subtle and defensible modifications of the usual concert procedures that are the mark of the church, as distinguished from the concert player. There is a musical as well as an outward demeanor distinguishing the musician who finds himself working once a week in church. At least so it seems to me.

Do you not find it very amusing the way Stravinsky, Milhaud and others of the "modern" gang disclaim being "modern" musicians? Is it not the homage which vice pays to virtue?

There is at least one way in which we conservatives criticising the ultra-modern stuff make ourselves ridiculous, and that is in picking out chords here and there, playing them loudly and heavily on the piano, and then exclaiming: "What sort of music is this, anyway? Just listen to the damnable sound!" It is impossible to find any piece of music, old or new, classical or modern, Palestrinian or Bachian, that does not have simultaneous-sounding tones that, if torn from the context, will assault the ear. The second note of the melody in "Old Folks at Home" is the second of the scale, and with it, as bass, is sounding the first of the scale; take those two tones, pound them out on the piano as stridently as you can and then shout out: "And they call this MUSIC!" But don't do it with Stravinsky or Schoenberg.

To make a piece of "modern" music: (1) Write a little melody in four-measure phrases, using (2) tonic and dominant harmonies, (3) accompany it with the same harmonic simplicity, (4) use a tango rhythm, and now (5) transpose the accompaniment a semi-tone higher or lower. (See Milhaud's Brazilian dances.) Har!

Miss Dow's Florida Recitals.

Margaret Whitney Dow, A. A. G. O., gave a program of great contrasts in her recital April 25 at the Florida State College for Women, Tallahassee. The two divisions of the program closed with numbers of forceful dynamics which Miss Dow presented with mastery and authority: The first, the Finale of the Second Symphony by Widor, of the French school, and the latter, "Pomp and Circumstance," by Elgar, of the English school. Miss Dow's program opened with the Introduction and Allegro from the First Sonata by Guilmant. Its brilliancy and content were interpreted in a musicianly manner, giving the organist a grasp of her audience from the first phrases. Dvorak's Largo brought out pathos in the themes, stated by the English horn and clarinet. Kinder's "In Springtime" bubbled with the joy of the season and was a refreshing moment after the seriousness of the Largo. Bach's G minor Fugue followed, well worked out contrapuntally. Nevin's "Sketches of the City" was filled with charming contrasts and color. Macfarlane's "Evening Bells and Cradle Song" was pleasing and gave the audience an opportunity to hear the chimes. The Skinner four-manual organ is bringing much joy to the college and community. The series of programs given by Miss Dow throughout the season have been well planned and have been given scholarly presentation.

Programs by Mrs. Howes.

Mrs. Grace Bramhall Howes, organist of the First Baptist Church of Bangor, Maine, gave a national music week program on the evening of May 10, assisted by her pupils, the vested child of her church and Mrs. Alton E. Robinson, violinist. The program opened with the overture to Rossini's "Tancred," played as an organ duet by Mrs. Howes and Mrs. M. P. Mehan. Among the other numbers an interesting one was Demarest's "Grand Aria" as a trio for piano, organ and violin. Mrs. Howes gave a Beethoven program March 27 and the organ numbers were the Larghetto from the Second Symphony, the Adagio from the Sonata in C minor and the Finale from the Symphony in C minor.

Musings of a Musician

By ROLAND DIGGLE

There may be some misgiving when readers note the above title. What is a mere musician doing in the company of organists? Of course it is possible that an organist does not muse, and again it is possible that the musician is also an organist. Anyway, I consider it a good title and we won't quibble about the matter, but cut the cackle and get to the horses.

In the first place, as a composer of a few organ pieces, I should like to second Gordon Balch Nevin in his article of a few months ago. Why is it that the American organist will not give the American composer a better showing? It is not the slightest use pretending that he gets even half a show. You have only to ask any of the publishers of organ music to find out the true condition? I have been writing on this subject for the last fifteen years. If all the articles were put end to end they would reach from here to there. When I look through the programs that appear in The Diapason I wonder what good it has all done.

I know, and every writer of music knows, when he has done a good piece of work, and, speaking personally, I know that of the 200 organ pieces of mine that have been published, at least thirty-five are worthy a place on any program. This is not egotism, but if it is, then you are an egotist when you say you play a recital or service better than usual. Do these thirty-five pieces get played? They do not; and yet all of them are infinitely better than a number of foreign compositions that are constantly played and programmed.

Let me take a specific instance, as Mr. Nevin did—my "Chant Poetique," which is published by the White-Smith Company of Boston. Last year's royalty statement showed me that not a single copy had been sold in the United States. In fact, three copies had been returned and I lost 18 cents. During the same time I had programs with it on from all parts of the world—thirty-six programs, to be exact, from England, France, Germany, Switzerland, South Africa, New Zealand and Australia. In nearly every instance the recitalist was a man of high standing. This instance is only typical of many others and seems to prove that American organ music today stands on a par with the organ music of other nations, and were it published abroad and issued under a foreign name, it would be played here by scores of organists who today turn up their noses at it because of the stigma that an American composer gives it.

These are hard words, mates, but, honestly, I don't believe they are strong enough. Of course there are many, many exceptions, and I could name a hundred organists who are the salt of the earth to the American composer, and I personally have little of which to complain. At the same time there are a number of my things, which, should they ever reach a second edition, will have at the head "Dedicated to, but not played by, Mr. —."

Then there is the dear fellow who plays a piece once. He is very careful to send you a program or service list with your composition underlined, the idea being that he at least has had the courage and nerve to play your little number and that in return you might remember him in your prayers for a few months to remove the curse that hovers over him because of using the piece. Mind you, we all like to get these programs, but if a composition is worth playing once, surely it is worth using again.

Some years ago a "Reverie Triste" of mine was played a great deal. It is just as good today, but I have not seen it mentioned for two or three years. This may all sound very personal, but my point is that the same conditions govern all our American composers of organ music—Barnes, Cole, Demarest, Mark Andrews, Foote, Dickinson, Jepson, Rogers, etc. Were these men's works as easily within the reach of

organists abroad as they are to organists over here, they would be played as extensively as foreign works are here.

During the last five years I have seen nearly every organ work published here and abroad. I have reviewed all the American publications in the English Musical Opinion and all the foreign publications in the American Organist. As Musical Opinion finds its way into nearly every corner of the globe, I have had many interesting letters regarding the works reviewed. The trouble with American publications is that they are very difficult to obtain abroad. I know of many instances in which it has taken five and six months to obtain copies. I don't pretend to know what the trouble is, but I do know that I am constantly asked to send copies of new things to readers of these reviews. I confess that I have found the reviewers, especially in England, very prejudiced against American compositions, but the organists, as a whole, like them very much, and if their salaries were such that they could afford to buy much new music, American music would soon be as popular there as French music is over here.

I wish it were possible to quote from the many letters I have received regarding the different works reviewed, the high praise that has been given the compositions of Rogers, Stoughton, Jepson, Grasse, etc., by men whose opinions are worth having. Only this morning I had a letter from a distinguished Australian organist. He says: "The sonatas by Ralph Baldwin, J. H. Rogers, Mark Andrews and E. S. Barnes, which you sent me last year, have been a Godsend. I have used them constantly and they always go with the audience. For the life of me I can't understand why your organists don't use them in place of the French and German work, that, from the programs I see, they play to death."

Of course we all know that there are a large number of works published with the small organ, organist and town in mind. These have their place and because they sell far better than the more worthwhile things we can't blame the publishers. Such pieces are not under discussion. I have written a score of them for which I am not at all ashamed. The writing of them has had no influence on the good things I have done or on the fifty or more things I have in manuscript, orchestral scores, chamber music, etc.

The discouraging part is that these rather weak sisters are played fifty times where a "Chant Poetique" is not played once, for the simple reason, I am afraid, that the latter takes a little practice and a musician, while the former can be read at sight by an organist. I hope that went over well.

There seems to be a feeling abroad in the land that the composer of organ music and the organ architect should be put out of their misery before they can do much harm. I should like to add to this list the poor deluded person who thinks he has a mission in life to educate the public to an appreciation of modern music, and also the individual who is responsible for the programs given at convention recitals.

By the way, would it not be a good idea to give five prizes of \$100 each for the best five short pieces, suitable for general use by the average organist, rather than a prize of \$500 for a big work for which fewer than a hundred organists have any use?

Yes, G. B. N., you have good reason for your "peeve." Your "In Memoriam" is a first-class piece of writing. I have used it three or four times a year since it was published and I like it more each time I play it.

Then there is Carl McKinley, one of the most talented composers America has produced. His orchestral works get even more hearings than his organ things. His "Lament" is beautiful, and were he not an American it would be played con amore.

One could go on down the list, but what is the benefit? It is no use crying over spilled milk, for it has enough water in it already. So I will quit and write an organ symphony a la Kaikohoru Sorabji, knowing full well that you couldn't play the thing even if you would.

DIAPASONS

To make real progress in organ tone it is sometimes necessary to go back to the beginning and start over. True Diapasons and Mixtures had practically disappeared from the American organs of the past fifteen years and were replaced by a group of solo stops with very dull foundational tone, miscalled Diapason, but useful and beautiful in their way, and the bright, ringing Diapason, with its corroborative harmonic stops, octave to mixture, were lacking in even the largest organs.

The late Dr. Audsley had never ceased to bewail and oppose this condition and the new era in which true Diapasons and Mixtures are provided in all important organs began with the Atlantic City Municipal organ, which on Dr. Audsley's suggestion and urging, was bountifully provided by Senator Richards with the first of the bright, widemouthed Schulze type Diapasons in America. The merits of these Diapasons were so apparent that they were fully developed in the new West End organ in St. Mark's P. E. Church, Philadelphia, in an identical location with a group of the modern stops called Diapasons. The superior beauty, mixing quality and usefulness of these old type stops is outstanding and they deserve to be included in every important organ.

MIDMER-LOSH, Inc.

MERRICK, LONG ISLAND, N. Y.

NEW MOLLER FOR WALTHAM

Three-Manual Installed in First Congregational Church.

A three-manual built by M. P. Möller for the First Congregational Church of Waltham, Mass., was used for the first time May 8 with Fred T. Bearce, organist of the church, at the console. The service of dedication was held May 22. A series of Sunday afternoon recitals on the new instrument is being planned.

The organ contains 1,610 pipes, of which 475 are in the great, 682 in the swell, 365 in the choir, and eighty-eight in the pedal. With the exception of the pedal pipes, they are all under expression.

The specifications are as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Dulciana, 8 ft., 73 pipes.
3. Doppel Flöte, 8 ft., 73 pipes.
4. Gamba, 8 ft., 73 pipes.
5. Clarabella, 8 ft., 73 pipes.
6. Principal (from No. 23), 4 ft., 61 notes.
7. Twelfth (from No. 23), 2 1/2 ft., 61 notes.
8. Fifteenth (from No. 23), 2 ft., 61 notes.
9. Forest Flute, 4 ft., 61 pipes.
10. Tuba, 8 ft., 61 pipes.

Harp, 49 bars.

SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Stopped Diapason, 8 ft., 73 pipes.
14. Sallcional, 8 ft., 73 pipes.
15. Viole d'Orchestre, 8 ft., 73 pipes.
16. Viole Celeste, 8 ft., 61 pipes.
17. Flute d'Amour (from No. 13), 4 ft., 61 notes.
18. Sallcet (from No. 14), 4 ft., 61 notes.
19. Flautina, 2 ft., 73 pipes.
20. Orchestral Oboe, 8 ft., 61 pipes.
21. Corneopan, 8 ft., 61 pipes.
22. Vox Humana, 8 ft., 61 pipes.

CHÖIR ORGAN.

23. Violin Diapason, 8 ft., 85 pipes.
24. Doppel Flöte (from No. 3), 8 ft., 73 notes.
25. Melodia (from No. 5), 8 ft., 73 notes.
26. Aeoline, 8 ft., 73 pipes.
27. Dulciana (from No. 2), 8 ft., 73 notes.
28. Unda Maris, 8 ft., 61 pipes.

29. Forest Flute (from No. 9), 4 ft., 61 notes.
 30. Quintadena, 8 ft., 73 pipes.
 31. Clarinet, 8 ft., 73 pipes.
 32. Harp (from Great), 49 bars.
- PEDAL ORGAN.
33. Open Diapason, 16 ft., 44 pipes.
 34. Bourdon, 16 ft., 44 pipes.
 35. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
 36. Pedal Flute (from No. 34), 8 ft., 32 notes.
 37. Octave (from No. 33), 8 ft., 32 notes.

NEW YORK VETERAN IS DEAD

Edgar Van Siclen Served One Church Nearly Half a Century.

Edgar Van Siclen, for nearly fifty years organist of the Gravesend Reformed Church, died in his sixty-fifth year May 1, at his home, 118 Van Siclen street, Brooklyn, N. Y. Mr. Van Siclen was born in Gravesend and came of a family after which Van Siclen street was named. Starting at the age of 17 he served under six pastors at the Gravesend Reformed Church. He left a widow and a son, Edgar F. Van Siclen.

Maitland Gives Many Recitals.

In addition to his extensive teaching in Philadelphia and in New York, where he teaches at the Schlieder School of Music, Rollo Maitland's recital bookings have included the following: Radio station WOO, the Wanamaker store, Philadelphia, March 28 (Beethoven program) and April 4 (spring program); the Wanamaker store, April 9, morning (the Palm Sunday program); the First Presbyterian Church, Germantown, April 10, afternoon; Findley Temple, Philadelphia, April 10, evening (opening new four-manual Möller); Church of the Redeemer, Paterson, N. J., April 14; Church of the New Jerusalem, Philadelphia, April 15; First Methodist Church, Warren, Pa., April 25 (second in a series of recitals inaugurating four-manual Austin); First Reformed Church, Philadelphia, May 1; radio station WOO, the Wanamaker store, Philadelphia, May 2; Church of the New Jerusalem, Philadelphia, May 15.

RECITAL PROGRAMS

Humphrey J. Stewart, San Diego, Cal.—Recitals by Dr. Stewart, municipal organist of San Diego, played at the Spreckels organ pavilion, Balboa Park, in May included these:

May 2—Prelude and Fugue in D, Bach; Intermezzo, "Jewels of the Madonna," Wolf-Ferrari; Sonata, "The Chambered Nautilus," Stewart; "Dreams," Wagner; Extemporization; "Caroletta," Grotto; Overture, "Athalia," Mendelssohn.

May 5—Allegro Appassionato, Fifth Sonata, Guilmant; "Reverie Triste," Ferrata; Norwegian Bridal Procession, Grieg; Chorale Song and Fugue, Wesley; "Eventide," Fairclough; Serenade, Rachmaninoff; Processional March, "John of Nepomuk," Stewart.

May 10—Overture, "Samson," Handel; Serenade, Widor; "Chanson Caprice," Lemare; Short Fugue in A minor, Bach; "Ave Maria," No. 2, Bossi; "The Bells of Aberdovey," Stewart; "Souvenir Joyeux," Diggle; "Ancient Phoenician Procession," Stoughton.

T. Tertius Noble, Mus. D., New York City—In a recital at Christ Church, Bronxville, N. Y., May 8 Dr. Noble played this program: Overture in C minor and major, Adams; Song without Words, Guilmant; Andante in G minor, Boely; Chorale Prelude, "Stracathro," and Solemn Prelude, Noble; Fugue in E flat, "St. Ann," Bach; Prelude, Gliere; "Une Larme," Moussorgsky; "Silhouettes," Rubikoff; Evening Song, Bairstow; Sonata in C minor, Reubke.

John McE. Ward, Philadelphia, Pa.—Dr. Ward gave the following program in a recital at St. Mark's Lutheran Church May 3: "Finlandia," Sibelius; "Chanson Triste," Tschakowsky; Overture and Kirmesse ("Faust"), Gounod; Meditation, St. Clair; Prelude, C sharp minor, Rachmaninoff; "Sunset and Evening Bells," Federlein; Siciliano, Fry; Cursed Melody (MSS.), Timmings; "At Evening," Buck; "Liebestraum," Liszt.

Grace M. Bartlett, Honolulu, Hawaii—Mrs. Bartlett, organist of the Christian Church, gave the following program in a recital played on the evening of April 4: "Hymn of Glory," Yon; Vorspiel to "Parsifal," Wagner; "Dawn," Jenkins; Norwegian Tone Poems ("To the Rising Sun," "Midnight" and "Isle of Dreams"), Torjussen; Pastorale Religieuse in D flat, Kramer; Sketches of the City, Nevin; "Thistle-down," Loud; Londonderry Air, arranged by Coleman; "Ave Maria," Gounod; "Finlandia," Sibelius.

Victoria G. McLeod, Laurel, Miss.—Mrs. McLeod, a talented pupil of Mrs. Helen W. Ross and selected to be her associate at the organ in the First Presbyterian Church beginning in the fall, gave the following program entirely from memory at Mrs. Ross' church the afternoon of May 22: Gothic Suite, Boellmann; Minuet in A, Boccherini; Three Transcriptions ("Starlight," "Sea Song" and "Romance"), MacDowell; Toccata (from Fifth Symphony), Widor.

Louise C. Titcomb, F. A. G. O., Macon, Ga.—Miss Titcomb gave a series of recitals during examination week for the students of Wesleyan College, playing these programs:

May 18—Largo, Handel; Three Mountain Sketches, Clokey; Largo from "New World" Symphony, Dvorak; "Carillon," Vierne.

May 19—"Song to the Evening Star," Wagner; "Minuetto Antico," Yon; Fountain Reverie, Fletcher; Scherzo, Rogers; Meditation, Sturges; "Neptune," Stoughton.

May 20—"Ave Maria," Arkadelt; Andante Cantabile (Symphony 5), Tschakowsky; "The Swan," Saint-Saens; "Will of the Wisp," Nevin; Evening Song, Bairstow; "March of the Priests," Mendelssohn.

May 22—Air for G string, Bach; "Chant de Mai," Jongen; "In a Chinese Garden," Stoughton; "Song of India," Rimsky-Korsakoff; Scherzo (Sonata 5), Guilmant; Melody, Dawes.

May 23—Cantabile, Franck; Allegretto Grazioso, Tours; "In Summer," Stebbins; two selections from Burgundy Suite, Jacob; "Ave Maria," Schubert; "Pilgrims' Chorus," Wagner.

Arthur W. Poister, Sioux City, Iowa—Mr. Poister, who gave a recital May 1 at the First Congregational Church, presented this list of selections: Prelude and Fugue in D major, Bach; Chorale Prelude, "Hark! A Voice Saith: 'All Are Mortal,'" Bach; Pastorale, Cesar Franck; Chorale in A minor, Franck; Variations from Fifth Symphony, Widor; Toccata, "Thou Art the Rock," Mulet. James Reistrup played the Romanza from Mozart's Concerto in D minor on the piano, with an organ accompaniment by Mr. Poister.

Stanley Martin, Chicago—Mr. Martin, head of the organ department at the Northwestern University School of Music and organist and choirmaster of St.

Mark's Episcopal Church at Evanston, gave the last of a series of recitals on the new Austin four-manual at St. Mark's May 3. His program follows: Suite from "Water Music," Handel; Idylle, Quef; Capriccio, Rogers; "Piece Heroique," Franck; "Lamentation," Guilmant; "Le Bonheur," Hyde. Mr. Martin will resume his recitals next October.

Warren D. Allen, Stanford University, Cal.—In his spring term recitals Mr. Allen, the Stanford University organist, has included these programs among others:

April 17—"The Glorious Day Doth Now Appear," Karg-Elert; Prelude to "Lohengrin," Wagner; "Easter Morning on Mount Rubidoux," Gaul; "In Paradisum," Dubois; "Praise the Lord, O My Soul," Karg-Elert; "Christus Resurrexit," Ravanello.

April 21—Chorale in A minor, Franck; Adagio in Ancient Style, Enesco; Spring Song, Mendelssohn; Berceuse, Spence; Finale from Fourth Symphony, Widor.

On April 24 and 26 Mr. Allen gave a Beethoven program, the numbers on which were as follows: Largo from Sonata for Pianoforte (Op. 7); Overture, "Egmont"; Allegretto from Seventh Symphony; Adagio from "Moonlight Sonata" (Op. 27, No. 2); Finale from Fifth Symphony.

Harold F. Rivenburgh, Hudson, N. Y.—The dedicatory recital on a two-manual Moller organ in the Reformed Church at Melville, N. Y., was played by Mr. Rivenburgh May 11. His program was as follows: Grand Processional March from "The Queen of Sheba," Gounod; Nocturne, Op. 9, No. 2, Chopin; Second Arabesque, Debussy; "An Indian Legend," Baron; "Marche et Cortège de Bacchus," from "Sylvia," Delibes; "Finlandia," Sibelius; An Arcadian Sketch, Stoughton; "Vision," Rheinberger; Fanfare, "Les Chasseresses," from "Sylvia," Delibes.

Hugh McAmis, San Antonio, Tex.—In his fiftieth recital at the municipal auditorium, played the afternoon of April 24, Mr. McAmis used these compositions: Toccata-Prelude on the Plain-Song "Pange Lingua," Bairstow; Andante Religioso, from Fourth Sonata, Mendelssohn; Pastorale, Harris; "Chant for Dead Heroes," Gaul; Phantom Waltz, Arensky; "Love's Sorrow," arranged by Kreisler; Finale, from First Symphony, Vierne.

April 27 at 12:15 o'clock he played: March from the "Occasional Oratorio," Handel; "Cantilene Nuptiale," Dubois; "Funeral March of a Marionette," Gounod; Serenade, Widor; Chorale Prelude, Bach.

On May 1 Mr. McAmis played: Prelude in G major, Bach; "Sunset," Fryinger; Concert Variations, Bonnet; "Hymn of Glory," Yon; "Song of the Volga Boatmen," arranged by Eddy; "Chinoiserie," Swinnen; "Thou Art Peter," Mulet; Scherzo, Widor.

May 4 at 12:15 the program was: Fantasia in G minor, Bach; "Ave Maria," Bach-Gounod; "Piece Heroique," Franck; Arabian Dance, Tschakowsky; Selections from "Aida," Verdi.

C. Albert Scholin, Mus. B., Waterloo, Iowa—Mr. Scholin, organist and choirmaster of the First Methodist Church, gave a recital at the First M. E. Church of Vinton, Iowa, May 1. His program was as follows: Prelude and Adagio from Third Sonata, Guilmant; Berceuse, Dickinson; "The Angelus," Shuey; "Pilgrims' Chorus," Wagner; "Memories," Scholin; Andantino in D flat (by request), Lemare; Concert Overture in C minor, Mansfield; "Perfect Day" (by request), Bond; "Romance sans Paroles," Bonnet; "Caprice Heroique," Bonnet.

Irene Beiden Zaring, Chicago—Mrs. Zaring, organist of the Church of the Holy Comforter in Kenilworth, gave a recital at Trinity Lutheran Church, Beverly avenue and One Hundredth street, on the evening of May 1. Her program was as follows: Festival Prelude on "Ein Feste Burg," Faulkes; Melody, Dawes; "A Cloister Scene," Mason; Allegro from Third Sonata, Guilmant; "To the Evening Star" ("Tannhauser"), Wagner; Spring Song, Mendelssohn; Toccata in D minor, Nevin; Berceuse from "Jocelyn," Godard; Toccata from "Oedipus in Thebes," LeFroid de Mereaux; Scherzo Pastorale, Federlein; Andantino in D flat, Lemare; "Exsultemus," Kinder.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recitals are given every Tuesday afternoon at 4 o'clock at the University of Minnesota by Mr. Fairclough. Besides having an audience of students and faculty, the programs are broadcast from the university station, W.L.B. A few recent programs:

April 26—Overture to "Euryanthe," Weber; "To Spring," Grieg; Sonata Tripartite (First Movement, "Alfa Fantasia"), Gordon Balch Nevin; "Liebestod," Wagner; Fugue in D minor, Bach; "Humoresque," Dvorak; Adagio (trio for two oboes and English horn), Beethoven;

Fantasia on a Southern Melody, Lord; Spring Song ("From the South"), Lemare; Festival March, Kinder.

May 3—Fantasia and Fugue in G minor, Bach; "Choir de Lune," Karg-Elert; Symphony 6 (First Movement, Allegro), Widor.

May 10—Sonata in G, Op. 28 (First Movement, Allegro Maestoso), Elgar; "Salut d'Amour, Elgar; Fugue in G minor (the lesser), Bach; "On Wings of Song," Mendelssohn-Fairclough; "La Cinquantaine," Gabriel-Marie; Prelude, Fugue and Variation, Cesar Franck; "Cantilene Nuptiale," Dubois; Fantasia in F, Best; Overture to "William Tell," Rossini.

May 17—Seventh Sonata (First Movement), Guilmant; "Adoration," Borowski; "Meditation in a Cathedral," Silas; Prelude and Fugue in E minor (Cathedral), Bach; Fantasia on "Jerusalem, the Golden," Spark; "Within a Chinese Garden," Stoughton; "Chinoiserie," Swinnen; Canzonetta, d'Ambrosio; "May Night," Palmgren; Finale, First Symphony, Vierne.

Miss Katharine Fowler, Washington, D. C.—Miss Fowler gave a recital, assisted by Vesta Pollock, contralto, at St. Anne's Church, Annapolis, Md., April 27. Miss Fowler's selections were: Sixth Symphony, Widor; "Hours in Burgundy" ("Sunrise," "Vintage" and "Song of the Shepherd"), Jacob; "Meditation a Sainte Clotilde," James; Intermezzo, Barnes; Fantasia and Fugue in G minor, Bach.

Sheldon B. Foote, Mus. B., F. A. G. O., Milwaukee, Wis.—In an "hour of organ music" at St. Mark's Episcopal Church the afternoon of May 1, in which he was assisted by Stella Saenger, contralto, Mr. Foote played these selections: Sonata in F minor, Mendelssohn; "Evening Bells and Cradle Song," Macfarlane; Scherzo, Hoyte; Prelude and Fugue in A minor, Bach; Irish Air, arranged by Lemare; "The Musical Snuff-Box," Liadoff; Fanfare, Lemmens.

Ralph H. Brigham, Rockford, Ill.—Mr. Brigham gave the following program in a recital at Emmanuel Episcopal Church the afternoon of May 26: Fantasia on "Duke Street," Kinder; Londonderry Air, Old Melody; "Caprice Viennois," Kreisler; Toccata, d'Evry; "Indian Legend," Baron; Selection, "The Vagabond King," Friml; Improvisation; Grand March from "The Queen of Sheba," Gounod.

Nathaniel Nichols, Salem, Mass.—In a recital at First Church Sunday afternoon, May 1, Mr. Nichols played: Maestoso ("A. D. 1620"), MacDowell; Prelude and Fugue in E minor (Cathedral), Bach; Aria in D major, Bach; "Frere Jacques! Dormez-Vous?" Ungerer; St. Cecilia Overture, in D minor, Batiste; "Romance sans Paroles," Bonnet; Wedding March, Buck; Sanctus from "St. Cecilia," Mass, Gounod; Larghetto in A, from Concerto in D, Mozart; Gloria from Twelfth Mass, Mozart; Cavatina in A flat, Wheelton; Meditation, C major, Sturges; "Fiat Lux," Dubois.

Lilian Carpenter, New York City—Miss Carpenter gave the following program at the Brooklyn Academy of Music in May for the Ethical Culture Society:

May 8—"Marche Religieuse," Guilmant; Elevation in A flat, Guilmant; "The Swan," Saint-Saens.

May 15—Prelude and Fugue on B-A-C-H, Liszt; Cantilene from Eleventh Sonata, Rheinberger; Chromatic Fantasia, Thiele.

At the Pennsylvania state convention of the N. A. O. in Harrisburg May 24 Miss Carpenter played: Sixth Symphony (Allegro and Adagio), Widor; Prelude and Fugue in A minor, Bach; "Romance sans Paroles," Bonnet; Chromatic Fantasia, Thiele; Cantilene from Eleventh Sonata, Rheinberger; Capriccio, Faulkes; "Variations de Concert," Bonnet.

Willard L. Groom, La Crosse, Wis.—In a recital at Christ Church May 8 Mr. Groom played: Fugue in E minor, "The Wedge," Bach; Andante from Symphony No. 6, Op. 74, Tschakowsky; "The Garden of Iram" (from "Persian Suite"), Stoughton; Toccata from "Oedipe a Thebes," Le Froid de Mereaux; Overture to "Phedre" (arranged by Kraft), Massenet; Suite, "Sketches of the City," Gordon B. Nevin; "Harlequin," Czerwonky; Meditation (from "Thais"), Massenet; Toccata, Boellmann.

Raymond C. Robinson, Boston, Mass.—Following are some of Mr. Robinson's most recent programs for the noon recitals broadcast from King's Chapel by station WNAC on Mondays:

May 2—Chaconne (thirty-five variations on a ground bass), Karg-Elert; "Soeur Monique," Couperin; Fugue in E flat, Bach; Cantabile (Symphony 2), Vierne; Rhapsodie in D, Saint-Saens; Andante, Cesar Franck; "Carillon-Sortie," Mulet.

May 9—Chorale in B minor, Franck; "Song of the Chrysanthemum," Bonnet; "Ariel," Bonnet; Second Legend, Bonnet;

Canon, Schumann; "Tu es Petra," Mulet; Adagio, Bizet; Finale (Symphony 2), Vierne.

J. Herbert Springer, Lewistown, Pa.—The dedicatory recital on a three-manual Moller organ in St. John's Lutheran Church was played April 28 by Mr. Springer, who presented this program: Fugue in E flat, Bach; "Largo e Spiccato," Wilhelm Friedemann Bach; Largo, Handel; "Song of the Basket Weaver," Russell; "The Bells of St. Anne de Beaupre," Russell; Prelude to the Third Act of "Lohengrin," Wagner; Two Negro Spirituals, Gillette; "In Springtime," Kinder; "Pomp and Circumstance," Elgar.

Homer Whitford, Hanover, N. H.—Mr. Whitford gave a request program at Rollins Chapel, Dartmouth College, May 10, playing as follows: Coronation March, from "Le Prophete," Meyerbeer; "Peer Gynt" Suite, No. 1 ("In the Morning" and "Anitra's Dance"), Grieg; Toccata in F major, Bach; "Ave Maria, Bach-Gounod; "Liebestraum," No. 3, in A flat major, Liszt; "Faust," Paraphrase, Gounod-Lemare.

Helen W. Ross, Laurel, Miss.—Mrs. Ross gave the following program in a recital under the auspices of the Laurel Music Club at the First Presbyterian Church May 4: "Fantasia Symphonique," Cole; Romanza in D major, Dunham; "A Young Girl in the Wind," Charles H. Marsh; Fantasia and Fugue in G minor, Bach; "Gesu Bambino," Yon; Andante Cantabile and Scherzo (from Fourth Symphony), Widor; Berceuse, Bonnet; Finale (from First Symphony), Vierne.

Hattie May Butterfield, Fort Smith, Ark.—In a series of three Sunday afternoon Lenten recitals at St. John's Episcopal Church Miss Butterfield presented these programs:

March 6—Sonata No. 2, Mendelssohn; Indian Summer Sketch, Brewer; "Will of the Wisp," Nevin; "Fog," Lynch; "Dawn" Sheldon; Romance, Svendsen; Andantino, Lemare; Festival March in D, Faulkes.

March 13—Portraying the life of Christ; "Bethlehem," Malling; "The Shepherds in the Fields," Malling; "Chant Angelique," Loud; "March of the Magi Kings," Loud; "Peaceful Days," Dunn; "Palm Branches," Faure; "Gethsemane," Johnston; Processions to Calvary, Stainer; "Resurrection Morn," Johnston.

March 20—Prelude and Fugue, D minor, Bach; Grand Chorus, Guilmant; "Morning" and "Ase's Death," ("Peer Gynt" Suite), Grieg; Madrigal, Simonetti; "Tragedy of a Tin Soldier," Nevin; Melody, Dawes; Roumanian Bridal March, Wareing.

H. Frank Bozyan, New Haven, Conn.—Mr. Bozyan gave the following program in a recital on the Newberry organ at Woolsey Hall, Yale University, the afternoon of May 6: Moderato from Sixth Symphony, Widor; Prelude and Fugue in D minor, Bach; Chorale, "Wenn wir in höchsten Nothen sein," Bach; Minuet from Fourth Sonata, Guilmant; Prelude on the Benediction, Leo Sowerby; Etude, Bonnet; Adagio from Third Symphony, Vierne; Toccata in A minor, Achille Philipp.

On April 24 Mr. Bozyan played as follows: Concerto in C major, Bach; Chorales, "Herr Jesu Christ, dich zu uns wend" and "Herzlich thu mich verlangen," Bach; Gavotte in B minor (arrangement), Bach; "Symphonie de la Passion" (Prologue and "Le Tumulte au Frottoir"), Maleingreau; Canon in B minor, Schumann; Cantabile, Franck; "Masquerade," Jepson; "Carillon," DeLamar; "Carillon-Sortie," Mulet.

Kate Elizabeth Fox, F. A. G. O., Watertown, N. Y.—In a recital May 18 at the Congregational Church of Dalton, Mass., Mrs. Fox, organist and choir director of the First Presbyterian Church of Watertown, played: Allegro Risoluto and Adagio, from Sixth Symphony, Widor; Toccata and Fugue in D minor, Bach; Elevation in E, Saint-Saens; "Praeludium," Jarnfelt; Sketch in F minor, Schumann; "Ave Maria," Schubert; "The Answer," Wolstenholme; Chorale in A minor, Cesar Franck.

Leon Verrees, Scranton, Pa.—Mr. Verrees gave four recitals during the Lenten season on the large Casavant organ at St. Luke's Church during the noon hour. The last two programs were as follows:

April 1—Prelude and Fugue in D minor, Bach; Scherzo from First Symphony, Maquaire; Chorale in E major, Franck; Pastorale, Jonken; Sixth Sonata, Mendelssohn; Caprice, Banks; Prelude and Fugue in C major, Bach.

April 8—Prelude and Fugue in B major, Dupre; Cantabile from Fifth Symphony, Widor; "The Enchanted Forest," Stoughton; Andante from "Grande Piece Symphonique," Franck; Allegro from First Sonata, Bach; "The Bells of St. Anne de Beaupre," Russell; Variations in A flat major, Thiele.

RECITAL PROGRAMS

Herman F. Siewert, F. A. G. O., Orlando, Fla.—Mr. Siewert's program on the large new Estey organ at the municipal auditorium Sunday afternoon, April 24, was as follows: Allegro Maestoso, from Third Sonata, Gullmunt; Serenata, Moszkowski; Concert Overture, Faulkes; Spring Song, Hollins; Andantino from Symphony 4, Tschalkowsky; Barcarolle, from "Tales of Hoffman" (by request), Offenbach; Second Valse, Godard; "Liebesfreud," Kreisler.

Mr. Siewert played this program on April 17: "Marche Triomphale," Stuyck; "Angelus," Massenot; "Rendez-Vous," Intermezzo Rocco, Aletier; Fantasia, from "Scheherazade," Rimsky-Korsakoff; Toccata, from "Suite Gothique," Boellmann; "Will o' the Wisp" (by request), Nevin; Spring Song, Mendelssohn; "March of the Priests," Mendelssohn.

Carl G. Alexis, Rockford, Ill.—Mr. Alexis gave a testimonial recital at the First Lutheran Church April 28 and his program consisted of these numbers: Toccata and Fugue in D minor, Bach; Evening Song, Bairstow; "Eventide," Carl G. Alexis; Paraphrase on "Home, Sweet Home," Flagler; Scherzo, Rogers; Sonata, Op. 98 No. 1, Rheinberger; "Sunset and Evening Bells," Federlein; "A Southern Fantasy," Hawke; "Vox Angelica," Henrich; "Marche Triomphale," Hägg.

Per Olsson, New Britain, Conn.—Mr. Olsson, organist and conductor at the First Lutheran Church, gave the dedicatory recital on a Möller organ in the Augustana Lutheran Church of Meriden, Conn., March 24. He played: Prelude in C sharp minor, Rachmaninoff; Cantilene Pastorale, Gullmunt; Toccata and Fugue in D minor, Bach; "Hallelujah," from "Messiah," Handel; Largo, Handel; Minuet, Beethoven; Pastel in F sharp major, Karg-Elert; "To the Rising Sun," Torjussen; "Variations de Concert," Bonnet.

Mrs. Harry Hope, Oklahoma City, Okla.—Mrs. Hope, prominent in musical and social circles of Oklahoma City, gave three recitals at the Shrine Auditorium in April for the grand chapter sessions of the Order of the Eastern Star. These recitals are in addition to a number of others played by Mrs. Hope this spring. Her offerings were as follows:

April 12—Morning program: Miniature Overture from Nutcracker Suite, Tschalkowsky; Aria from Concerto 10, Handel; Andante Cantabile from Fourth Symphony, Widor; "Liebesfreud," Kreisler-James; "St. Ann's" Fugue, Bach; Toccata in E flat major, Capocci.

April 12—Evening program: "Marche Solennelle," Lemare; Cathedral Suite; Schuler; "Pomp and Circumstance," No. 4, Elgar; Adagio from "Sonata Pathétique," Beethoven; March from "Athalia," Mendelssohn.

April 13—Morning program: "Goblin Dance," Dvorak; "Minuetto Pomposo," Harris; "La Concertina," Yon; "Oh, That We Two Were Maying," Nevin; "Tannhäuser" March, Wagner.

Karl O. Staps, Denver, Colo.—Mr. Staps, organist and choirmaster at St. John's Cathedral, offered music exclusively by American composers at the morning prayer and the vesper service on May 1, and gave a special recital in the evening. The recital program was as follows: "Finlandia," Sibelius; Romance, D flat, Lemare; Spring Song, Hollins; Andante Cantabile, Tschalkowsky; Minuet, Boccherini; "Fagan," Matthews; "The Question" and "The Answer," Wolstenholme; Largo, Handel; "Will o' the Wisp," Nevin; Finale, Lemmens.

Albert V. Maurer, Fort Smith, Ark.—Mr. Maurer gave a recital in observance of music week at the First Lutheran Church May 4 under the auspices of the Missouri chapter, A. G. O. His program was as follows: Prelude from Third Sonata, in C minor, Gullmunt; Prelude and Fugue in B flat major, Bach; "At Evening," Buck; "Ein Feste Burg," Faulkes; "Cantique d'Amour," Strang; "Hymn of Nuns," Lefebure-Wely; "Hymn of Glory," Yon; Berceuse from "Jocelyn," Godard; Andantino in D flat, Lemare; Toccata, Dubois.

Paul G. Hanft, Los Angeles, Cal.—Mr. Hanft gave his second organ recital and musical service at St. James' Church March 20, assisted by the choir. His organ selections consisted of the following: "Traumlied," Frysinger; Andante Grazioso, Dethier; Sonata in C minor, Gullmunt; Toccata in D, Kinder; "The Bells of Aberdovey," Stewart; "Hymn of Glory," Yon.

Frank M. Church, Athens, Ala.—Mr. Church, director of music at Athens College, gave a recital May 3 at the First Presbyterian Church of Huntsville, Ala., in observance of music week. His selections included: Concert Piece, Parker; Musette, Dandrieu; Caprice, Gullmunt; Variations on an American Air, Flagler;

Sonata in A, Whiting; Cradle Song, Leginska; "Spiderweaver," Shure; Introduction to Act 3, "Lohengrin," Wagner; "Cathedral Strains," Bingham; "Matinata," Stickers; "Angels' Serenade," Braga; Overture to "Martha," von Flotow.

Walter Wismar, St. Louis, Mo.—In a recital at the auditorium of Concordia Seminary the afternoon of April 24 Mr. Wismar was assisted by his choir from Holy Cross Lutheran Church. His organ selections included: Concert Prelude on a Chorale, Faulkes; Fugue in D minor (The Giant), Bach; "Jerusalem the Golden," Spark; "Stabat Mater Dolorosa," Lemaire; "O Sacred Head, Now Wounded," Bach; "In Death's Strong Grasp the Saviour Lay," Bach; Old Easter Melody ("O Filli et Filiae") with Variations, John E. West.

Samuel A. Baldwin, New York City.—In his recital at the College of the City of New York Sunday afternoon, May 1, Professor Baldwin played this Wagner program: "Elsa's Bridal Procession," "Lohengrin"; "Pilgrims' Chorus," "Elizabeth's Prayer" and "To the Evening Star," "Tannhäuser"; Prelude and "Isolde's Death Song," "Tristan and Isolde"; Good Friday Music, "Parsifal"; "Siegfried's Death," "The Twilight of the Gods"; Prize Song, "The Master Singers of Nuremberg"; "Ride of the Valkyres," "Die Walküre."

May 11 Professor Baldwin played: Prelude and Fugue in D major, Bach; Adagio, Sonata, Op. 27, No. 2 ("Moonlight"), Beethoven; "Beatitude," Bossi; Allegretto Scherzando, "Cherubs at Play," Frances McCollin; "Vermeland," Howard Hanson; "Will o' the Wisp," Nevin; "Benediction Nuptiale," Hollins; Symphony No. 5, Widor.

At the concluding recital of the season, Sunday afternoon, May 15, the program was as follows: Allegro from Sonata, Op. 74, Karg-Elert; "Scena Pastorale," Bossi; Prelude and Fugue in E minor (Lesser), Bach; "Ave Maria," Schubert; "A Desert Song," Sheppard; Idylle, Quef; Prelude in C sharp minor, Rachmaninoff; Andante Cantabile, from String Quartet, Tschalkowsky; Grail Scene from "Parsifal," Wagner.

Charles Galloway, St. Louis, Mo.—Mr. Galloway was assisted by the chapel choir of Washington University in his Sunday afternoon recital at Graham Chapel May 15. The organ selections were: "Marche Religieuse," Gullmunt; Theme and Variations, Bossi; Fourth Symphony, Widor; "In Venice," Gatty Sellars; Fugue on "Hail Columbia," Buck.

Ethan W. Pearson, Rochester, N. H.—In his monthly musical vespers in May at the True Memorial Church Mr. Pearson has played these selections: "The Lost Chord," Sullivan; Cantilena, Golterman; March (Festal), Kroeger; "Voix Celeste," Batiste; "At the Window," Lemont; Meditation, Bubeck-Dickinson; Serenade, Schubert-Truette; Postlude in E flat, Petrali; "Romanza," Brewer; Serenade in B flat, Federlein; Processional, Rogers; Prelude from "Festival Suite," Reiff; "Deep River," Gillette; Valse in A flat, Brahms; "Gray Dusk," Nordmar; Evensong, Martin; "Exaltation," Warner; "To an American Soldier," Van Denman Thompson; "Romanza," Lemont; "America the Beautiful," Macfarlane.

Frank Howard Warner, Bronxville, N. Y.—In a recital at Christ Church Sunday evening, May 1, Mr. Warner organist of that church, presented this program: Concert Overture, Faulkes; "Dawn's Enchantment," Dunn; "The Swan," Stebbins; Prelude and Fugue in D minor, Bach; Romance from "Tannhäuser," Wagner; First Arabesque, Debussy; Spring Song, Hollins; "Laus Deo," Dubois; Sicilian Love Song, Mauro-Cottore; Londonderry Air, arranged by Colman; Andante from Fifth Symphony, Beethoven; "Marche Pittoresque," Kroeger; "Caprice Viennois," Kreisler; "Evening Bells and Cradle Song," Macfarlane.

A. D. Zuidema, Mus. D., Detroit, Mich.—For the final recitals on the Dodge memorial organ in the Jefferson Avenue Presbyterian Church, until the opening of a new series in October, Dr. Zuidema played as follows:

May 1—Allegro, Moore; "A Shepherd's Tale," Gillette; "Soon I'm Going Home" (negro spiritual), arranged by Lester; Meditation, Harker; Menuet and "Priere a Notre Dame" (from "Suite Gothique"), Boellmann; Finale (Sonata 1), Borowski.

May 8—Allegro Maestoso, Gullmunt; Intermezzo, A. Walter Kramer; "In Fancy Free," Manney; "Humoresque," Tschalkowsky; "In Solitude," Nevin; Andante (Sonata 1), Borowski; "Grand Choeur," Kinder.

May 15—"Allegretto quasi Marcia," John A. West; "Canzona della Serra," d'Evry; "Trailing Arbutus," Davis; "At Evening," Buck; "Berceuse Bretonne,"

Milligan; "To the Evening Star," Wagner (by request); "Country Gardens," Grainger.

May 22—Scherzo, Macfarlane; "Morning Serenade," Lemare; "Nocturnette," d'Evry; "Marche Funebre et Chant Seraphique," Gullmunt; "Gethsemane," R. Dean Shure; Toccata, Johnstone.

Ray Hastings, Los Angeles, Cal.—In a recital broadcast by station KFI at 5 o'clock on Easter morning from the Philharmonic Auditorium for the 40,000 people gathered in the Coliseum Dr. Hastings played: "Creation Hymn," Beethoven; "Priests' March" from "The Magic Flute," Mozart; Spring Song, Mendelssohn; Four Easter Hymns, with chimes; "The Lost Chord," Sullivan.

Alice Harrison Schroeder, Eagle Rock, Cal.—Mrs. Harrison gave a program at the Congregational Church, of which she is the organist, May 6, and it aroused especially warm praise from a large audience. Her selections included: Prelude to Third Act "Lohengrin," Wagner; "In the Twilight," Harker; "Thoughts of Springtime," Dethier; Organ Transcriptions—"Deep River," Negro Spiritual; "The World Is Waiting for the Sunrise," Seitz, and "Aloha Oe" (Hawaiian National Air), arranged by Lemare; "At the Foot of Fujiyama," Gaul; Scherzando, "Dragonflies," Gillette; "Pomp and Circumstance," Elgar.

Grace Chalmers Thomson, Atlanta, Ga.—Miss Thomson's last programs in the daily Lenten recitals at St. Philip's Cathedral included the following:

April 1—Chorale Prelude, "In dulci Jubilo," Bach; Prelude in E minor, Chopin; "Hymn to St. Cecilia," Gounod.

April 4—Moderato, Cappelen; Prelude in C minor, Chopin; Prelude in E minor, Chopin.

April 5—Easter Chorale, Bach; "O Salutaris Hostia," Gounod; Morning Song, Merkel.

Percy B. Eversden, St. Louis, Mo.—Following a short historic talk on the organ as a church instrument, Dr. Eversden played the following program at the dedication of a Kilgen organ at Centenary M. E. Church, Louisiana, Mo., on the Friday evening of music week: "King's College March," Eversden;

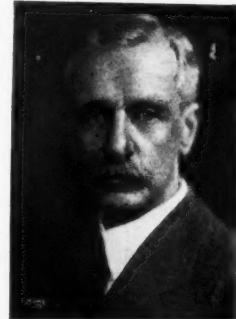
"Will o' the Wisp," Nevin; "Romance sans Paroles," Bonnet; Largo, Handel; Improvisation on "Rock of Ages"; Andante Cantabile (Fourth Symphony), Widor; Toccata, Grey.

Reginald W. Martin, Mus. B., Sweet Briar, Va.—Mr. Martin gave a program of works of American composers at Sweet Briar College April 25. His offerings were: First Movement, Second Symphony, E. S. Barnes; "The Garden of Iram," (Persian Suite), R. S. Stoughton; Finale, Ernest Douglas; "A Song of Joy," Roland Diggle; Toccata, R. W. Martin.

Activities of G. M. Thompson.

George M. Thompson, dean of the North Carolina chapter, A. G. O., and head of the organ department at the North Carolina College for Women at Greensboro, has had a busy spring. March 30 he gave a recital in the Methodist Protestant Church of High Point before the State Federation of Music Clubs. April 7, in the Second Presbyterian Church of Charlotte, he spoke in the interests of the American Guild of Organists at a meeting of Charlotte organists. April 14 he gave a recital in the First Baptist Church of Raleigh. April 15 Mr. Thompson, assisted by Benjamin S. Bates of the voice department, gave a Good Friday musical program in the recital hall of the music building at the college.

The West Side United Choirs, under the direction of Frank E. Aulbach, will give their yearly concert at St. Barnabas Church, Chicago, Sunday, June 12, at 7:30 p. m. Mr. Aulbach will direct the chorus and Miss Mabel Oberhart will preside at the organ. The two anthems will be Stainer's "I Am Alpha and Omega" and Haydn's "The Heavens Are Telling." The united choirs, organized a year ago, are intended as a means to stimulate choral singing and better music in the Episcopal Church.



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FAMOUS ORGAN IS "JUNKED"

Instrument in New York Home of Senator Clark Demolished.

A strange case of the destruction of a famous organ is reported from New York. The palatial residence of the late Senator William A. Clark of Montana has been razed and the organ, built by Murray M. Harris, has been actually "junked."

It seems that no buyer appeared for the organ and as the tearing down approached that part of the building, pipes were smashed and given to a junk man, and the rest of the organ was wrecked, run out on a bridge and dumped on refuse trucks.

Completion of this organ occupied the front pages of the metropolitan press and the trade journals. It had been built at enormous expense on the most artistic lines with a handsomely carved case and front pipes of pure tin. Only six years ago a new console was added and other accessories to bring the organ up to date and with its seventy stops it was one of the largest and most complete private organs in existence. Arthur Scott Brook, now city organist of Atlantic City, was for many years organist for Mr. Clark and in charge of this instrument and during that period many notable gatherings of musicians occurred in the famous picture gallery and concert room of the Clark mansion.

Annual Meeting of the A. G. O.

The annual meeting of the American Guild of Organists was held at 29 Vesey street, New York, on the evening of May 23. In spite of a pouring rain, nearly fifty members were present. After the annual report the election took place, resulting in the choice of the ticket headed by Warden Sealy, printed previously. Councillors were elected as follows: John H. Brewer, Gottfried H. Federlein, Warren R. Hedden, William Neidlinger and Alexander Russell.

Mr. Sealy reported on the activities of various chapters throughout the country and the prospects for extensive organization. He mentioned North Carolina and Florida as excellent fields. Mr. Sealy reported a total membership of nearly 3,000, with 470 as this year's quota of new colleagues. The matter of having American organists undertake the re-conditioning of the organ in Notre Dame Cathedral was brought before the members for discussion and the consensus of opinion seemed to be in favor of the undertaking. A social hour, with light refreshments, followed.

Artists Broadcast for Welte.

The initial broadcast of the new concert organ in the Welte-Mignon Studios, New York, was set for Sunday night, May 29, 9 to 9:30 p. m. Eastern standard time, over WEAF and associated stations. Hugh Porter playing the first recital. The second broadcast will be Wednesday night, June 1, 7:30 to 8 p. m. Eastern standard time, over the same stations, Maurice Garabrant being the organist. Every Sunday night and Wednesday night at the same hours, programs will be given, the third recital being by Dr. T. Tertius Noble and the fourth by Dr. Samuel A. Baldwin. WEAF broadcasts on 492 meters.

Dedicates Echo and Chimes.

Miss Anna Koelle, organist of the Claiborne Avenue Presbyterian Church, New Orleans, played the program March 29 at the dedication of the echo organ and chimes which have been installed in the church as a memorial to Oscar Schrieber. Miss Koelle is a member of the Louisiana chapter of the American Guild of Organists, and is a pupil of Earle S. Rice, organist and choir-master of Rayne Memorial Church. Her offerings included: "Ave Maria," Arkadelt; "Christmas in Sicily," Yon; Finale, Act 2, "Madame Butterfly," Puccini; Prelude and Fugue, Bach; "Will o' the Wisp," Nevin; "Miniature Suite," Rogers; "Kamennoi Ostrow," Rubinstein; Fantasia on Church Chimes, HARRISS.

German Organists to Convene.

The third annual conference of German organists and organ builders was to be held from June 7 to 11 at Frei-

berg, but has just been postponed until the beginning of October. The noted Silbermann organ will be used for the convention recitals. The Association of Church Musicians of Saxony has called the meeting and the principal subject for consideration is "Re-birth of the Organ as an Instrument of Culture." The practical side of the development of the organ along modern lines in Germany is to be discussed from various angles. The organ in the cathedral of Freiberg is the earliest of the large instruments built by Silbermann and was completed in 1714.

Lutkins' Quarters Enlarged.

Alterations have been made in the business offices of T. L. Lutkins, Inc., 40 Spruce street, New York, importers of tanned pneumatic leathers for the piano and organ trade. The offices have been considerably enlarged and the entire front part of the quarters has been renovated, with new walls and a metallic ceiling. The Lutkins concern has occupied the same building for more than seventy years and since 1900 has been trading practically exclusively with the piano and organ industries.

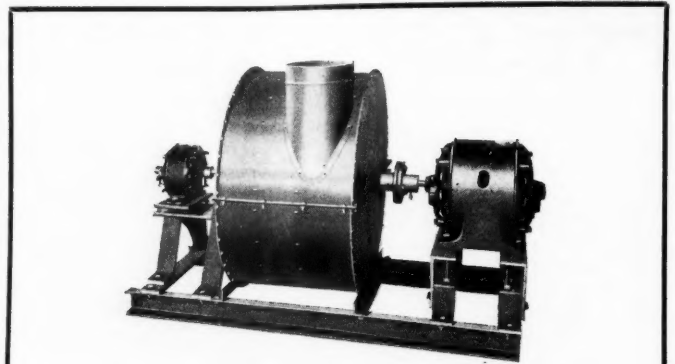
Kilgen for Denver Radio Studio.

The Reynolds Radio Corporation of Denver, Colo., is the latest radio organization to purchase a Kilgen organ for broadcasting purposes. It has contracted for a three-manual instrument to be installed in the Denver studio.

Theater patrons at Hazleton, Pa., who attended the performance of "The Student Prince" at the Feeley Theater, praised the work of F. Paul Knarr, organist at the theater, who accompanied the entire musical score on the new Marr & Colton organ. Hazleton newspapers said that the musical director of "The Student Prince" stated that it was the first time his company ever found an organist so versatile. Mr. Knarr played throughout the performance from a violin lead.

A large Barton organ, built by the Bartola Musical Instrument Company of Oshkosh, Wis., has been installed at the new Orpheum Theater, Springfield, Ill. J. Gibbs Spring, formerly of Chicago, has been engaged as feature organist of this beautiful theater.

A complimentary dinner was tendered George W. Heber, organist of Holy Trinity Church, Brookville, Pa., in recognition of forty years of service to the congregation. A bronze tablet was placed in the nave of the church to record Mr. Heber's years of service. Mr. Heber first played in the church on April 30, 1888, when the church was opened for worship.



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News of Chicago Society of Theater Organists for Month

The business end of our last meeting was spent in a rather heated discussion of music "as it am played" on our particular instrument in our particular town. The controversy was the outcome of an article recently published in one of our city newspapers which was severe on us as a whole. Henry Parks of the Roosevelt Theater read his answer to the attack, thereby precipitating a discussion as to what we play and why we play it and whom we try to please and whether we should do so or not.

Our entertainment was provided by Earl Wetteland, pianist, and Miss Helen Snyder, mezzo. Mr. Wetteland is a comparatively new member of our society and it was news to some of us that he is a widely-traveled musician. He has studied at the Chicago Musical College and has played in Vienna, London and all parts of Norway, besides having appeared before Queen Elizabeth of Belgium. His program contained Chopin's Prelude in C minor

and Prelude in A major, MacDowell's Polonaise in E minor and a Ballade in B flat minor by Wiehmyer. Mr. Wetteland's style is both brilliant and interesting.

Miss Snyder is a pupil of Mme. Lustgarten and recently made her debut in the Young American artists' series under the management of Jessie B. Hall. She sang "My Lovely Celia," Higgins; "All Souls' Day," Strauss, and "Hills," Frank LaForge.
ANITA DE MARS.

Conference at Wellesley.

The summer school for church music, held annually in connection with the conference for church work at Wellesley College, Mass., is presenting an attractive program this year. The dean is Thompson Stone, and on the faculty are Walter Williams of Providence, Frederick Johnson of Bradford, Mass., and the Rev. Winfred Douglas and Wallace Goodrich of the Episcopal Church. Dr. Goodrich is also dean of the New England Conservatory. Among the subjects treated are anthems, plainsong and chorus work, and there are to be daily organ recitals in the college chapel. The registration fee of \$10 admits to all the activities of the conference as well as the music school. The dates are June 27 to July 7.

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REUTER FOR MEDFORD, ORE.

Large Three-Manual to Be Installed in First Presbyterian Church.

During the last month the Reuter Organ Company of Lawrence, Kan., has received contracts for two important organs to be installed in the Pacific Northwest region. One of these is for a three-manual for the First Presbyterian Church at Medford, Ore., and the other is for a large two-manual for St. Mary's Catholic Church at Eugene, Ore. Both instruments will be installed in the fall.

It is interesting to note that all the church organs in Medford will now be Reuter instruments, as this Reuter for the First Presbyterian Church will supplant the last organ of any other make in the city. The following is the specification for the Medford organ:

GREAT ORGAN.

1. Diapason, 16 ft., 61 notes.
2. Diapason, 8 ft., 73 pipes.
3. Gamba, 8 ft., 73 pipes.
4. Melodia, 8 ft., 73 pipes.
5. Dulciana, 8 ft., 73 notes.
6. Octave, 4 ft., 61 notes.
7. Harmonic Flute, 4 ft., 73 notes.
8. Fifteenth, 2 ft., 61 notes.
9. Tuba, 8 ft., 73 pipes.
10. Clarion, 4 ft., 61 notes.
11. Chimes, 20 tubes.

SWELL ORGAN.

12. Bourdon, 16 ft., 97 pipes.
13. Diapason, 8 ft., 73 pipes.
14. Gedeckt, 8 ft., 73 notes.
15. Viole d'Orchestre, 8 ft., 73 pipes.
16. Viole Celeste, 8 ft., 61 pipes.
17. Aeoline, 8 ft., 73 pipes.
18. Flute d'Amour, 4 ft., 73 notes.
19. Nasard, 2 1/2 ft., 61 notes.
20. Flautino, 2 ft., 61 notes.
21. Cornopean, 8 ft., 73 pipes.
22. Oboe, 8 ft., 73 pipes.
23. Vox Humana, 8 ft., 73 pipes.
24. Orchestral Oboe, 8 ft. (Synthetic), 73 notes.
- Tremolo.

CHOIR ORGAN.

25. Dulciana, 16 ft., 61 notes.
26. Gamba, 8 ft., 73 notes.
27. Melodia, 8 ft., 73 notes.
28. Dulciana, 8 ft., 73 pipes.
29. Unda Maris, 8 ft., 61 pipes.
30. Gambette, 4 ft., 61 notes.
31. Harmonic Flute, 4 ft., 73 pipes.
32. Piccolo, 2 ft., 61 notes.

33. Clarinet, 8 ft., 73 pipes. Tremolo.
- PEDAL ORGAN.
34. Acoustic Bass, 32 ft., 32 notes.
35. Double Diapason, 16 ft., 12 pipes, 32 notes.
36. Bourdon, 16 ft., 32 pipes.
37. Lieblich Gedeckt, 16 ft., 32 notes.
38. Diapason, 8 ft., 32 notes.
39. Dolce Flute, 8 ft., 32 notes.
40. Cello, 8 ft., 32 notes.
41. Trombone, 16 ft., 12 pipes, 32 notes.
42. Trombone, 8 ft., 32 notes.

Good Work of Overley's Choir.

St. Luke's Choristers of Kalamazoo, Mich., under the capable direction of Henry Overley, gave their annual concert May 6 at the Central High School auditorium. The program was unique in that it was not a glee club offering or a church program, but was patterned after the work of the best a cappella choirs and consisted of unaccompanied choruses, negro spirituals, selections for boys' voices, an echo quartet, etc. The choir sang to an enthusiastic audience of more than 1,600 music-lovers and drew the highest praise from local critics. The boys' department now has an enrollment of 102 and has reached the situation where it is impossible to accept new applicants for the time being. The choir is winding up a busy season at the church. The year's activities included elaborate Christmas and Easter festival services and monthly musical services, including a presentation of Haydn's "Creation." A pledge of \$1,000 toward the new organ fund is nearly paid. The choir gave a successful concert in Battle Creek, and other out-of-town engagements are pending.

W. D. Armstrong, the Alton, Ill., organist and educator, gave his lecture-recital entitled "The Masters of Music" at the auditorium of the Illinois State Normal University, Normal, Ill., May 5, under the auspices of the Lowell Mason Club. His illustrations consisted of compositions by Bach, Handel, Haydn, Mozart and Beethoven.

F. W. GOODRICH IS HONORED

Twentieth Anniversary at St. Mary's Cathedral, Portland, Ore.

Thirty-five members of the choir of St. Mary's Cathedral at Portland, Ore., gathered at dinner April 18 to honor Frederick W. Goodrich, who has completed twenty years as organist and director of the choir. Archbishop Howard was among those present. Members of the choir presented Mr. Goodrich with a platinum-mounted elk's tooth and watch chain in appreciation of his fourth period as official organist of the Portland Elks' lodge. Mrs. Rose Friedle Gianneli, who has been with the cathedral choir as long as Mr. Goodrich, presided at the dinner.

In an editorial suggested by the dinner the Portland Telegram made this comment:

"The Telegram welcomes the occasion to express the larger obligation of the community to Mr. Goodrich as a sound musician who has done much and generously to make Portland a place where good music is loved and honored. His intelligent and intelligible analyses of the symphony programs have added greatly to our appreciation of the concerts and everywhere he has consistently preached the gospel of 'the good, the true and the beautiful' as manifested in music, the most subtle and spiritual of the arts."

Mr. Goodrich is instructor in music at the Portland center of the University of Oregon and widely known as an artist and as a leader in musical activities. He was solo organist at the Panama Pacific Exposition, San Francisco, and for the last three years has been chairman of the music committee of the Portland public libraries. He is the author of "Cantus ad Processionale" (J. Fischer); "Select Chants," "Solemn Vespers," Oregon Hymnal" and other works.

Minneapolis Committee Named.

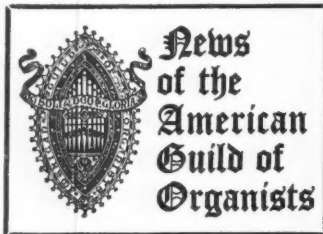
The committee to select and purchase the \$100,000 organ to be presented by the public to the new mu-

nicipal auditorium at Minneapolis has been named by the executive committee in charge of the campaign for the funds with which the instrument will be procured. A. F. Benson, chairman of the general organ fund committee, is chairman of the organ purchase committee. Other members are E. L. Carpenter, president of the Orchestral Association of Minneapolis; Alderman A. B. Fruen, chairman of the council's auditorium committee; Mrs. H. S. Godfrey, president of the Thursday Musical; E. A. Purdy, chairman of the citizens' auditorium committee; Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra, and Miss Elizabeth Quinlan, president of the Young-Quinlan Company.

Dr. Zuidema to Study Abroad.

Dr. Alle D. Zuidema, organist and choirmaster of the Jefferson Avenue Presbyterian Church, Detroit, will sail from New York June 25 to spend the summer in study. In addition to his duties as organist, Dr. Zuidema serves as carillonneur for his congregation, playing two half-hour programs on the Russell carillon in the tower every Sunday. He will study carillon playing under the best masters of the ancient art in Belgium, and will coach with celebrated Flemish organists. He will also visit the bell foundry of Gilett & Johnson, at Croydon, England, and will spend some time hearing the best organs to be found in England before he returns in September. Dr. Francis L. York of the Detroit Conservatory of Music will officiate at the Jefferson avenue organ during Dr. Zuidema's absence.

A special railroad rate of one and one-half fare for the round trip, on the certificate plan, will apply for members attending the conventions of the Music Industries Chamber of Commerce and constituent associations to be held at the Hotel Stevens in Chicago June 6 to 9. The special rates will include dependent members of their families.



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.)

Convention at Memphis.

Guild members from three Southern states held a convention of their own at Memphis May 7, under the auspices of the West Tennessee chapter and its progressive dean, Adolph Steuterman. The occasion brought together a goodly number of organists from the states represented—Arkansas, Mississippi and Tennessee. Forty-one registered at the Hotel Peabody, where the sessions were held. The program consisted of a number of interesting papers and a recital in the afternoon at St. John's Methodist Church by Edwin Stanley Seder, F. A. G. O. of Chicago. Mr. Seder's performance elicited high praise.

Dean Steuterman called the convention to order in the forenoon and after addresses of welcome papers were presented as follows:

"Can an Organist Be Really Sincere to His Ideals?"—Erwin H. Vonderau, St. John's Church, Helena, Ark.

"A Greater Recognition of the Organ Composition"—Helen W. Ross, Presbyterian Church, Laurel, Miss.

"Life's Majors and Minors"—Chaplain Charles F. Blaisdell, D. D., rector of Calvary Church, Memphis.

"History and Value of the Guild"—Mrs. O. F. Soderstrom, Idlewild Presbyterian Church, Memphis.

"Guild Ideals"—Miss Elizabeth Mosby, Memphis.

"The Guild Academic Degrees"—Mrs. E. A. Angier, Jr., A. A. G. O., Memphis.

The visitors were met at the trains and conveyed to the Hotel Peabody, where they registered and received badges and name-cards, Mrs. E. A. Angier, general chairman of the convention, being in charge of this part of the program. The luncheon was served in one of the private dining rooms, with elaborate floral decorations. A number of speeches featured this hour, the speakers including Mayor Rowlett Paine of Memphis, Mrs. Helen Ross of Laurel, Miss., Erwin H. Vonderau of Helena, Ark., Dr. Charles F. Blaisdell of Calvary Episcopal Church, the Rev. A. H. Noll of St. Mary's and three local members—Mrs. O. F. Soderstrom, Patrick O'Sullivan and Mrs. E. A. Angier.

The following program was rendered by Mr. Seder: Concert Overture in C minor, Hollins; Largo from Concerto in D minor, Bach; Suite from "Water Music," Handel; Prelude and Fugue in A minor, Bach; Loure in G, Bach; "The Bells of St. Anne de Beaupre," Russell; Scherzo (Sonata in C minor), Mark Andrews; "Canyon Walls" (Mountain Sketches), Joseph W. Clokey; Minuet from Suite (MS.), Walter P. Zimmerman; "In the Shadow of the Old Trees" (Longwood Sketches), Swinnen; "The Awakening," Georges Jacob; Romance (MS.), written and dedicated to Mr. Seder, John Kessler; "Carillon-Sortie," Mulet.

Texas Chapter.

Miss Katherine Hammons was elected dean of the Texas chapter at the chapter's third annual convention, held May 4 at the City Temple Presbyterian Church, Dallas. Other officers chosen were: Miss Clara Dargan, sub-dean; Mrs. J. M. Sewell, Dallas, registrar; Mrs. H. L. Gharis, secretary; Mrs. Walter Alexander, treasurer, and the Rev. Goodrich R. Fenner, rector of Christ Church, chaplain. Miss Sallie Carr, Hillsboro, and Mrs. Roland Harrison, Waxahachie, were elected auditors. Members of the executive committee are Carl Wiesemann, Misses Annie Cornick and Gertrude Day and Mmes. A. L. Knaur, Clarence Hamilton and J. L. Price, all of Dallas.

The convention proved a most enjoyable occasion. The morning session was held at the City Temple. Luncheon was served at the Top of the Hill Terrace. A drive over the city and a theater party occupied the afternoon. In the evening a chorus composed of five choirs, under the direction of Mrs. H. V. Culp, organist and director at the East Dallas Christian Church, gave a concert at the City Temple, with John Knowles Weaver, dean of the Oklahoma chapter, as guest organist. The convention drew organists from all parts of the state.

North Carolina.

The North Carolina chapter presented Warden Frank L. Sealy of New York in a recital April 19 at Christ Episcopal Church, Raleigh. Mr. Sealy played the following program: Allegro from First Symphony, Maquaire; Chorale in B minor, Franck; "Piece Heroique," Franck; Prelude and Fugue in G major, Bach; Minuet from Overture to "Joseph," Handel; Chorale Prelude, "To God on High Be Thanks and Praise," Bach; "Song without Words," Sealy; "Courante" and "Duo" from "Suite Ancienne," Holloway; "Sur le Nil," Becker; "Ronde Francaise," Boellmann; "The Optimist," Maitland; "Noel," Mulet; "Thou Art the Rock," Mulet.

Warden Sealy was in Raleigh for the annual meeting of the chapter, over which Dean George M. Thompson presided. In addition to his recital on the beautiful three-manual Hall organ he made an address before the chapter in the afternoon. The most important action at the meeting was a vote to conduct next year a state contest for organ students between the ages of 17 and 24. The details have still to be worked out and will not be ready for announcement before early fall, but the contest will be a feature of the meeting of the chapter next April. The chapter hopes that this contest will have an influence toward stimulating serious organ study by promising young North Carolina musicians.

In the afternoon a recital was played at St. Mary's School by W. H. Jones, A. A. G. O., of St. Mary's School; Nelson O. Kennedy of the University of North Carolina, and George M. Thompson of the North Carolina College for Women. The program was: Three Chorale Preludes, Pastorale, Recitative and Chorale, Karg-Elert (Mr. Jones); "Piece Heroique," Cesar Franck; Cantilena, McKinley, and "Afterglow," Groton (Mr. Kennedy); "Song of the Basket-Weaver," Russell, and Chorale in A minor, Franck (Mr. Thompson).

Officers for the new year were elected as follows: Dean, W. H. Jones, Raleigh; sub-dean, George M. Thompson, Greensboro; secretary, Miss Mary V. Jones, Winston-Salem; treasurer, Mrs. L. A. Crawford, Greensboro. Mrs. A. S. Wheeler, Chapel Hill; Mrs. Margaret Jamieson, Charlotte, and C. G. Vardell, Jr., Winston-Salem, were elected to serve three years on the executive committee.

Western New York.

George E. Fisher, organist of the Lake Avenue Baptist Church, Rochester, N. Y., who left the city to take up his duties as organist and musical director of the Central Presbyterian Church in Buffalo, was the guest at a dinner in his honor April 25 by the Western New York chapter, A. G. O., at the United Congregational Church parish-house in Irondequoit.

Mr. Fisher was organist of the Lake avenue church for thirty-four years, and for fifteen years was private organist to George Eastman.

Dr. George Henry Day, dean of the chapter, presided at the dinner and presented to Mr. Fisher a music case on behalf of the members of the Guild, thirty of whom were present.

A musical farewell was given the veteran organist when four of his associates in turn played solos on the new Congregational Church organ. They were Harold O. Smith, of the Eastman Theater; George Babcock, Asbury Methodist Church; Miss Alice Wysard, Brighton Presbyterian Church, and Dr. Day, Christ Episcopal Church. The Rev. Charles S. Bergner, minister of the church, was a guest of honor.

Mr. Fisher designed the organs in the Baptist Temple, Asbury Methodist

Church, United Congregational Church and other Rochester institutions. The Central Presbyterian Church of Buffalo, where he has been called, has the largest congregation of any church in that city.

Illinois Chapter.

The Friday noon concert at Kimball Hall, a weekly musical event that draws business men and musicians to hear the organ and other instruments, as well as vocal artists, under the direction of Allen W. Bogen, who has made the programs highly attractive, was under the auspices of the Illinois chapter on April 29. Three prominent members of the chapter played groups of solos and Helen Protheroe Axtell, soprano, sang several selections.

Edward Eigenschenk opened the program with his group, which consisted of Bach's Fantasia in G minor, Mrs. Lily Wadhams Moline's new Cradle Song and De Lamar's Intermezzo. Mrs. Anne Pearson Maryott played the Prelude from Guilman's Third Sonata, a Berceuse by Bonnet and the Toccata from Boellmann's Gothic Suite. Robert Birch played the Scherzo from Guilman's Fifth Sonata, McKinley's Arabesque and Mulet's Toccata, "Thou Art the Rock." The program was one of the most interesting of the season in the Kimball Hall series.

Lily Wadhams Moline was hostess to the Illinois chapter at a delightful occasion May 2, in the form of a "frolic," an annual nonserious chapter event, held this year in the organ salon of the W. W. Kimball Company. After Helen Seales Westbrook had played a group of her compositions, a series of humorous impersonations of certain Guild members formed the program. The young women who took off the peculiarities of some of the men and the carefully-groomed young men who evoked laughter by their character sketches of some of the woman members showed stage talent hardly less pronounced than their organic ability. The audience was asked to guess who was being impersonated. Four made perfect guessing records. The prize went to Mrs. Westbrook by lot.

After the "Who's Who" presentation the more serious part of the evening consisted in the consumption of delicious and bountiful refreshments provided by the hostess. Before going home the guests persuaded Mrs. Moline to play a new piece of hers, in manuscript, dedicated to Clarence Eddy, who was present, and Lester Groom played his own Slumber Song and Rosseter Cole's "Heroic Piece." Mrs. Allen Bogen played and led in the singing of a song in which all joined, entitled "Let's Get a Little Closer As the Year Goes On."

The following ticket of officers for the coming year has been selected by the nominating committee, to be voted on at the last meeting of the year:

Dean—William Lester.
Sub-dean—Lester W. Groom.
Secretary—William H. Barnes.
Treasurer—Miss Mary Porter Pratt.

Members of the executive committee for three years (three to be elected)—Harold W. Cobb, Fred H. Griswold, Mrs. Lily Wadhams Moline, Mrs. Grace Leach Orcutt and Miss Stella Roden.

Mr. Barnes and Miss Pratt are hold-over officers. Mr. Lester will succeed Dean Stanley Martin and Mr. Groom will be the successor of Mrs. Moline. Both of these officers have served two years.

The services and recitals of the year come to a fitting and brilliant close on the evening of May 17, when a public service of the chapter was held at St. Luke's Church, Evanston, where the large Skinner organ and the cathedral-like church always are impressive to visiting organists. Robert R. Birch, Stanley A. Martin, dean of the chapter, and Harold Simonds were the organ soloists. The choir of St. Luke's Church sang under the direction of Herbert E. Hyde.

Florida Chapter.

Herman F. Siewert, F. A. G. O., dean of the Florida chapter, played a recital May 2 at the First Baptist Church of Tampa before the members

and their friends of that city. This recital had been postponed from April 20. The program was as follows: "Jubilate Deo," Silver; Andantino from Fourth Symphony, Tchaikovsky; Toccata from "Suite Gothique," Boellmann; Fantasia from "Scheherazade," Rimsky-Korsakoff; "Will of the Wisp," Nevin; "March of the Priests," from "Athalie," Mendelssohn; Southern Fantasy, Hawke; Serenade, Moszkowski; "Liebesfreud," Kreisler; "Florida Dawn" (MSS.), Siewert; Introduction and Allegro, Sonata I, Guilman.

The First Baptist Church has a seating capacity of approximately 2,500, and although the evening promised a thunderstorm the church was about half filled. The attendance was very gratifying to the members of the Guild, because of other entertainments presented the same evening, the first day of music week. Dean Siewert played with fire and a depth of feeling. His registrations were effective and colorful, bringing out a variety of tone color. "Florida Dawn," composed by Mr. Siewert, deserves special mention.

Following the program home-made cake and punch, prepared by our members, were served to fifteen organists in the basement of the church.

The afternoon of May 2 the Tampa branch held its weekly meeting, so that Dean Siewert might be present and give us an inspirational talk.

Mrs. SAM M. KELLUM,
Sec'y Tampa Branch.

Central New York.

The Central New York chapter held a service at the First Presbyterian Church of Watertown, of which Mrs. Kate Elizabeth Fox is organist and choirmaster, on the evening of May 10. Twelve members from Utica were present with local members. The Rev. Dr. Darwin F. Pickard, minister of the First Presbyterian Church, spoke briefly on the relationship of the organist to the church and commended the Guild for the improvement in church music which it has brought about. He commended Mrs. Fox for her work in maintaining high standards of church music.

Mrs. Wilhelmina Woolworth Knapp, organist and choir director of All Souls' Universalist church, played the Allegro Vivace from the Fifth Symphony by Widor, and Miss Edith Henderson, organist and choir director of Asbury Methodist Church, played the Toccata from the "Suite Gothique" by Boellmann. Mrs. Fox played the service. The anthems sung by the choir showed careful work and were well rendered.

After the service Gerald F. Stewart invited the visiting organists to Trinity Episcopal Church, where they tried the new organ. Norman Coke-Jephcott, organist of Grace Church, Utica, played.

The members of the chapter were entertained at supper at the First Presbyterian Church. After the supper the Rev. Dr. Pickard and the Rev. Mr. Sawyer, rector of Grace Church, Utica, spoke briefly.

Central Ohio.

The Central Ohio chapter gave its second public service of the year at the First Baptist Church, Columbus, May 11. The Capital University chorus sang two anthems, one of which was "Thou That Keepeth the Stars Afloat," composed by Warden Sealy. Selma Reece sang "The Still Small Voice." Mrs. Leila Brown Glenn played the prelude and offertory. E. G. Mead played the processional, recessional and postlude. Dr. D. F. Rittenhouse spoke on the "Ministry of Music."

The service was beautifully conducted and well attended.

Mrs. H. P. LEGG.

Western Pennsylvania.

The Western Pennsylvania chapter had two recitals scheduled for May. The first was given by the secretary, James Philip Johnston, F. A. G. O., on his own organ at the East Liberty Presbyterian Church May 17. Mr. Johnston began with the "William Tell" overture in the arrangement by Caspar P. Koch, who is also a member of the chapter. Then came the Bach chorale prelude "Sleepers Wake" and the Widor "Bach Memento" on the same subject. The Franck Chorale

in B minor was the high point of the evening. The ample resources of the organ gave Mr. Johnston a fine opportunity to display his skill and taste in registration. It is gratifying to note that the recitals given by Mr. Johnston at this church attract large audiences and that of May 17 was no exception. Mrs. Anne Woestehoff, contralto, was the assisting soloist, singing Mozart's "Alleluia."

The annual meeting for the election of officers and members of the executive committee took place in one of the church parlors after the recital. The following were elected:

- Dean—William H. Oetting.
- Sub-Dean—James Philip Johnston.
- Secretary—Harold E. Schuneman.
- Treasurer—Walter C. Renton.

For Mr. Schuneman's place on the executive committee—Charles N. Boyd. Executive Committee to serve until 1930—Albert Reeves Norton, Julian R. Williams and L. Marianne Genet.

The next Guild recital will be given by John Groth, organist of Mercersburg Academy, on Tuesday evening, May 24, on the new organ in the Shady-side Presbyterian Church.

New England Chapter.

The annual meeting of the New England chapter was held at the rooms of the Harvard Musical Association, Boston, May 17, and was remarkably well attended. The ballot, as prepared by the nominating committee, added the following new names to the executive committee: Leland A. Arnold, Homer C. Humphrey, William E. Zeuch and Rena I. Bisbee. Otherwise no changes were made among the officers of the chapter.

The secretary's report for the season urged the launching of activities beyond those now offered by the chapter. One of these would be a "quiet hour" of organ music each Saturday noon through the season at some centrally situated church in Boston and the other involved the group idea in all large cities of New England, with interchange of musicians, so that the features characteristic of the Guild could be enjoyed by all its members.

The treasurer reported the chapter to be in good financial condition although receipts have not equalled those of other years.

The dean spoke interestingly of the events of the season and expressed himself as hopeful for a prosperous new year. He has implicit confidence in his associates and believes that ways may be discovered whereby organ recitals can be restored to popular favor. He introduced as speaker of the evening Nicholas Slominsky, pianist-composer, and secretary to Sergei Koussevitsky, conductor of the Boston Symphony Orchestra. The subject was "Modern Music." Although resident in America not more than three and one-half years and without knowledge of the language when he came, Mr. Slominsky uses English with fluency and correctness that should shame the ordinary American. An abstract of his remarks follows:

Modern music cannot be presented by ten fingers and one piano. Vaster means of expression, such as an orchestra of 200 men, are required. Certain modernists to-day are finding fault with other modernists, and that most modern, Darius Milhaud, is even planning to found a society to combat modernism. Respighi condemned all ideas respecting atonality and polytonality and advised a new beginning without adjectives. Casella studied Bach for eight years and is devoted to the classics in music. To conservative musicians, modern music is nothing other than vapid and stupid. First, they are furious, then accept, and, finally, are partisans against other and newer modernists. Richard Strauss condemned Richard Wagner and then outdid him! Strauss was accorded the same criticism that he had dealt Wagner. In the terms of a critic, the concerto by Copeland is a "farmyard next door to a dance hall"! And in times more remote it was the same way. Handel's admirers rebelled over his "thunderous" music. The Handel commemoration festival 143 years ago employed enormous forces. Today Ravel scores for 140 instruments.

Distinction must be made between music for the eye and music for the ear. The already classical "Rite of Spring" by Stravinsky, when first performed as a ballet in Paris, divided the audience into two camps. The opponents regarded it as a piece of German propaganda and actually believed that it precipitated

the world war. A soldier on the battlefield wrote to Stravinsky that during the combat he could distinctly hear the "Dance of Earth." Modern music is often more physical than esthetic in its effects, as witness the work of the American, George Antheil, who lives in Paris, and composed the "Mechanical Ballet" in which were used eleven mechanical pianos. All this means a reductio ad absurdum. The effect was irritating. At the performance even Copeland was perplexed and could only remark that the music was the work of a "genius gone astray." During the middle of the last century, one Pietro Raimondi, an Italian, wrote two different operas, one comic, the other serious. These could be performed separately or simultaneously. Also he composed three Biblical dramas, "Potifar," "Giuseppe" and "Giacobba," and these came to performance at the Argentine Theater in Rome, Aug. 7, 1852, as single oratorios. The following day the three were performed simultaneously on a stage divided into three sections. One critic places Strauss' "Elektra" on about the same plane as Raimondi's freak writing.

In spite of seeming disorder, the speaker discerned in modern music several logical phases, such as polytonality (two or more keys simultaneously sounding, or possibly four or five minor keys); atonality (a fitful wandering through chromatic tones without definite key relationships); fractional tones; rhythmical variety, and eight-tone, twelve-tone and whole-tone systems. A Russian residing in Paris has composed the oratorio "The Book of Life," under Scriabin's influence, to the harmonic complexes of the twelve-tone system, or tempered scale. He gave new names to the black keys and dropped the usual sharps and flats. At the performance the instrumentalists found the new order very annoying. Slominsky played the piano at this performance and mastered the new notation, but when he conferred with the composer about some outlandish tone to be played, Obukhof confessed that he had not fully acquired his own terminology.

At the close Mr. Slominsky, by request, played two of his own compositions and made an excellent impression.

Exquisite taste in registration, finesse of technique, and all else that makes for perfect enjoyment of music characterized the program played at Trinity Church May 19, by Francis W. Snow, organist and choirmaster of the church. Although many have been the programs given by Mr. Snow, this performance seemed a supreme moment in artistic growth. The music of the evening, as listed, was as follows: "Salve Regina," Widor; "O Gott, du frommer Gott," Karg-Elert; Fantaisie in A, Franck; Fugue in G, Bach; Psalm Prelude, No. 3, Howells; "The Curfew," Horsman; Fountain Reverie, Fletcher; Allegro Vivace, Vienne; Finale in B flat, Franck.

The audience numbered several hundred and remained throughout without restlessness, which may be considered a compliment to the performer and the excellence of his program.

S. H. LOVELL.

Pennsylvania Chapter.

The Pennsylvania chapter held its seventieth public service May 3 at St. Luke's Protestant Episcopal Church, Germantown avenue, Philadelphia. St. Luke's Choir of men and boys appeared in a program supplemental to the offerings of George Alexander A. West, organist and choir director of the church, and two visiting organists, Robert Gerson, organist of Calvary Church, and Asa S. Merrell of Old Christ Church played. The sermon was preached by the Rev. Wallace E. Conkling, rector of St. Luke's.

The organ at Hong-Kong Cathedral has been reconstructed by Blackett & Howden, and is now a three-manual of forty-four stops. Opening recitals were given by Frederick Mason (the cathedral organist) and Rupert Baldwin.

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- Hanley Town Hall, Hanley, England.
- City College, New York.
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- Rutgers Women's College. (Opening new organ.)
- Wellesley College.
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- Brown University.
- and many other churches in Europe and the United States.



PRESS COMMENTS

- FRANCE—L'Organ et Les Organistes—"Virtuosity, Style and Mastery of the organ truly extraordinary."
- La Matrise—"Executante brillante et 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—"Virility, 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 resourceful, 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."

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SHELLEY GIVES A PROGRAM. SCRANTON RECITAL SERIES

Odell Organ Played in Residence of Mrs. Harry Smith Ford.

Dr. Harry Rowe Shelley, assisted by Mrs. H. M. Fraser, gave the musicale of the Morning Music Club, held in the home of Mrs. Harry Smith Ford, Upper Nyack-on-the-Hudson, N. Y., May 3. The organ is a two-manual and pedal Odell with automatic solo-player. The specification is as follows:

FIRST DIVISION (Expressive).
Open Diapason, 8 ft., 61 pipes.
Dolce, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Tremulant.
Control.

SECOND DIVISION (Expressive).
Diapason d'Amour, 8 ft., 61 pipes.
Violin, 8 ft., 61 pipes.
Celeste, 8 ft., 49 pipes.
Clarebelle, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Cathedral Chimes, 20 tubular bells.
Tremulant.
Control.

PEDAL DIVISION.
Sub Bass (12 pipes extension of No. 2), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Control.

Dr. Shelley's numbers included: Prelude to "Parsifal," Wagner; "Liesbeslied," Liszt; Ballet Music (from "Samson and Delilah"), Saint-Saens; "Dreams," Wagner; "Caprice Viennois," Kreisler; "Farewell to Cucullain," Traditional Irish; "La Boheme," Puccini; "Fire Music," Wagner; "Indian Lament," Dvorak; "Carmen" Fantasie, Bizet.

ESTEY TO CINCINNATI FANE

Three-Manual and Echo for New Hyde Park Methodist Edifice.

Among Estey Organ Company contracts reported this month is one for a three-manual and echo organ for the Hyde Park Methodist Episcopal Church, Cincinnati. This edifice is to be completed in the fall and will be a splendid example of Gothic architecture. Arthur Dolbeer, manager of the organ department for Lyon & Healy, represented the Estey Company in the sale. The New York office received among other contracts one from the Polytechnic Preparatory School of Brooklyn for a three-manual. It also received orders for an automatic organ to be installed on a private yacht and a two-manual for Holy Trinity Catholic Church of New York City. Brattleboro, Vt., the home city of the Estey Company, is represented with a contract from the Center Congregational Church for a three-manual and echo installation. This organ will replace one which has served for many years. This means that every church in Brattleboro will have an Estey with the exception of one, which, at the present time, is without an instrument.

SWINNEN AT LARKIN PLANT

Gives Recital on Large Möller Organ in Buffalo Establishment.

Firmin Swinnen, noted Belgian-American organist, entertained Larkin employes and about 600 invited guests April 22 with a recital played on the concert organ installed in the court of the office building of the Larkin Company, Inc., at Buffalo. This was his second recital on the Larkin organ. The program by Mr. Swinnen was as follows: "Marche Heroique," Saint-Saens; Andante Cantabile, Nardini; "Chinoiserie," Swinnen; Ballade in C minor, Schubert; Symphony No. 5 (first movement), Widor; "The Squirrel," Weaver; "The Hymn of Angels," Edward Hardy; Menuetto (from Second "Suite L'Arlesienne"), Bizet; "The Storm," Swinnen.

The organ on which Mr. Swinnen played was presented to the Larkin organization by the late president, John D. Larkin. It was built by M. P. Möller of Hagerstown, Md. It has ninety-five independent speaking stops and 6,691 pipes.

At the close of the recital the 600 guests were conducted through the tunnel which connects the office building with the retail store and factory, through the basement and main floor of the store to the second floor furniture galleries, where luncheon was served.

Organists of City Play Programs at Chamber of Commerce.

To make good use of the large new Kimball organ in the Scranton Chamber of Commerce, the chamber arranged a series of three recitals by musicians of the community. The first recital was played by Ernest Dawson Leach of the Church of the Good Shepherd, with the aid of a trio ensemble, April 24. Mr. Leach played Mendelssohn's Third Sonata, Spring Song, Hollins; "To a Water Lily" and "To a Wild Rose," MacDowell, and Andante and Allegro, Francis E. Bache. Llewellyn Jones of the Westminster Presbyterian Church was the organ recitalist May 1, playing: Concert Overture, Maitland; "Wind in the Pine Trees," Clokey; Pastoral, Foote; Symphonic Prelude, Steere; "Marche Pittoresque," Kroeger. May 8 Ruth A. White of Embury Methodist Church played these organ numbers; Chorale and Variations from Sixth Sonata, Mendelssohn; "Invocation," Maily; "Le Petit Berger," Debussy; Intermezzo, from Sixth Symphony, Widor; Finale, from First Symphony, Vierne. William Mais, violinist, who assisted in the program, played Vivaldi's Concerto in A minor, with Miss Ellen M. Fulton at the organ.

Miss Fulton is chairman of the music committee of the Chamber of Commerce.

Clarence Reynolds in Chicago.
Clarence Reynolds, organist at the municipal auditorium in Denver, Colo., gave the ninth monthly organ recital at Bethany Reformed Church, Perry avenue and 111th place, Chicago, May 19.

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NEW CONTRACT TO SKINNER

**Specification Prepared for Instrument
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pal Church.**

An important new organ to be installed in Cleveland has been ordered of the Skinner Organ Company by the Epworth Euclid Methodist Episcopal Church. It is to be a four-manual of more than sixty stops.

Following is the specification of stops as drawn up for this instrument:

GREAT ORGAN.

- Bourdon (Pedal), 16 ft., 17 pipes, 61 notes.
- Principal Diapason, 8 ft., 73 pipes.
- *Second Diapason, 8 ft., 73 pipes.
- *Gross Flöte (open basses), 8 ft., 73 pipes.
- *Melodia, 8 ft., 73 pipes.
- *Erzähler Celeste, 2 rks., 8 ft., 134 pipes.
- *Harmonic Flute, 4 ft., 61 pipes.
- *Octave, 4 ft., 61 pipes.
- *Mixture, 4 rks., 244 pipes.
- *Ophicleide (10-inch wind), 16 ft., 73 pipes.
- *Tuba (10-inch wind), 8 ft., 73 pipes.
- *Clarion (10-inch wind), 4 ft., 73 pipes.
- *Harp, 8 ft., 61 bars.
- *Celesta, 4 ft., 61 notes.
- Tremulant for high and low pressure.

*In separate expression box.
Principal Diapason to be 38-scale, leathered lips and heavy metal. Second Diapason to be 42-scale, leathered lips and heavy metal.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- String Celeste, 2 rks., 8 ft., 134 pipes.
- Clarabella, 8 ft., 73 pipes.
- Chimney Flute, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Fagotto, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Mixture, 4 rks., 244 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

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

SOLO ORGAN (10-Inch Wind).

- Stentorphone, 8 ft., 73 pipes.
- Orchestral Flute, 8 ft., 73 pipes.
- Gamba Celeste, 2 rks., 8 ft., 146 pipes.
- Rohr Flöte, 4 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba Mirabilis (15-inch wind), 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN (Augmented).

- Resultant, 32 ft., 32 notes.
- Bourdon, 32 ft., 56 pipes.
- Open Diapason, 16 ft., 44 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon (augmented from 32 ft. Bourdon), 16 ft., 32 notes.
- Liebllich Gedeckt (from Swell), 16 ft., 32 notes.
- Fagotto (from Swell), 16 ft., 32 notes.
- Dolce Flute (from Swell), 8 ft., 32 notes.
- Cello, 8 ft., 12 pipes.
- Major Flute (from Pedal Open), 8 ft., 32 notes.
- Bombarde, 32 ft., 12 pipes.
- Trombone, 16 ft., 44 pipes.
- Tromba (from Trombone), 8 ft., 32 notes.
- Clarion, 4 ft., 12 pipes.
- Chimes.

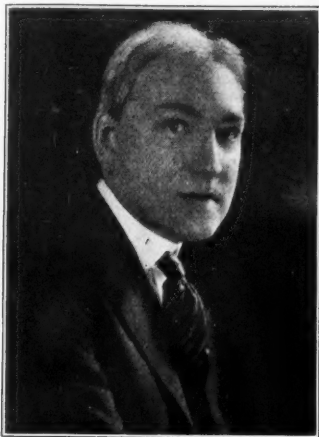
ECHO ORGAN (Playable also from Solo).

- Vox Angelica, 2 rks., 8 ft., 144 pipes.
- Spitz Flöte Celeste, 2 rks., 8 ft., 144 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Cathedral Chimes (tenor A to F), 11 bells.
- Vox Humana (separate box and chest), 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Tremulant.

Möller for First Presbyterian.

An important Chicago organ contract, news of which was received late in May, is for a four-manual to be installed by M. P. Möller in the new edifice of the First Presbyterian Church. This is the church of which Mrs. Anne Pearson Maryott is the organist. Recently the old First Presbyterian and the Woodlawn Church were merged and the new organization is erecting a very large building.

ARTHUR RANOUS' JUBILEE.



June 5, Whitsunday, will be an important day at the Church of the Holy Spirit of Lake Forest, Ill., for it will be not only the twenty-fifth anniversary of the dedication of the beautiful stone edifice of that church, but also the twenty-fifth anniversary of the incumbency of Arthur H. Ranous, the choirmaster. Elaborate preparations to mark the double event are being made, including a festival service, special music by the choir, supplemented by as many former members of the choir as can be brought together, and a luncheon in the new parish-house. The Rev. Albert G. Richards, D.D., rector of Emmanuel Church, Athens, Ga., and former rector of the Church of the Holy Spirit, will be present.

The Lake Forest Church is a fortunate one so far as its music is concerned, in that it has a "reformed" organist as its rector in the Rev. Herbert W. Prince, an organist by adoption in its choirmaster and a thoroughly active organist in Mrs. Alice Emmons McBride, who has served at the keyboard for approximately fifteen years. The trinity named has co-operated to make the music at the Church of the Holy Spirit one of the things of which this growing suburban parish may be especially proud.

Arthur Ranous is a Chicago musical product, who, while a baritone of high reputation, also has been trained to play the organ, and is at the same time a successful business man. His musical education was received entirely in Chicago. He attended the public schools at Green Bay, Wis., and Evanston, Ill. When a boy and a young man he sang in the choir at St. Luke's Church, Evanston. In June, 1902, he went to the Lake Forest Church. He is a prominent Mason and a member of the Lexington Quartet and of the choir of the Oriental Consistory, thirty-second degree. He has been heard frequently in recital in Chicago and other cities and was soloist with the Apollo Club, under Harrison Wild, in 1923.

EPIPHANY ORGAN REBUILT

Instrument in Chicago Church Being Completely Modernized.

The old Farrand & Votey three-manual organ, which was installed thirty-five years ago in the Church of the Epiphany, Chicago, has been rebuilt and modernized by Kenneth Butler, of the Hall Organ Company. It will be entirely electric, with a new set of magnets and all wiring replaced. A new console has been installed. The pipes are being cleaned, reset and tuned. The good tone quality of this old organ has been retained, which will make it one of the best instruments of its size in the city.

Organists of note have held the position at Epiphany Church. The longest record is that of Dr. Francis Hemington, who was organist and choirmaster for a period of twenty-five years, and gave many recitals on the organ when it was new. Frank E. Aulbach, the present choirmaster and organist, has been active in bringing about the rebuilding of the organ. He has served at this church for a little over two years, and directs the mixed choir of thirty-five voices. The music has been maintained at a high standard.

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With the Moving Picture Organist

By WESLEY RAY BURROUGHS

The Vitaphone.

When the film "Don Juan," with John Barrymore in the title role, appeared recently for a week at a Rochester theater, being advertised "with musical accompaniment by the New York Philharmonic Orchestra," through the medium of the Vitaphone, we decided to see for ourselves just how effective the results were, and whether it was to prove a serious menace to theater musicians in that it might eventually deprive them of their positions.

At the very beginning, and throughout the performance, while the various orchestral instruments could be clearly distinguished, there was always present the horny, hollow sound of a reproducing machine—a phonograph on a slightly magnified scale. Many times the tone was decidedly weak, almost inaudible and entirely inadequate for a musical accompaniment to a feature picture, in that it did not rise above the constant movements of the audience—the confusion incidental to changing seats, patrons entering and leaving, etc. Again, the tone would blare forth as if someone had adjusted the apparatus to a louder degree, but always the effect was that of a mere record of sound, and not a rendition.

The reproduction of string tones on various mechanisms is not faithful to the original instrument, the violin sounding like a mellow horn. The actual orchestra in the pit, with only two violins, gives a greater finesse in quality than a symphony orchestra with fifty strings on the Vitaphone.

Further, as we have always maintained, two hours or more of orchestral accompaniment is as tiresome as the same amount of organ accompaniment. There should be both for the sake of contrast and variety. We longed to hear the orchestra fade out and the organ pick up the film. The ceaseless grind became terribly monotonous. One is always conscious of a feeling of weakness, especially on the pianissimos, where the tone became entirely lost.

The musical selections were altogether too classical to suit the average audience in towns and cities of small population, where the managements insist on ballads, songs and popular airs for love themes, and wherever it is possible to introduce them in the score. The theme was worked to death, this number and two others being practically all that was heard. Anyway, real music, in our opinion, is far more enjoyable than "canned music" of any kind.

As a novelty act in picture-houses the Vitaphone solos of Schumann-Heink, Anna Case, Martinielli and others are very enjoyable if one eliminates the facial expressions and contortions greatly enlarged by the "movie" "close-ups."

In the event of the film's breaking what would happen? Would it be possible to stop the Vitaphone until it was repaired? Orchestra or organist could continue to play the picture until the difficulty was overcome, the organist being better able to cope with this situation than the orchestra leader.

An article in the June issue of a photoplay magazine quotes several noted producers as to what the effect would be if theaters could have pictures with merely the spoken dialogue via the Vitaphone. Jesse Lasky says: "Actual talking motion-pictures would change the entire art, and not for the better. Pictures find their greatest effectiveness in suggestion. And how ridiculous it would be to show a street scene with the only sound of automobiles and street cars!" Samuel Goldwyn writes: "When the large figures on the screen start to talk the illusion of reality is decreased." Al Christie says: "It would be impossible for us to make talking comedies. No film cutting would be possible if the film were to carry the voice as well as the action. The present-day talking picture is too phonographic. It has a

hollow, hornlike sound that is unnatural." Fred Niblo says: "Talking pictures will never take the place of the present-day silent drama. It is impossible to give the voice that sweet, human, soft intonation that is necessary for the spoken drama. The sound emanating from the talking device is a harsh, mechanical crackling." And Edison believes: "There is no demand for a talking 'movie,' as the conversational feature would change the character of the 'movies' entirely."

Taking it altogether, we believe there will never be any danger of the Vitaphone's supplanting the moving-picture musicians.

New Photoplay Music.

From the press of G. Schirmer comes the sixth collection of loose-leaf photoplay music. The first five are by W. Lowitz and the last five by M. Bergunker. (1) "Remorse," in E minor, has a worthy and interesting theme, first assigned to clarinet, with a full ensemble in G. (2) "Intermezzo Perpetual," in C minor, is a rapid two-four light agitato, somewhat similar in style to Gabriel-Marie's "Fuga." (3) "Destruction" (D minor) is a fine example of the heavy dramatic, the woodwind and brass having a striking theme, accompanied in the bass by chromatic triplets. A quieter part portrays the pathetic element in scenes of ruin. (4) "Cortege" is an imposing professional of regal splendor, in E. (5) "Prattle" is a clever imitation of chatter, babble and gossip, written almost entirely in the treble section, and will be appropriate for feminine dialogues. (6) "Appassionato Intenso" is another dramatic work, the theme being excellent, and illustrating ardent devotion and heavy dramatic situations. (7) "Mysterioso" is a typical number in the usual D minor key. (8) For a long continued scene of unusual violence, or of savage ferociousness, no better selection could be made than "Furioso." (9) "Moto Perpetuo" is an effort to compose a perpetual motion number with a thematic element in it. (10) "Diabolical Allegro" is a three-four piece in E minor that contains characteristic effects best described as "infernal" and "satanic."

Several additions to the dramatic list of excellence and usefulness to the picture player are:

"Regret and Sorrow," by Snook. This opens with a figure for 'cello and a contrast of brass or reeds in chords that follow. The principal effect throughout is obtained by suspensions. "To Suffer and Die," by F. Perpignan, has a theme worthy of a symphonic movement, beginning in C minor, succeeded by a quieter part in the major. "Scene Dramatique," by R. Benoit, is good for a long agitated scene with a suggestion of the mysterious in it. "Madness," by Fosse, illustrates the rage of some particular character, or an endless chase. "The Escape," by Fosse, evidently pictures the flight of prisoners, while "Storm and Fire," by V. Gentil, is purely descriptive. It may accompany a scene of destruction by flames, or one of survivors on a wrecked ship tossed about by the waves. "Lamento," by L. Danty, contains splendid material for the dramatic cover. A minor theme characteristic of weeping, or a death scene, and a major theme showing calmness and being resigned to the inevitable are the two principal features. "Cruel Anguish," by Fontelle, begins with a D major theme as if a character were pleading for mercy and in great mental distress, and on the second page there is a dramatic episode where a tremendous climax of appeal occurs.

A few choice Oriental numbers: "Tsao-Ming-Fu," by Mouton, begins with octaves and fifths in the treble, with the left hand playing a typical Chinese air in B minor, assigned to oboe or clarinet. "Nanking," by Fosse, reflects a joyous Chinese procession, while "Cortege Chinois," by Cairanne, is more imposing, more applicable to a solemn, religious, Oriental procession. "Chinoiserie," by Sudesi, is a light caprice in A minor, while "Caravan Hindoue," by Popy, and "Tokio," by Redmond, picture scenes in India and Japan, the second semi-martial in style and the first a musical illustration of the gorgeous caravans that traverse the cities and plains of India.

News From St. Louis

By DR. PERCY B. EVERSDEN

St. Louis, Mo., May 23.—Music week was more widely observed this year than before, and it is gratifying to note that both churches and organists are beginning to recognize the opportunity in such observances. Among the organists contributing programs during the week to which the public was admitted without charge were Messrs. Davis, Devereux, Diebels, Eversden, Fallert, Galloway, Hall, Henshie, Oetting and Stamm.

On Tuesday, May 17, the Oratorio Society of St. Louis made its debut with a creditable performance of Mendelssohn's "Elijah," under the direction of William B. Heyne. A chorus of nearly 300 voices was assisted by capable soloists. A well-balanced orchestra provided the accompaniments.

Sunday afternoon, May 15, saw the eighth and last of the current series of monthly recitals by Charles Galloway at Washington University Graham Memorial Chapel. The program included numbers by the chapel choir with Robert Betts and Clark Clifford singing incidental solos and Tom Gentry and Roscoe Dyson playing trumpet and flute obligatos.

Music week was a busy one for your correspondent. On Monday, May 2, he played a recital at the West Park Baptist Church, St. Louis; Wednesday, a special program preceding the regular service; on Friday he dedicated a Kilgen organ at the First M. E. Church in Louisiana, Mo., and on Sunday afternoon he gave a pre-lecture recital on the Kimball organ at the Scottish Rite Cathedral.

The Missouri chapter, N. A. O., closed its season on Tuesday, May 24, with a program open to the public, the various numbers being compositions of St. Louis composers. Among those contributing were: Arthur Davis, Mrs. Lillian Craig Coffman, Alfred Lee Booth, Mrs. Doynce C. Neal, Edgar McFadden, William John Hall, Edward M. Read and Ernest R. Kroeger. The program was played on the four-manual Kilgen organ recently installed in the United Hebrew Temple.

On May 26 Ernest Prang Stamm entertained the faculty and friends of Beaumont High School with an organ program at the Second Presbyterian Church. Miss B. Jeanette Riefling, a member of the high school faculty, spoke on organ construction and the tone effects of the different stops, after which Mr. Stamm played the following numbers: "Grand Choeur," Gigout; "Sonata Pontificale," Lemmens; "The Bells of St. Anne de Beaupre," Russell; "Legende," Stamm; Prelude and Fugue in E minor, Bach; "Musical Snuff-Box," Liadoff; "Pilgrims' Chorus," Wagner.

Berton Lawrence, a graduate of the Northwestern University School of Music, has been engaged by the owners of the new Teatro del Lago, on Lake Michigan, near Wilmette, Ill., to preside at the console of the Kimball organ. Mr. Lawrence has achieved prominence as a theater organist in the leading musical centers of the West.

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CHICAGO, ILL.

Greater Recognition of the Organ Composition

A Historical Sketch and Plea for Pure Organ Music

By HELEN W. ROSS

Text of paper presented at Memphis meeting of Southern Chapters of the American Guild of Organists

We sometimes lose sight of the fact that it has taken centuries to develop the organ to its present state. It is interesting to trace this evolution from the first single hollow reed sounded by the breath of man.

When Pan produced those melodious tones from his beloved reed, no doubt in envy the other gods and mortals hid themselves to the river bank and then applied to Pan for lessons. Thus the syrinx, that early ancestor of the organ, became popular. For the sake of durability pipes of horn, bone, ivory and wood were soon substituted for the reeds.

It is probable that one of the early steps in the evolution of the primitive organ was taken when, possessed of the syrinx of Greece and such reed pipes as the Egyptians invented, attempts were made to associate several whistles or reed pipes together on a common windchest so that they could be sounded by the breath of a single performer. The bellows likely suggested supplying wind by other means than the mouth of the player, for they were used for blowing smelting furnaces as early as the fifteenth century B. C. Numerous experiments lasting over many centuries finally led to the invention of the hydraulic organ about 300 years before Christ. From that time starts the history and development of the grandest and most complex musical instrument fabricated by the hand of man.

Hydraulic organs remained in use until the eleventh century, though pneumatic organs were constructed in the fourth century A. D., and became important in the fifth century. At first organs were used exclusively in places of amusement, but they were introduced in the church in the fifth century.

The records show some interesting and rather amazing instruments to have been constructed at different times. St. Jerome, who died in A. D. 420, mentions an organ at Jerusalem that had twelve brazen pipes, two elephant skins and 115 smith's bellows. He does not state whether it was a hydraulic or a pneumatic, but says it could be heard at the Mount of Olives, nearly a mile from

the center of the city. Would it not be interesting to know something of the music played on it?

An important pneumatic organ was erected in the Monastic Church of Winchester, England, in the tenth century. This organ had twenty-six bellows and seventy men were required to pump them. Perhaps this means that seventy monks whose duty it was to labor at the bellows were on duty at different periods. This instrument had 400 pipes, a scale of seven tones and a semitone, and required two organists to play at the same time. It was said that "to such an amount does it reverberate, echoing in every direction, that everyone stops with his hand to his gaping ears, being in no wise able to draw near and bear the sound, so the music is heard throughout the town." No method of regulating the pressure of air had been invented, so the supply was very unequal and the tone alternately feeble and strong. Therefore great care was necessary in blowing. Keys were about an ell long, from three to seven inches wide and one and one-half inches deep. They had to be depressed about a foot—hence the expression "organ beater." No regular progression in harmony could have been used, because the player could beat only one key at a time. The music must have consisted of a succession of single tones and would likely seem strange to our ears, as no standardized tuning was known at that time.

The number of keys was increased in the twelfth century and each key received two or three additional pipes, which sounded either a fifth and octave, or third and tenth. By this addition the organ was made a mixture and remained so until the idea was conceived of partitioning the whole lot of stops and giving the mixture a separate slide.

In the thirteenth century the art of building organs received a check when both the Latin church and the Greek church declared against the use of the organ in worship. In the Greek church it has never been reinstated, but the Latin church soon restored it to its place in the service. This opposition gave an impulse that furthered the art, and in the next century immense strides were made. The organ was more universally adopted, every church of importance having one. The keys were made smaller, so that they could be depressed with the fingers. The compass of the keyboard was extended, sometimes over three octaves. Some chromatic tones were added to the diatonic tones. Two organs were in use at this time; the larger was called a "positive" and the smaller a "regal," or "portative," because it could be carried and played upon by one person. Portatives were used in processions of the Roman Catholic Church until the middle of the eighteenth century.

In the fifteenth century was invented the division of registers, or stops, so that one rank of pipes could be opened separately. Distinctive names of registers were used for the first time. Some reeds were introduced. Keys were reduced in size. Pedals were invented. An example of the fifteenth century organ music is given in the "Historical Organ Collection," edited by Dr. William C. Carl. It consists of a melody, which was probably played with the fists, and a drone.

In the sixteenth century the tone compass was extended to four complete octaves, and a pitch, hitherto totally wanting, was fixed. It was now possible to play complete harmonies upon the organ. The eight pedal keys, however, had at first no separate pipes, but were connected with the deeper pipes of the manual.

It was customary to have the upper keys of ivory and the lower keys of ebony—just the reverse of what we have now. The organ in the children's home in London upon which Handel so often played has the keys so arranged and may be seen there today. A great invention during this century was the anemometer, by the aid of which the pressure of wind can be determined.

In most of the European countries organ building flourished, the organs steadily improving with added inventions. The Reformation in 1644 de-

stroyed most of the English organs and not until 1700 did they become common again there. The keen rivalry between Smith and Harris at this time did much to help the cause along, as both endeavored to build the very best they knew how.

This is the merest sketch of the development of the organ. Dr. Audsley says that he is giving but a brief outline when devoting hundreds of pages to the subject.

In the beginning of the nineteenth century instruments were still very clumsy in the way of mechanical development. Since 1835 such marvelous strides have been made, especially in this country, that it seems possible for the builders to give us any device that we desire.

In none of the French organs is there electric action unless it is at St. Eustache and the Trocadero. Mr. Bonnet wrote last fall that the organ at St. Eustache was to have thirteen stops added and was to be electrified throughout, making it the most modern in France. The bellows are mostly run by electric motor, but some are still pumped by men on treaders. The large Trocadero organ required, until rebuilt last March, thirteen men to keep the bellows supplied with wind. Even then the full organ could not be used. Drawstops are heavy and ponderous, so that an organist usually requires one or two assistants.

I learned while in Paris to mark my music in the approved French way—instructions in red for the helper at the right; in blue for the assistant at the left; and yellow for what my own feet could manage by combination pedals. Having been brought up on an old tracker action with a straight pedalboard, I soon accustomed myself to the mechanical inconveniences and forgot all about them in the delight of listening to the impressive and sonorous tone, so well suited to Bach chorales and sonatas. It is a joy to study these compositions where every other student practices them and everyone, layman and musician, is familiar with them, for they are played continually both in concert and church.

The chorales are adapted to the particular service for the time of year, just as Bach intended them to be used, and it is no uncommon sight to see two or three student heads bent over a Peters edition following the music.

Dr. Losey, the Shakespearean lecturer, says that Shakespeare is for the common man. I think Bach and all great masters are for the man uneducated in music as well as for the musician. One's taste in music is formed by what he is accustomed to hearing and if the best in music is heard frequently, and especially at an early age, it will always be enjoyed.

Europeans seem to be better acquainted with and more appreciative of organ music than the people of this country. It is probably because they hear nothing but organ literature played on the organ. They have not heard the organ in the picture houses and so have not formed the false idea,

as so many Americans have, that everything played on an organ is, necessarily, organ music. I have frequently heard intelligent people rave over some organ number which they had "simply adored" only to find they had heard a popular song played either over the radio or at the "movies." To acknowledge that I do not play the favorite number brings a look of amazement that seems to reflect a belief that I am not up on the music of the day. The moving-picture organist must play arrangements, of course, and it is unfortunate that so many people hear nothing but the music of the "movies" and so know little of the beautiful compositions written for our splendid instrument.

At one time transcriptions were a boon to people who lived in places where no orchestras existed, giving them an idea of musical literature in general. Just so, Liszt made known so much music which could not have been heard without his piano transcriptions. Today if a town has no orchestra, the people can listen in over the radio or buy phonograph records. No longer is it our mission to help popularize the music of other instruments.

Some of our best organists use transcriptions on their programs, but they do so sparingly. A general knowledge of all kinds of music broadens us and makes of us better musicians, but until an organist knows Bach, Handel, Guilman, Franck and Reger he has hardly earned the right to give transcriptions the required amount of study necessary to a public performance. Most of us have only scratched the surface of this wealth of material written for the organ and it would be wise for us to dig a little deeper into it before looking elsewhere.

When we consider how long it has taken the organ to reach its present state of perfection, the centuries of skill and labor that have made it what it is, surely we must prize it for its unique characteristics. Through the centuries the music has evolved a form suitable to the organ. We can study this development in any number of historical collections.

A program may have contrast and variety without the transcriptions. Care can be given to selecting numbers which vary in rhythm, tempo and touch as well as form. Every shade of expression is possible on this marvelous instrument, so flexible and responsive today. It seems to me there is danger in the very fact that the organ builder is able to give us everything we want—the danger that we may demand so much in mechanical perfection that we shall overlook the finer qualities of tone.

The organists of the Guild are ever working to improve music standards. We simply need to be reminded that it is our privilege in this fascinating field of work to bring true organ composition to the public as often as possible in both church service and concert. If we do this, and do it well, our American composers should feel inspired to greater effort in writing for us.

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MISS LANG'S WORK DRAWS.

"Organ Music for Home Folks" Wins Great Radio Popularity.

Miss Edith Lang has just concluded her third season of radio recitals, played on the large Skinner organ at the Boston City Club, Boston. The twenty-five recitals during the winter were broadcast every Sunday evening at 7 o'clock by station WBZ of the "blue chain," National Broadcasting Company. The radio management states that this series, which Miss Lang called "Organ Music for the Home Folks," has been one of WBZ's most successful features, "pulling" more fan letters than the commercial features, not even excepting the Boston Symphony Orchestra. When asked, "Why?" the reply was: "Three reasons: first, she can play; second, she knows how to broadcast (she is the



MISS EDITH LANG.

only organist I have heard who knows how to make the pedal-bass come through distinctly); third, she has the good sense and the good manners to play the music our audience wants to hear—no cheap stuff, yet programs that reach 'em, every piece carefully chosen and balanced for direct melodic and rhythmic appeal. She makes that organ talk—they like her—"nuff said."

WINS CINCINNATI CONTRACT.

Kilgen to Install Three-Manual with Echo at St. Monica's Church.

St. Monica's Church, Cincinnati, Ohio, has awarded to George Kilgen & Son, Inc., of St. Louis the contract for a three-manual organ with movable console. The contract calls for specially-prepared chambers with attractive grilles and provides for a floating echo organ. The specifications are as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 85 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 notes.
- Tibia Plena, 8 ft., 61 pipes.
- Viol d'Gamba, 8 ft., 61 notes.
- Tibia Clausa, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 notes.
- Quintadena (synthetic) 8 ft., 61 notes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Flute Octavante, 2 ft., 61 notes.
- Tuba, 16 ft., 85 pipes.
- Tuba, 8 ft., 73 notes.
- Tuba Clarion, 4 ft., 61 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Vox Celestis, 8 ft., 61 pipes.
- Fiat String, 8 ft., 61 pipes.
- String Mixture, 8 ft., 195 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Violina, 4 ft., 61 notes.
- Flageolet, 2 ft., 61 notes.
- Cornoean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

- Bass Flute (T. C.), 16 ft., 61 notes.
- Contra Dulciana (T. C.), 16 ft., 61 notes.
- Open Diapason, 8 ft., 73 notes.
- Viol d'Gamba, 8 ft., 73 pipes.

- Tibia Clausa, 8 ft., 61 notes.
 - Concert Flute, 8 ft., 85 pipes.
 - Flute Celeste, 8 ft., 61 pipes.
 - Dulciana, 8 ft., 73 notes.
 - Flute, 4 ft., 73 notes.
 - Fugara, 4 ft., 61 notes.
 - Dulcet, 4 ft., 61 notes.
 - Piccolo, 2 ft., 61 notes.
 - Orchestral Oboe (synthetic), 8 ft., 73 notes.
 - Clarinet, 8 ft., 73 pipes.
 - French Horn, 8 ft., 73 pipes.
- PEDAL ORGAN.**
- Open Diapason (low Octave Resultant), 32 ft., 32 notes.
 - Open Diapason, 16 ft., 32 pipes.
 - Second Open Diapason, 16 ft., 32 notes.
 - Bourdon, 16 ft., 44 pipes.
 - Lieblich Gedeckt, 16 ft., 32 notes.
 - Bass Flute, 8 ft., 32 notes.
 - Dulce Flute, 8 ft., 32 notes.
 - Violoncello, 8 ft., 32 notes.
 - Trombone, 16 ft., 32 notes.

SKINNER FOR NEW TEMPLE

Synagogue at Mount Vernon, N. Y., to Have Three-Manual.

Temple Sinai at Mount Vernon, N. Y., has placed with the Skinner Organ Company the contract for a three-manual organ to be installed in its new edifice, under construction. The instrument is to be a small three-manual with an interesting arrangement of stops. The specification is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- *Gedeckt, 8 ft., 73 notes.
- *Aeoline, 8 ft., 73 notes.
- *Flute, 4 ft., 73 notes.
- *Cornoean, 8 ft., 73 notes.

*Interchangeable with Swell. Shofar (Octave E to E).

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Cornoean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Bourdon, 16 ft., 32 pipes.
- Echo Bourdon (Swell), 16 ft., 32 notes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.

TRIBUTE TO FRANK WRIGHT

Brooklyn Heights Church Honors Him on Thirtieth Anniversary.

Services in connection with the eightieth anniversary of Grace Episcopal Church, Brooklyn Heights, N. Y., were held May 1. An historical sermon was preached by the rector, the Rev. George P. Atwater, D. D. He announced that \$100,000 in gifts from the people had been assured for the endowment fund as a fitting commemoration of this anniversary. This occasion was also a commemoration of the thirty years of service of Frank Wright, the organist and choirmaster. He came to Grace Church on the first Sunday in May, 1897. A book containing a tribute to Mr. Wright, with signatures of the members, was presented to him.

Astenius' Compositions Played.

A. O. T. Astenius, who has fifty compositions to his credit, was especially honored April 13 when he was one of ten composers of Long Beach, Cal., whose works were used when the Women's Music Study Club put on a Long Beach composers' day. Miss Ivy Lake played Mr. Astenius' "Prelude," "Sunset in the Golden West," and "Meadow Brook," all for piano, and Mrs. Amy Kaynor sang a manuscript song, "There Is No Death." Mr. Astenius gave daily recitals as

Classified Advertisements

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FOR SALE—TWO-MANUAL KILGEN organ, tracker action, with ten sets of pipes, electric motor and blower. Also a two-manual Kimball organ with seventeen sets of pipes, pneumatic action, electric motor and blower, as good as new. Both will be sold at big bargain. Address F-3, The Diapason.

FOR SALE—THREE SEVEN AND one-third octave, new, piano case organs; choice \$100 each. One two-manual and pedal bass Lyon & Healy Peloubet 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—TWO-MANUAL AND pedal tracker organ, eighteen stops, electric blower. Selling at sacrifice to make room for installation of new organ. For terms and particulars address, Organist, Christ Church, Bay Ridge, Ridge boulevard and Seventy-third street, Brooklyn, N. Y.

FOR SALE—TEN-STOP ESTEY REED organ; two-manual, radiating pedals, walnut case and bench. Excellent condition. Fine for small church or studio; \$300 f.o.b. Address F-6, The Diapason.

FOR SALE—SIXTEEN-STOP TRACKER organ with blower. Being replaced by new Estey. Case and front pipes twenty feet wide. Address the Rev. Wilbur E. Schoonhoven, M. E. Church, Danbury, Conn. [11]

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

WANTED—ORGANS, ETC.

WANTED—TO PROCURE A COPY OF Merkel's Organ Sonata written originally for four hands. Want the four-hand edition. Will pay adequate price. Mrs. E. L. Howes, 189 Exchange street, Bangor, Maine.

official organist for the Lions' international convention last July at the municipal auditorium in San Francisco and on that occasion was heard by thousands from all parts of the country. For the last year and a half he has been organist of the Second Church of Christ, Scientist, Long Beach, presiding over a large three-manual and echo Austin.

Mrs. Thomas to Resume Work.

Virginia Carrington Thomas is making plans for an active season next winter to make up for her enforced inactivity during her husband's illness last year. Mr. Thomas is convalescent after five months in the hospital, where he made an almost miraculous recovery, his training and unusual vitality serving to pull him through with the aid of seven blood transfusions. Mrs. Thomas has written several new pieces and has made arrangements for their publication, along with her "Southland Symphony." Several engagements to play in the middle West and South last winter had to be postponed, and these will serve as a nucleus for her tour in the 1927-28 season.

WANTED—HELP.

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

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**BACH CANTATA CLUB
FORMED IN NEW YORK
WILL GIVE FIVE CONCERTS**

Albert Stoessel To Conduct Choir and Orchestra Which Will Perform Works of Master—Sponsored by Oxford Press.

The Bach Cantata Club gave a special command performance, March 16, in Buckingham Palace Chapel, of Bach motets and chorales before their majesties, the king and queen. The conductors of the choir were Charles Kennedy Scott, conductor of the Philharmonic Choir and the Oriana Madrigal Society, and E. Stanley Roper, organist and conductor at the Chapels Royal, Dr. Henry C. Ley, precentor of Eton College, presiding at the organ.

The Bach Cantata Club, now in its second year, was founded by Humphrey Milford, president of the Oxford University Press, for the purpose of making known more widely the cantatas (both secular and sacred) and the instrumental works of Johann Sebastian Bach, and to have these works performed with forces approaching the conditions Bach had in mind when he wrote them.

The Oxford University Press American branch is sponsoring the formation of a similar organization to be called the Bach Cantata Club of New York, having as its conductor Albert Stoessel. This club will be affiliated with the one in London and will carry out the same aims and policy. There will be formed a professional choir of twenty-five voices and a small professional orchestra to provide the accompaniments, as well as to give the smaller works of Bach under as nearly the same conditions as they were given in Bach's time. For this purpose Mr. Stoessel is having specially made some of the instruments which were in use in Bach's time, but which are now obsolete.

Five concerts will be given in a prominent city church noted for its organ and its ideal acoustic properties. These concerts will consist of two programs devoted to cantatas and chorales, one to instrumental works with a soloist and one to organ works, and at the final concert the "St. Matthew Passion" will be given with an augmented choir of fifty voices.

The permanent managing committee consists of Dr. T. Tertius Noble, organist St. Thomas' Episcopal Church; Lynnwood Farnam, organist of the Church of the Holy Communion; Albert Stoessel and Duncan McKenzie, secretary of the club. The advisory committee will consist of distinguished Bach scholars of America, which will be a guaranty of the high aims of the venture. Mr. McKenzie, 35 West Thirty-second street, will give further details to those interested.

Bach wrote 295 church cantatas, of which 199 are preserved. They are little known, but contain some of the most beautiful music Bach wrote.

Former Kimball Men Return.

J. Vern Fridlund, until recently connected with the Welte Organ Company, has rejoined his old employer, and is now associated with W. B. Milner, Eastern sales agent for the W. W. Kimball Company. Mr. Fridlund was associated with Mr. Milner when both were connected with the home office. Mr. Fridlund will make his headquarters at the Eastern studio, 507 Fifth avenue, New York. The new studio is finished and the soloist organ will be installed this month. Joseph Marriott, also a former Kimball man and late of the Welte Organ Company, is erecting a Kimball at Mount St. Mary's Seminary, Emmitsburg, Md.

Kilgen Opened at Wichita Falls.

The new three-manual Kilgen organ at the First Presbyterian Church of Wichita Falls, Tex., was formally dedicated May 13 by George Devereux of St. Louis with the following program: Fugue in D major, Bach; Fantasia, Rousseau; Rhapsodie, Silver; Scherzo, Pierre; "The Swan," Saint-Saens; "Egeria," Kroeger; "Araby," Nocturne, Devereux; Finale, Dubois.

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FOR MEMPHIS CATHEDRAL.

Kilgen to Replace Memorial at St. Mary's Damaged by Storm.

The memorial organ at St. Mary's Episcopal Cathedral, Memphis, Tenn., built twenty-five years ago, which was severely damaged last April by lightning and rain, is to be replaced with a modern Kilgen of three manuals with provisions for an echo in the west end of the church. Many of the pipes of the original organ will be incorporated in the new scheme, that the memory of the original donor may be preserved. The cost of the new organ is donated by a parishioner who desires that his name be not published.

The specifications are:

GREAT ORGAN.

- Open Diapason, 16 ft., 85 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 notes.
- Viol d'Gamba, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Melodia, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Tuba, 8 ft., 73 pipes.
- Clarion, 8 ft., 61 notes.
- Cathedral Chimes, 20 notes.

SWELL ORGAN.

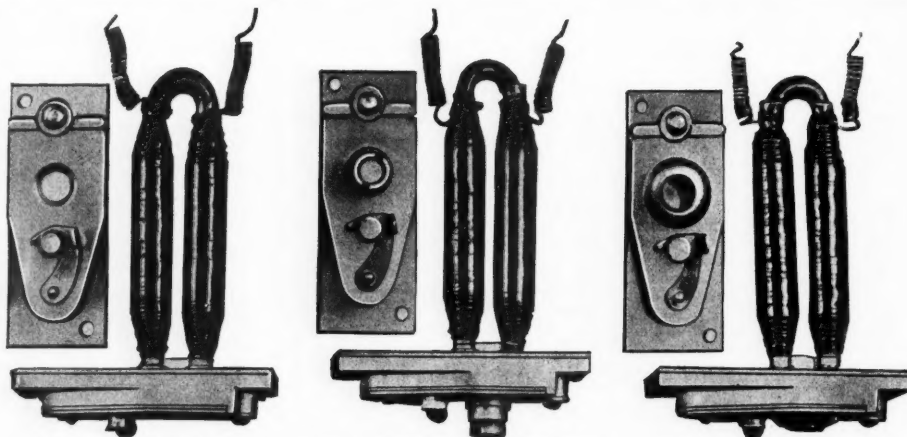
- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Salictonal, 8 ft., 73 pipes.
- Voix Celeste with Aeoline, 8 ft., 61 pipes.

CHOIR ORGAN.

- Aeoline, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

- Double Open Diapason, 16 ft., 32 pipes.
- Open Diapason, 16 ft., 32 notes.
- Contra Dulciana, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Flute Dolce, 8 ft., 32 notes.
- Trombone (Great Tuba extended 12 pipes), 16 ft., 32 notes.



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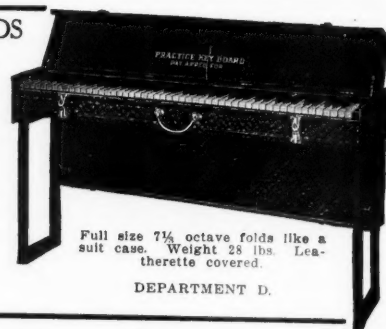
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HARRAT'S SILVER JUBILEE

Anniversary at Chapel of the Intercession, New York, Observed.

Frank T. Harrat completed twenty-five years of service as organist of the Chapel of the Intercession in New York City on May 8. At the morning service all of the music—hymns, canticles and anthems—was of his composition. On May 5 a dinner in his honor took place, at which Mr. Harrat was presented with a purse of gold.

Mr. Harrat had his first musical training as chorister in old St. John's Chapel on Varick street under George F. Le Jeune, with whom he also studied voice and piano. Later he studied organ and theory with Will C. Macfarlane and he became organist at the Intercession May 1, 1902. Under his direction the choir has become one of the largest in New York, numbering from fifty to sixty boys and men, and has, for the past twenty years, given each year four or five oratorios and cantatas. In addition, during the season, Dr. Harrat conducts on Sundays at 4 o'clock, popular vespers, at which famous soloists, both vocal and instrumental, are heard; he also presents, annually, a series of programs of the best music of different nations.

On March 8 there was a Belgian program in honor of the Belgian ambassador, Baron de Cartier de Marchienne, who was present and made an address on "Belgian Music." Cesar Borre, former conductor of the Royal Opera at Antwerp, was guest organist and played one of his own compositions. A new work for carillon, by Denyn, also was played.

Pius X. School Sessions.

The eleventh summer session of the Pius X. School of Liturgical Music will be held at the College of the Sacred Heart, New York City, from June 27 to Aug. 6. This school was founded in 1918 by Mrs. Justine Ward for the purpose of concentrating on the systematic working out of the reform in church music decreed by Pope Pius X. in the motu proprio of 1903. Under the direction of Mother G. Stevens, who has been the chief interpreter and teacher of Mrs. Ward's method, the work of the school was developed by teaching the children of the Annunciation Parish School for Girls. In order to spread the idea and principles of the school, these summer sessions have been organized, offering courses in subjects of interest to musicians desiring to learn the Ward method. The faculty includes such well-known educators and musicians as the Rt. Rev.

Abbot Dom Ferretti, president of the Pontifical Institute of Sacred Music in Rome; Mrs. Ward and Mother Stevens, Achille Bragers and Dr. Melchiorre Mauro-Cottone. Courses will be offered in Greek system, melodic and rhythmic, medieval system, Gregorian chant, the Justine Ward method of teaching music, Gregorian accompaniment, liturgical singing and choir conducting as well as practical demonstration classes.

For Music Week Record.

Members of the N. A. O. are requested by Kenneth S. Clark, assistant secretary of the National Music Week Committee, to send to the committee, at 45 West Forty-fifth street, New York City, notice of special music week programs given by them, so that a complete record of their participation in the activities of the week may be noted.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., May 20.—“The finest organ that can be built” has been promised to Drexel Institute, it was announced at the conclusion of the alumni day activities on May 9. Cyrus H. K. Curtis, a member of the board of trustees, is the donor. It may be that the “Sesqui” organ will be rebuilt for this institution; if this be not feasible, a new one will be designed and installed at an early date.

The new Austin organ in the Second Presbyterian Church was formally opened on Tuesday, May 10, by T. Tertius Noble of New York. It is a four-manual of about sixty registers.

The Woman's Club Chorus sang Frances McCollin's “Sleeping Beauty” at the Town Hall, Haddon Heights, May 10, under the direction of Helen J. Llewellyn.

The male choir of St. Francis de Sales' Church gave a special organ and vocal concert on the evening of Palm Sunday. Albert J. Dooner is the organist and director. Among the organ numbers played were: Berceuse, Vienne; Canzonetta, McCollin, and the A major Prelude by Bach.

Edward R. Tourison, Jr., played a program by Bach, Saint-Saens, Gounod and Hartman at his church, the Second Baptist of Germantown, on Sunday evening, May 15.

At Holy Trinity Lutheran Church, Haddonfield, Miss Bertha Johnson played a recital on May 15 with the assistance of Lucius Cole, violinist.

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, has announced that an important feature

of next year's activities will be the presentation in the spring of “The Passion according to St. Matthew,” by Bach. This work will be given in Calvary Presbyterian Church, and the chorus will be supported by an orchestra from the Philadelphia Orchestra, and soloists. The board of directors anticipate making this an annual event in the musical program of the city. The first concert, as heretofore, will be miscellaneous in character, and will be given in the ballroom of the Bellevue-Stratford in January.

Special musical services on Sunday evenings at the Second Presbyterian Church, under the direction of N. Lindsay Norden, with his chorus, soloists, violin, harp and organ, included a program of old Hebrew music May 8, with David Berkowitz, cantor of Synagogue Rodeph Shalom, assisting and music of the old masters May 15. “The Holy City” was sung May 22.

Frederick Maxson arranged the following program for his final musical service this season at the First Baptist Church on May 15, all the works presented being by French composers: Funeral March and Hymn of Seraphs, Guilman; Berceuse, Godard; “O Lord Most Holy,” Franck; “Lamb of God,” Bizet; “Guide Us, O Father,” De Grandval; “Lo, It Is I,” Faure; “Jerusalem” (“Gallia”), Gounod.

The choir of the Chapel of the Mediator, Lyman Wheeler, organist and choirmaster, sang this program on May 15: “Rejoice in the Lord,” Mascheni; “Cherubim Song,” Musipchesko; “Be Ye All of One Mind,” Godfrey; “There Shall Be No Night There,” D. D. Wood.

Mayer to Test Ottawa Bells.

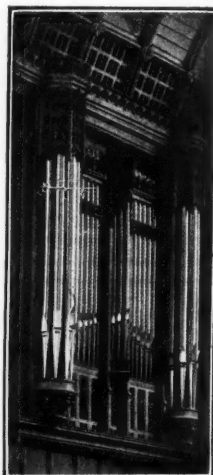
Frederick C. Mayer, carillon expert and organist and choirmaster at the West Point Military Academy, sailed recently for England to test the fifty-three bells being made by a British firm for the Parliament buildings in Ottawa, Ont.

ORGAN ADVISER
WILLIAM H. BARNES

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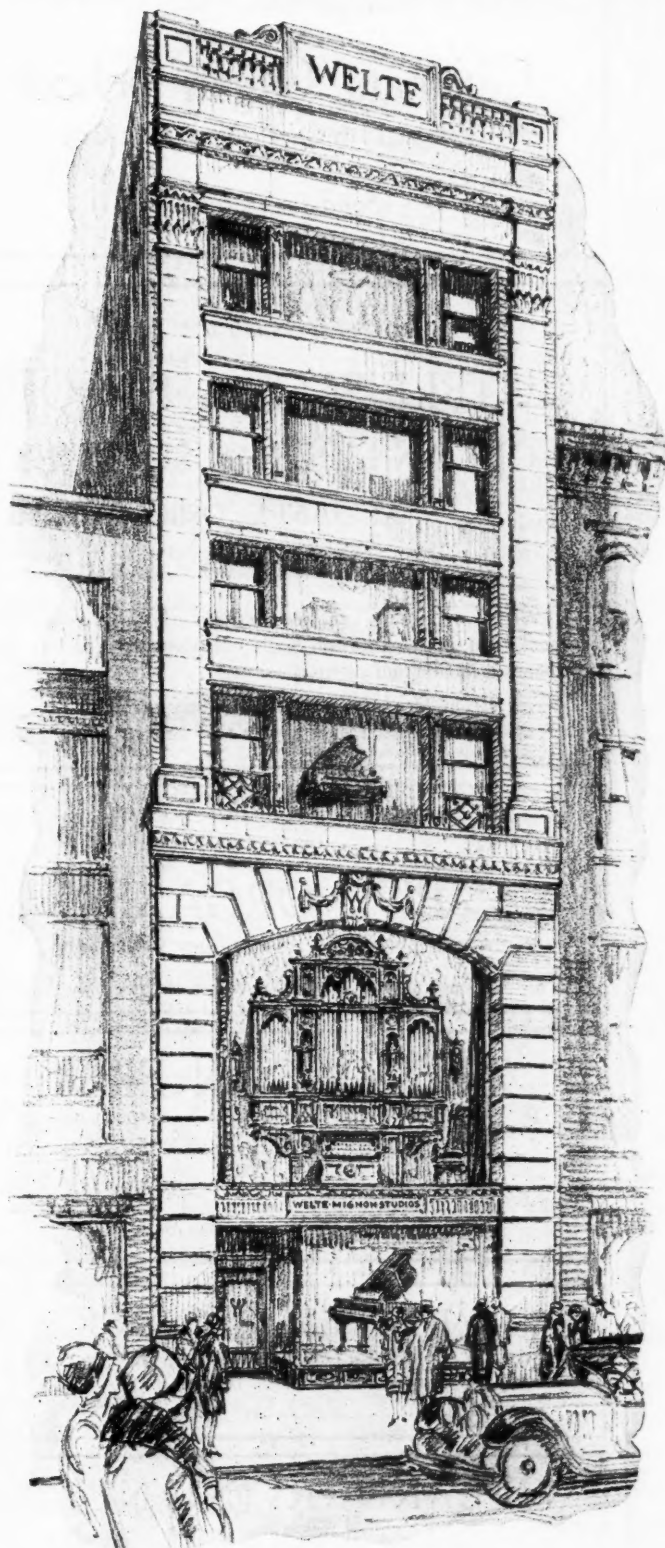
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The next will be Wednesday, June 1, 7:30 to 8 p. m., MAURICE GARABRANT, Organist.

This feature may be looked for regularly at the same hours, Dr. T. Tertius Noble and Dr. Samuel Baldwin being scheduled for the following week.

Organists and others interested in artistic achievement in the field of organ building are cordially invited to visit the new studios and try the organ. They will also enjoy hearing perfect reproduction of the recorded playing of American and European organists, the extensive Welte library permitting a wide range of choice.

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Harry R. Robinson Presides Over Instrument Dedicated to the Bishop of Alaska—Services Continue Three Days.

St. James' Episcopal Church at Sault Ste. Marie, Mich., has a new three-manual organ with an echo division which has been built by the Wicks Organ Company of Highland, Ill., and over which Harry R. Robinson presides, having been engaged to go to the lake city in the northern peninsula after making a reputation in the East. The instrument is dedicated to the bishop of Alaska, a former rector of the Sault Ste. Marie parish and now one of the most prominent missionaries in the Episcopal Church. Dedication services were held at Easter and extended over three days. The first recital was given Easter Tuesday evening. Large crowds were present at all the services. The choir under the leadership of Mr. Robinson rendered special music for the occasion and a feature of the services was the children's choir, which sang its part of the music in a very efficient manner.

The specification of the new organ, which was drawn up by F. W. Wimberley of the Wicks staff, is as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 85 pipes.
 2. First Open Diapason, 8 ft., 85 pipes.
 3. Second Open Diapason, 8 ft., 73 notes.
 4. Octave Major, 4 ft., 73 notes.
- Expressive Subdivision, Enclosed with Choir:
5. Viola da Gamba, 8 ft., 73 pipes.
 6. Doppelfloete, 8 ft., 85 pipes.
 7. Gemshorn, 8 ft., 85 pipes.
 8. Clarabella, 8 ft., 73 pipes.
 9. Zauberfloete, 4 ft., 73 notes.
 10. Gemshorn Octave, 4 ft., 73 notes.
 11. Gemshorn Quint, 2 3/4 ft., 61 notes.
 12. Super Octave Gemshorn, 2 ft., 61 notes.
 13. Piccolo, 2 ft., 61 notes.
 14. Tuba, 8 ft., 73 pipes.
 15. Clarion, 4 ft., 61 notes.
 16. Chimes (Deagan), 20 tubes.
- SWELL ORGAN.**
17. Bourdon, 16 ft., 97 pipes.
 18. Open Diapason, 8 ft., 73 pipes.
 19. Gedeckt, 8 ft., 73 pipes.
 20. Sallcional, 8 ft., 85 pipes.
 21. Voix Celeste, 8 ft., 61 pipes.
 22. Aeoline, 8 ft., 73 pipes.
 23. Quintadena, 8 ft., 73 pipes.
 24. Flauto d'Amour, 4 ft., 73 pipes.
 25. Harmonic Flute, 4 ft., 61 notes.
 26. Violina, 4 ft., 61 notes.
 27. Nazard Flute, 2 3/4 ft., 61 notes.
 28. Flautino, 2 ft., 61 notes.
 29. Vox Humana, 8 ft., 73 pipes.
 30. Oboe, 8 ft., 73 pipes.
 31. Marimba Harp (Deagan), 8 ft., 61 notes.

CHOIR ORGAN.

32. Horn Diapason, 8 ft., 73 pipes.
33. Clarabella, 8 ft., 85 pipes.
34. Dulciana, 8 ft., 85 pipes.
35. Viole d'Orchestre, 8 ft., 73 pipes.
36. Unda Maris, 8 ft., 61 pipes.
37. Concert Flute, 4 ft., 73 notes.
38. Dulcet, 4 ft., 73 notes.
39. Twelfth, 2 3/4 ft., 61 notes.
40. Fifteenth, 2 ft., 61 notes.
41. Clarinet, 8 ft., 73 pipes.

42. Harp Marimba, 8 ft., 61 notes.
 43. Celesta, 4 ft., 49 notes.
- ECHO ORGAN.**
44. Echo Diapason, 8 ft., 73 pipes.
 45. Muted Viole, 8 ft., 73 pipes.
 46. Violina Vibrato, 8 ft., 73 pipes.
 47. Echo Gedeckt, 8 ft., 73 pipes.
 48. Fern Floete, 4 ft., 61 pipes.
 49. Cor Anglais, 8 ft., 73 pipes.
 50. Chimes (Deagan Class A), 20 tubes.
- ECHO GREAT ORGAN.**
51. Echo Diapason, 8 ft., 73 pipes.
 52. Muted Viole, 8 ft., 73 pipes.
 53. Viole Aetheria, 8 ft., 73 pipes.
- PEDAL ORGAN.**
54. Resultant, 32 ft., 32 notes.
 55. Double Open Diapason, 16 ft., 44 pipes.
 56. Second Open Diapason, 16 ft., 32 notes.
 57. Bourdon, 16 ft., 44 pipes.
 58. Bass Flute, 8 ft., 32 notes.
 59. Octave, 8 ft., 32 notes.
 60. Dolce Flute, 8 ft., 32 notes.
 61. Quint Bass, 10-3/5 ft., 32 notes.
 62. Trombone, 16 ft., 44 pipes.
 63. Tromba, 8 ft., 32 notes.
 64. Violoncello, 8 ft., 32 notes.
 65. Lieblich Gedeckt, 16 ft., 32 notes.
 66. Still Gedeckt, 8 ft., 32 notes.
 67. Echo Lieblich Gedeckt, 16 ft., 32 notes.

The combination pistons, of which there will be nineteen, will be on double-touch, the first touch moving the stopkeys and couplers of the respective manuals and the second touch affecting also stops of the pedal organ.

Daily Recital by Mauro-Cottone.

Interesting evidence of the growing popularity of good theater organ work is found in the announcement from New York that the Capitol Theater began on May 1 to open its doors daily at 12 o'clock noon instead of 12:30, and that for a half hour preceding the regular performance Edward Bowes will present an organ recital with Dr. Melchiorre Mauro-Cottone presiding at the console of the Capitol's large Estey organ. The earlier opening and the inauguration of the new musical feature is a result of a careful study of the increasing patronage of the Capitol, it is announced.

Lemare Engaged by Victor.

Edwin H. Lemare, the noted English organist who has held important positions in America for many years, his present post being that of city organist of Chattanooga, Tenn., has made a contract with the Victor Talking Machine Company to be one of their "exclusive artists" and early in June he will go for the summer to Atlantic City, N. J., where he will be near the Victor factory, situated in Camden, N. J. Mr. Lemare may make a trip to England soon for a series of recitals which he has been asked to play in his native land. He is also eager to visit his father, who has reached the age of 86 years and who in his day was one of the best-known musicians and composers of sacred music in Great Britain.

Reynold H. Brooks, the Chicago organist now in Paris, gives added proof of the comparative smallness of the world when he writes that all the members of his quartet at the American Episcopal Church of St. Luke's in the Garden are former Chicago singers. Mr. Brooks has gone to Florence for a vacation and expects to study later in the summer at Fontainebleau.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., May 21.—Two recitals of great interest were given this month by new candidates for honors in the field. The first was that of Miss Marybelle Carroll, from the class of Miss Alice M. Goodell, at the Pennsylvania College for Women. Her program follows: Toccata and Fugue in D minor, Bach; "Sous les Bois," Durand; "The Courts of Jamshyd," Stoughton; Largo, "New World" Symphony, Dvorak; Finale, Sonata in D minor, Guilman; Concerto Gregoriano, Yon (organ and piano, Miss Sara Friedman, pianist).

The second recital was given by Miss Hazel Drake, from the class of William H. Oetting, at the Pittsburgh Musical Institute, May 3. She played: Sonata in C minor (No. 3), Guilman; "Clair de Lune," Karg-Elert; "Romanse sans Paroles" and "Elfes," Bonnet; Concerto Gregoriano, Yon (Mr. Oetting at the piano).

At the Carnegie Institute of Technology Sunday evening, May 8, Frederick Chapman, pupil of Dr. Caspar P. Koch, played the Bach Toccata and Fugue in D minor, and took part in the Vivaldi Concerto in A minor for violin, piano and organ. The Bach choir of the music school gave a very impressive performance of the Easter cantata "Christ Lay in Death's Dark Prison," directed by Miss Jean D. Seaman, with Alfred H. Johnson at the organ and Matthew Frey at the piano.

A new three-manual Balbiani organ in St. Rosalia's Catholic Church, Greenfield avenue, has been dedicated with fitting ceremonies. On May 17 Pietro A. Yon of New York displayed the organ, playing: First Sonata, Guilman; "Chimes of St. Mark's," Russolo; Prelude and Fugue in A minor, Bach;

Spanish Rhapsody, Gigout; "Marche des Bergers," Yon; "Minuetto Antico e Musetta," Yon; "Christus Resurrexit," Ravanello; Toccata, Renzi. The Pittsburgh Polyphonic Choir, directed by the Rev. Charles Rossini, organist and choirmaster of St. Paul's Cathedral, assisted with a program of liturgical music.

Takes Party to Europe.

Mrs. Laura Grant Short, director of music and organist at Rockford College, Rockford, Ill., is taking a party to Europe this summer and while spending some time in Paris, will study organ, as she has done many summers, with Joseph Bonnet, the great French organist. Mrs. Short will return in September for the opening of college to take charge of the large organ department in the school.

Tidbits, the little paper published by St. Mark's choir at Grand Rapids, Mich., reports that Russell Broughton, organist and choirmaster at Christ Church, Burlington, Iowa, has written a splendid "Benedictus Es," which will soon be published by the Oliver Ditson Company and will be dedicated to the St. Mark's choir. Mr. Broughton, a former Grace Church choir boy and graduate of Oberlin College and Conservatory, will return to Oberlin next year for further study.

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

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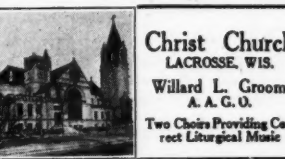
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**Los Angeles
and Southern
California Notes**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., May 16.—The festival service held at St. Paul's Cathedral May 2 under the auspices of the A. G. O. was a splendid success and it was most encouraging to see so excellent a congregation present. The choirs were those of the cathedral under the direction of Dudley Warner Fitch, St. Matthias' Episcopal, under the direction of Ernest Douglas, F. A. G. O., and the boy choir of the Wilshire Presbyterian Church under the direction of William Ripley Dorr. The first two choirs were seated in the chancel and Mr. Dorr's choir sat in the gallery, at the back of the church. This was an excellent arrangement, as the gallery choir sang only unaccompanied numbers and the tone floated over the congregation in a most effective way. The Zingarelli number, "Go Not Far from Me," was especially beautiful. The chancel choirs sang the service, which included Stanford's Magnificat in B flat and Martin's anthem "O Come before His Presence," both sung with fine tone and style, although I can't say that I find anything in the long-winded Martin anthem over which to be enthusiastic.

A brief address was delivered by Dean Beal and Ernest Douglas played his Sonata in B minor. This is a new work and is the sort of music that demands more than one hearing. Parts of it I liked and then again there were parts that I liked not so much. Certainly it was a very enjoyable and worthwhile evening. From the prelude to the postlude things went without a hitch.

I hope that next year we shall be able to have a choir festival in one of the large denominational churches, where the mixed choirs can be heard. And along these lines the choir of the First Baptist Church of Los Angeles must take a high place. When the new church is opened this summer it will have every facility at its disposal and I shall be surprised if it does not do really great things. The choir is under the direction of Alexander Stewart and the organist is David L. Wright. During the last two years they have been working under all sorts of difficulties and yet have done splendid things in the way of unique musical services. The latest was a California composers' service, when everything sung or played was by California

composers. It included the first performance of a new anthem by Charles Wakefield Cadman, dedicated to this choir.

The choir of the Wilshire Presbyterian Church, which was organized by William Ripley Dorr about two years ago, is making a name for itself. It goes to San Francisco to sing for the Presbyterian general assembly the latter part of this month. This is a high honor and we all wish Mr. Dorr and the choir every success. The choir will give a concert in Ventura on the way up and sing at Oakland, at Berkeley and five or six times in San Francisco.

While speaking of Mr. Dorr, I advise any visiting organist to make it a point to see him at his lovely home in Palos Verdes, twenty miles from Los Angeles. Like myself, you will break the tenth commandment. It is a charming place, with one of the most lovely views in all California. Added to this, if he doesn't have a jolly nice Hall organ in his music room. How do they do it?

Dudley Warner Fitch presented an interesting program for the Cadman Creative Club of Los Angeles at Barker Brothers' April 25. It was an American program and included such names as Hadley, Clokey, Rogers, Douglas, Parker, Fitch, etc. The choir of St. Paul's Cathedral assisted and gave a fine performance of Parker's "The Lord is My Light."

The Kimball organ for the First Baptist Church has arrived and will be ready some time in June. This will be perhaps the largest Kimball west of Chicago and we are looking forward to hearing it with a great deal of interest.

Hague Kinsey has been appointed organist at the Congregational Church during the absence of Homer Simons. Sibley G. Pease is playing at the Belmont Theater in place of Mrs. Harry K. Brown. There have been a number of changes among theater organists; in fact, they change so much that it is impossible to keep tab on them.

Arnold Dann of Pasadena has been asked to give a recital at the N. A. O. convention and we are all hoping that he will be able to do so. His recital on the municipal organ at Sacramento was spoken of as the musical event of the last season and he was at once engaged for a return visit next year. I know of no one whom I would rather have represent the West at a convention than Mr. Dann.

The third annual frolic of the Los Angeles Theater Organists' Club was held at the Westlake Theater April 19.



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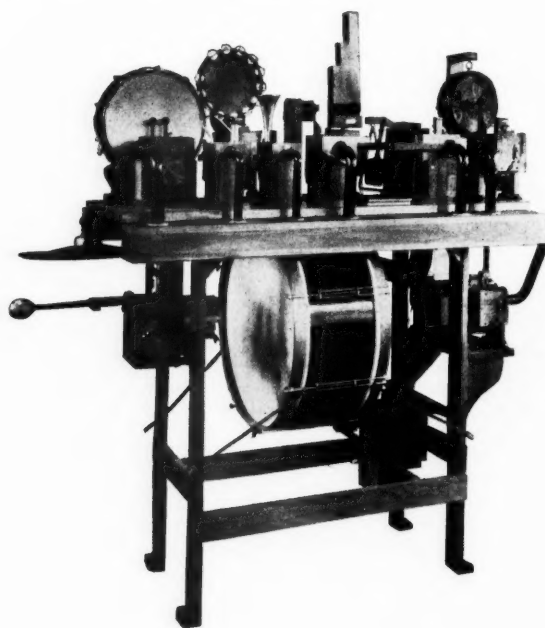
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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., May 21.—The head of the column is taken by the advance made recently by Thompson Stone. Although organist and choirmaster at the Church of the Advent, and in charge of the music at the Wellesley Congregational Church, he recently conducted at Tremont Temple the ensemble choir of 400 choristers from Jewish, Catholic and Protestant choirs, then a remarkably fine performance of Verdi's "Requiem" at Symphony Hall, with a large chorus, soloists and the Boston Symphony Orchestra, and again, as guest conductor of the Apollo Club, a concert of recent date. Finally Mr. Stone has been elected to the position of permanent conductor of the Apollo Club. This club of men singers, to the number of 100 voices, during nearly fifty years has been outstanding in the musical life of Boston. It was founded by B. J. Lang and until his death he was the conductor. He was succeeded by Emil Mollenhauer, who continued twenty-five years or longer.

Music week has been marked by all kinds of performances, especially orchestral and choral. The organ has also played its part at these performances. Harold Schwab played organ with the civic orchestra conducted by Joseph F. Wagner when Mr. Wagner's "In Memoriam" was presented by the orchestra and a chorus of seventy-five voices at Jordan Hall. Charles Davis was organist for the Choral Art Society of the School of Religious Education, Boston University, at the performance of Gounod's "The Redemption" at the Copley Square Methodist Church. The choir of the Perkins Institution for the Blind, assisted by the Vannini Symphony Ensemble, gave a miscellaneous program at Jordan Hall, including works by Beethoven, Gounod, Brahms, Mozart, Gardiner, Chadwick and Bruch. To these were added for organ solos Vierne's Scherzetto and Widor's Finale to Symphony 6.

Arthur H. Ryder, organist and choirmaster at St. Paul's Episcopal Church, Dedham, and instructor at Wellesley College, gave a recital in Memorial Chapel, Wellesley College, the evening of April 25. The program contained several items of particular interest, and read as follows: "Benedictus," Couperin; Two Chorale Preludes: "Heut' triumphiret Gottes Sohn" and "Liebster Jesu, wir sind hier," Bach; Andante in B major, Franck; Festival March, Foote; Pavane, "The Earl of Salisbury," Byrd; Musette (from a Masque) and Minuet (from "Berenice"), Handel; Spring Song, Jadassohn; Sortie, Franck.

The concluding program of the series was given Tuesday, May 3, by Howard Hinners, a new member of the department of music.

At the Cathedral Church of St. Paul the second Sunday after Easter, at the evening service, the choir sang a new anthem by George C. Phelps, organist and choirmaster at All Saints' Church, Ashmont, entitled "Thanks be to God." With the co-operation of Arthur M. Phelps and the evening choir of men and women, Dean Sturges has made splendid progress in the direction of congregational singing. The best hymns and music in the "New Hymnal," as well as music not found in this book, are sung at these services, and they go over "big." The sunrise service on Easter Day brought a con-

gregation of 750, and there was a full choir. Conservative Boston, after all, is pretty well awake!

That veteran organist and choirmaster, fifty years at the First Baptist Church, Arlington, and now "emeritus," William E. Wood, is in the limelight with a celebration of his fiftieth wedding anniversary. Mr. and Mrs. Wood have recently returned from a winter spent at Deland, Fla. Their son, William Thorning Wood, soon sails for Belgium to attend a Rotary Club convention as representative from Hudson, N. Y.

Miss Mary Whitting, for many years organist in Swedish churches in Quincy, died at her home in that town May 1.

Many people will share the deep sorrow caused by the sudden death of the Rev. Thatcher R. Kimball, rector of the Church of the Epiphany, Dorchester. This led to the cancellation of the festival service that was prepared for Sunday, May 8. A chorus and soloists numbering about seventy singers, and an orchestra of nearly forty had rehearsed since early fall in preparation for this service. By permission of the composer, Federlein's Magnificat and Nunc Dimittis in F had been orchestrated with the full resources of a symphony orchestra in mind. To the choir of the church, under the direction of S. Harrison Lovewell, was added the choir of the Central Congregational Church, Dorchester, under the direction of Miss Helen West, choirmaster. The whole service was to be directed by Willis Hutchins. On Sunday evening, May 15, the united choirs, supported by organ and a double string quartet, with soloists, sang "The Holy City" in complete form at the Central Congregational Church. A full choir volunteered for the impressive funeral of Mr. Kimball.

The music sung by the Ensemble Choir at Tremont Temple May 5 was as follows: Kyrie Eleison (Mass in A), Rheinberger; "Christus factus est," Anerio; "O Thou, the Central Orb of Righteous Love," Gibbons; "Wash Me Thoroughly from my Wickedness," Wesley; "Let All Mortal Flesh Keep Silence," Holst; Cherubim Song, Rachmaninoff; Evening Hymn, Gardiner; "Holy Lord," Dett, and "Hail, Glorifying Light," Martin.

Several years have passed since the men's chorus was organized at King's Chapel, first under the direction of the Rev. A. Vincent Bennett, and at present under the direction of Raymond C. Robinson, instructor at the New England Conservatory of Music and Boston University. The repertoire of the choir is being continually enhanced by new arrangements of music ancient and modern at the hands of the choirmaster, who evidently takes infinite care not to disturb the original progressions of the voices more than necessity demands. In some cases this means hardly more than a shifting of pitch relationships.

The chapter of St. Philip's Cathedral, Atlanta, Ga., has granted Grace Chalmers Thomson, the organist and choirmaster, a vacation of two and one-half months, instead of the usual month, and she will leave for the East the third week in June, appearing in recital at Wellesley, Mass., at the conference on Anglican church music. Returning to New York she will fill a supply position in one of the Episcopal churches in July, and August and spend the rest of the time in rest with friends at the seashore on Long Island.

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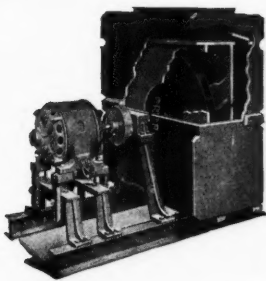
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