

THE DIAPASON

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DEVOTED TO THE ORGAN

Official Paper of the Organ Builders' Association of America

Eighteenth Year—Number Eight

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NOTEWORTHY SCHEME OF ST. GEORGE'S ORGAN FOR GALLERY AND CHANCEL

New York Church to Have Large Instrument, the Construction of Which Has Been Entrusted to Austin Company.

Specifications of the large four-manual to be built by the Austin Organ Company for St. George's Episcopal Church in New York City have been completed. Following the award of the contract for the chancel organ, as noted in The Diapason May 1, the church has just made provision for the simultaneous construction of the large gallery organ. The result will be the installation of one of the most noteworthy large church organs of the metropolis.

The gallery organ specifications are as follows:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
Bourdon, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Third Open Diapason, 8 ft., 73 pipes.
Doppelflöte, 8 ft., 73 pipes.
Viola d'Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 73 pipes.
Fifteenth, 2 ft., 73 pipes.
Mixture, 6 ranks, 366 pipes.
Double Trumpet, 16 ft., 85 pipes.
Tromba, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.
Chimes.
String Organ.

SWELL ORGAN.

Melodia (all open pipes), 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 73 pipes.
Viola d'Orchestre, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Vox Seraphique, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Flageolet, 2 ft., 73 pipes.
Mixture, 5 ranks, 365 pipes.
Dolce Cornet, 3 ranks, 219 pipes.
Contra Posaune, 16 ft., 73 pipes.
Posaune, 8 ft., 61 notes.
French Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.
Tremolo.

CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Nazard, 2 1/2 ft., 73 pipes.
Fifteenth, 2 ft., 73 pipes.
Tierce, 1-3/5 ft., 73 pipes.
Septieme, 1-1/7 ft., 73 pipes.
Saxophone, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Vox Humana (separate chest, box and tremolo), 8 ft., 73 pipes.
Harp, 8 ft., 73 notes.
Celesta, 4 ft., 73 notes.
Tuba Mirabilis (from Solo) (to be independent of couplers), 8 ft., 61 notes.
Tremolo.

SOLO ORGAN.

Stentorphone, 8 ft., 61 pipes.
Philomela, 8 ft., 61 pipes.
Gross Gamba, 8 ft., 61 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Doppelflöte, 4 ft., 61 pipes.
Ophicleide, 16 ft., 61 pipes.
French Horn (Gottfried), 8 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 61 pipes.
Clarion, 4 ft., 61 notes.
Tremolo.

STRING ORGAN.

The floating string division to be enclosed in a separate expression box and made playable on all manuals, with suitable switch control. To be composed of various scales and voicing to give the desired blending.
String No. 1, 8 ft., 61 pipes.
String No. 2, 8 ft., 61 pipes.
String No. 3, 8 ft., 61 pipes.
Quintadena, 4 ft., 61 pipes.
Quint, 5 ft., 61 pipes.
Salicet, 4 ft., 61 pipes.

[Continued on page 9]

MATTHIAS PETER MÖLLER.

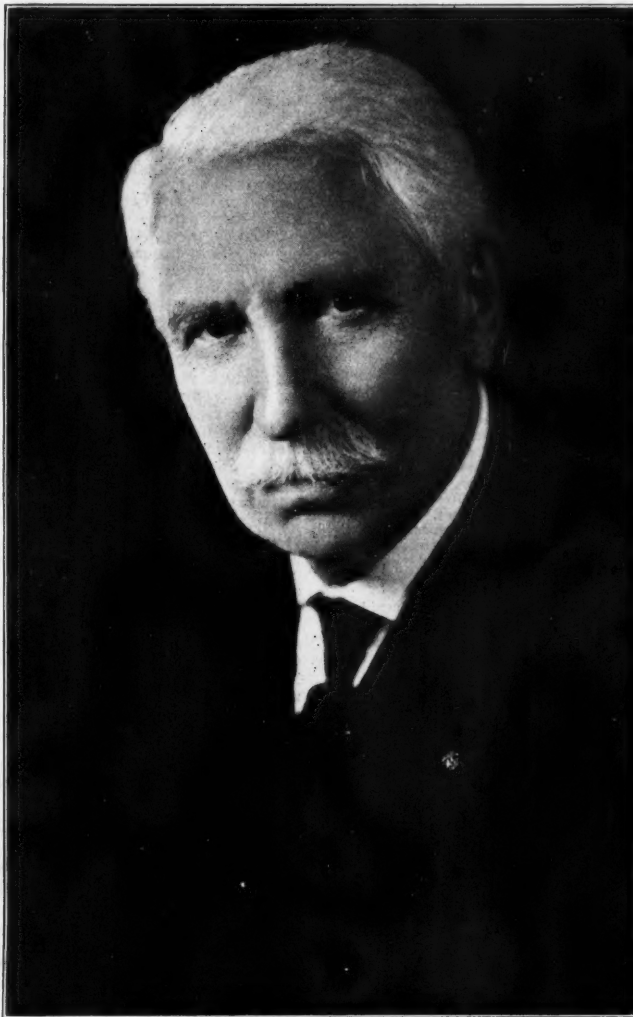


Photo by Underwood & Underwood.

This picture of Mr. Möller was taken just after the arrival in this world of M. P. Möller III, and just before Mr. Möller sailed for Europe to be present at the dedication of the organ he has presented to the new Thanksgiving Lutheran Church at Copenhagen, Denmark, as described

in this issue. M. P. Möller III, was born April 20, the son of M. P. Möller, Jr., who has been an aid and associate of his father in the making of organs since he completed his college work. Mr. Möller, Sr., may, with practical certainty, be regarded as the original head of three generations of American organ builders.

DEATH OF E. N. WILLIAMSON

Church Music Editor of New York Post Did Unique Work.

Ellis N. Williamson, religious editor of the New York Evening Post for about thirty years and the originator and editor of the department of church music in that paper, in which the work of the organists and choirmasters of the metropolis received attention which no other daily newspaper ever has accorded it, died June 10 at his home in Bloomfield, N. J. He was the first man to be elected an honorary member of the N. A. O.

The following is taken from a tribute to Mr. Williamson in the Evening Post:

"Mr. Williamson was 64 years old. He had been ill with pneumonia for a month, and that was complicated by heart disease and a kidney ailment. Thirty-three years with this newspaper, Mr. Williamson had been copy holder in the proofroom, assistant city editor, police reporter at headquarters and make-up editor, then religious editor and editor of religious music, a position unique in that Mr. Williamson made an exclusive feature of the programs of music in the city churches."

Mr. Williamson was a trustee and for twenty-five years treasurer of the

Sunday-school of Westminster Presbyterian Church at Bloomfield. He was also chairman of the music committee. He is survived by the widow, Mrs. Alice M. Williamson, a daughter, Miss Lillie Williamson, and a son, Leslie K.

KILGEN FOR BIG CATHEDRAL

St. Patrick's in New York Awards Contract for Large Instrument.

St. Patrick's Cathedral in New York City awarded the contract for a large four-manual organ to George Kilgen & Son, Inc., of St. Louis, late in June. This will be an instrument of well over 100 speaking stops. It will have a sanctuary and an echo division, with the main instrument in the west gallery. There will be separate sets of ripieno stops for each manual and a floating string organ of ten sets of pipes. Altogether the organ will be one entirely commensurate with the importance and size of the great Catholic cathedral and one of the most important church organs in the United States. The complete specification will be published in The Diapason for Aug. 1.

Pietro Yon recently was appointed organist of the cathedral, as announced in The Diapason May 1, and will take up his duties there Oct. 1.

PRINCETON WILL HAVE LARGE SKINNER WORK UNIVERSITY GIVES ORDER

Four-Manual to Be Installed in Magnificent Chapel Under Construction on Campus—Specifications Presented.

Princeton University authorities signed a contract late in June for a large four-manual organ to be built by the Skinner Organ Company. This will be the latest addition to the fine instruments to be acquired in recent years by prominent institutions of learning. The organ will be the crowning feature of the magnificent chapel under construction on the university campus, a building designed by Cram & Ferguson, the noted Boston church architects.

Dr. Alexander Russell, who is known throughout the land as the chief of organ impresarios through his activities as concert director of the Wanamaker stores in Philadelphia and New York, is the organist of Princeton and the new instrument will be played by him.

Following are the specifications:

GREAT ORGAN.

Diapason, 16 ft., 73 pipes.
Diapason 1, 8 ft., 73 pipes.
Diapason 2, 8 ft., 73 pipes.
Diapason 3, 8 ft., 73 pipes.
Tuba Plena, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 73 pipes.
Fifteenth, 2 ft., 73 pipes.
Mixture, 5 rks., 305 pipes.
Reed, 16 ft., 73 pipes.
Reed, 8 ft., 73 pipes.
Reed, 4 ft., 73 pipes.
Harp, 8 ft., 73 pipes.
Celesta, 4 ft., 61 notes.
Chimes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Salcional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Chorus Mixture, 5 rks., 305 pipes.
Cornet, 5 rks., 305 pipes.
Posaune, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp, 8 ft., 61 notes.
Celesta, 4 ft., 61 notes.
Chimes.
Tremolo.

CHOIR ORGAN.

Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Dulciana Celeste, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 73 pipes.
Tierce, 1 3/5 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Septieme, 1 1/7 ft., 73 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Harp, 8 ft., 61 notes.
Celesta, 4 ft., 61 notes.
Chimes, 20 notes.
Bassoon, 16 ft.
Tremolo.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 5 rks., 305 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.

Tuba, 16 ft., 85 pipes.
 Tuba, 8 ft., 73 notes.
 Tuba Mirabilis, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Harp, 8 ft., 61 notes.
 Celesta, 4 ft., 61 notes.
 Chimes.
 Tremolo.

PEDAL ORGAN.

Stopped Diapason, 32 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Diapason, 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 Gamba (Choir), 16 ft., 32 notes.
 Echo Lieblich (Swell), 16 ft., 32 notes.
 Diapason (Great), 16 ft., 32 notes.
 Quint, 10 1/2 ft., 32 notes.
 Gedeckt (Bourdon), 8 ft., 32 notes.
 Octave (Open), 8 ft., 32 notes.
 Still Gedeckt (Swell), 8 ft., 32 notes.
 Cello (Violone), 5 1/2 ft., 32 notes.
 Flute (Bourdon), 4 ft., 32 notes.
 Mixture (Synthetic, 2 rks.), 32 notes.
 Mixture (Synthetic, 4 rks.), 32 notes.
 Bombarde, 32 ft., 32 pipes.
 Fagotto, 32 ft., 32 pipes.
 Trombone, 16 ft., 32 pipes.
 Tuba (Solo), 16 ft., 32 notes.
 Posaune (Swell), 16 ft., 32 notes.
 Fagotto (Choir), 16 ft., 32 notes.
 Clarion, 4 ft., 32 notes.
 Tromba, 8 ft., 32 notes.
 Chimes.

The entire organ will be under expression. The console is to have tilting keyboards. Double touch is to be provided on manual pistons to pick up pedal combinations as selected. Three special reversible pedal pistons are to bring on and take off the pedal 32-foot stops. The sforzando is to be brought on both by a pedal and a piston.

WHITEHOUSE TO EVANSTON

Takes Two Important Posts—R. W. Dunham Goes to Boulder, Colo.

Horace Whitehouse has been appointed to the faculty of the Northwestern University School of Music, to take charge of the department of church music launched a year ago and to be an aid to Dr. Peter C. Lutkin, and also has accepted the position of organist and choir director at the First Congregational Church of Evanston. He will take up his duties in the early fall. At the church, which will occupy its new edifice, Mr. Whitehouse will preside over a large Skinner organ which is under construction.

Mr. Whitehouse has been at the University of Colorado at Boulder for the last year. Previously he was for several years at Indianapolis and before that at Washburn College in Kansas and at Ohio Wesleyan University. He is a well-known and experienced organist.

To take Mr. Whitehouse's position at Boulder, Rowland W. Dunham has been selected and he will leave the First Presbyterian Church of Youngstown, Ohio, for the new position. Mr. Dunham has held positions in the East and in Columbus, Ohio, and substituted for a year at the Fountain Street Baptist Church of Grand Rapids, Mich., during the absence of Emory L. Gallup. He has been happy in his work at Youngstown, but is attracted by the greater opportunities in Colorado.

DEDICATION IN LOS ANGELES

Kimball Four-Manual in New First Baptist Used for First Time.

The dedicatory choral service at the new First Baptist Church of Los Angeles was held June 28. The chorus of 100 voices under the direction of Alexander Stewart was scheduled to sing the following choral compositions: "Jubilate Amen," Bruch; "Oh, Be Joyful," Cesar Franck; "All Praise to God," Wagner; "Seraphic Chant," Rubinstein; "Behold, Oh Beautiful Heavenly Light," Bach; and the "Hallelujah Chorus," Handel. David L. Wright presided at the console of the new four-manual Kimball organ, playing compositions of Widor, Guilmant, d'Evry, Edward Johnston and Pietro Yon.

John Doane, organist of the Church of the Incarnation, New York City, will give the dedicatory organ recital early in July.

The new First Baptist Church is at Eighth, Westmoreland and Leeward, one block from Vermont avenue. Members of the leading church choirs and other musical organizations of Los Angeles were invited as special guests of the choir of the First Baptist Church for the dedicatory programs.

FOUR-MANUAL KIMBALL FOR SEATTLE CHURCH IN NEW UNIVERSITY TEMPLE

Contract Made for Instrument That Will Serve as Principal Concert Organ of the City, in Addition to Church Uses.

The new University Temple, a prominent Methodist Church of Seattle, is to have a four-manual Kimball organ, announcement of the award of the contract being made late in June. The instrument is to have both echo and antiphonal divisions. The main organ will be divided and placed at the sides of the choir. It will be used for the church services, and will serve also as the largest concert organ in Seattle. The echo, to be placed at the rear of the church, will be used to accompany the antiphonal choir. The console will be of the English type, with stopknobs.

Following is the specification as drawn up:

GREAT.

Double Open Diapason, 16 ft., 97 pipes.
 First Open Diapason, 8 ft., 73 pipes.
 Second Open Diapason, 8 ft., 73 notes.
 Viola, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 85 pipes.
 Gemshorn, 8 ft., 73 pipes.
 Octave, 4 ft., 73 notes.
 Flute, 4 ft., 73 notes.
 Twelfth, 2 1/2 ft., 61 notes.
 Fifteenth, 2 ft., 61 notes.
 Mixture, 3 ranks, 183 pipes.
 Tuba Horn, 8 ft., 73 pipes.
 Chimes.

SWELL.

Gedeckt, 16 ft., 101 pipes.
 Diapason Phonor, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Stopped Flute, 8 ft., 73 notes.
 Viol d'Amour, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Echo Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 notes.
 Violina, 4 ft., 73 notes.
 Nazard, 2 1/2 ft., 61 notes.
 Tierce, 1 3/5 ft., 61 notes.
 Mixture (Dolce Cornet), 3 ranks, 183 pipes.

CHOIR.

Contra Gamba, 8 ft., 73 pipes.
 Violin Diapason, 8 ft., 73 pipes.
 Melodia, 8 ft., 85 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 73 pipes.
 Wald Flöte, 4 ft., 73 notes.
 Nazard, 2 1/2 ft., 61 notes.
 Piccolo, 2 ft., 61 notes.
 Clarinet, 8 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Celesta Sub, 8 ft., 49 bars with resonators.

SOLO.

Stentorphone, 8 ft., 73 pipes.
 Tibia Clausa, 8 ft., 73 pipes.
 Virole d'Orchestre, 8 ft., 73 pipes.
 Virole Celeste, 8 ft., 73 pipes.
 Trombone, 16 ft., 32 pipes.
 Harmonic Tuba, 8 ft., 73 notes.
 French Horn, 8 ft., 73 pipes.
 Tuba Clarion, 4 ft., 73 notes.

ANTIPHONAL-ECHO.

English Diapason, 8 ft., 61 pipes.
 Flute, 8 ft., 61 pipes.
 Virole Atheria, 8 ft., 61 pipes.
 Voix Angelica, 8 ft., 61 pipes.
 Voix Humana, 8 ft., 61 pipes.
 Chimes, 8 ft., 25 tubular bells.

PEDAL.

Acoustic Diapason, 32 ft., 32 notes.
 Diaphone, 16 ft., 32 pipes.
 Diapason, 16 ft., 44 pipes.
 Diapason, 16 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes (from Great).
 Lieblich Gedeckt, 16 ft., 32 notes (from Swell).
 Contra Gamba, 16 ft., 32 notes (from Choir).
 Octave, 8 ft., 32 notes.
 Cello, 8 ft., 32 notes.
 Flute, 8 ft., 32 notes.
 Flute, 4 ft., 32 notes.
 Trombone, 16 ft., 32 notes (from Solo).
 Contra Fagotto, 16 ft., 32 notes (from Swell).
 Harmonic Tuba, 8 ft., 32 notes.
 Tuba Clarion, 4 ft., 32 notes.

The antiphonal-echo is to be played from the solo keyboard and affected by the solo couplers.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under act of March 3, 1879.
 Issued monthly. Office of publication, 1607 Kimball building, Wabash avenue and Jackson boulevard, Chicago.

GERHARD T. ALEXIS IS DEAD

St. Paul Organist and Composer Passes Away Suddenly.

Gerhard T. Alexis, F. A. G. O., a talented organist and composer who had achieved a high reputation throughout the Northwest, died suddenly at St. Paul, his home, May 31. Mr. Alexis was organist of the First Lutheran Church of St. Paul. Here he had given many recitals in addition to his activity as a composer and as teacher of composition at Phalen Lutheran Seminary.

Death came to Mr. Alexis after a brief illness at Bethesda Hospital while the Luther Seminary male chorus, which he had conducted on a highly successful tour of the Middle West, was giving its final concert of the season at St. Matthew's Church. Realizing that the news might interfere with the success of the performance, he had requested that word of his passing be withheld from the members of the chorus until after the concert.

The Rev. A. W. Knock officiated at the funeral services, which were held at the First Lutheran Church June 4. Mr. Knock was assisted by the Rev. F. W. Wyman of Minneapolis and the Rev. E. E. Ryden of St. Paul. A set of resolutions of sympathy was read by Dr. C. J. Sodergren of St. Paul. Organists of the twin cities were active pallbearers.

Chicago organists will recall Mr. Alexis' participation several years ago in a program of original compositions under the auspices of the Illinois chapter, A. G. O., at the beautiful Neilsen home on the south side.

Mr. Alexis, son of the Rev. John A. Alexis, for many years a pastor of the Augustana Synod of the Lutheran Church, was born in Dodge county, Neb., April 12, 1889. He studied at the University of Nebraska school of music from 1911 to 1914, serving at the same time as organist in Lincoln. He attended the Royal Conservatory of Music in Sweden during 1915, graduating from there at the close of that year.

Mr. Alexis was a fellow of the American Guild of Organists. In 1916 he married Miss Olga Grund. Besides his widow, he is survived by three children, Gerhard, Jr., Ruth and Betty Margaret.

Seven of the hymns composed by Mr. Alexis are perpetuated in the new hymnal of the Augustana Synod.

Death of Charles H. Morse.

Charles H. Morse, organist, conductor and composer, died June 21 in the Carney Hospital in Boston after a brief illness. Mr. Morse was born at Bradford, Mass., Jan. 5, 1853. His first musical study was at the New England Conservatory from which he was graduated in 1873. From 1873-1878 Mr. Morse taught piano and organ at the New England Conservatory. From 1875 to 1884 he was director of music at Wellesley College, being the first person to hold that position. In 1855 he went to Minneapolis, founding the Northwestern Conservatory and remaining there until 1891, when he became organist and choirmaster of Plymouth Church, Brooklyn. He was also the conductor of numerous choruses, as well as holding office in several musical organizations. Mr. Morse was married twice. His first wife, Frances Kimball, died in 1917, and his second, May C. Conant, in 1922.

Convention Story in Next Issue.

As this issue of The Diapason goes to press the national convention of the American Guild of Organists is in session at Washington, D. C. The features of the program were published in the June issue. In accordance with its custom, The Diapason will publish a comprehensive account of the convention in its next issue.

Mrs. Bruce S. Keator of the First Methodist Episcopal Church of Asbury Park, N. J., will enter upon her new duties as organist and director at St. Andrew's M. E. Church, New York, in the fall. At St. Andrew's she will have a double quartet of professional singers. A new organ will be installed.

NOTEWORTHY SCHEME FOR ST. GEORGE'S ORGAN

[Continued from page 1]

Nazard, 2 1/2 ft., 61 pipes.
 Flautino, 2 ft., 61 pipes.
 Tierce, 1-3/5 ft., 61 pipes.
 Voix Humana, 8 ft., 61 pipes.
 Tremolo.

PEDAL ORGAN.

Resultant Diapason, 32 ft., 32 notes.
 Resultant Violone, 32 ft., 32 notes.
 Double Open Diapason (from old organ), 32 ft., 32 pipes.
 Contra Bourdon, 32 ft., 32 pipes.
 First Open Diapason, 16 ft., 32 pipes.
 Second Open Diapason (Extended 32 ft.), 16 ft., 12 pipes.
 Third Open Diapason (from Great), 16 ft., 32 notes.
 Melodia (from Swell), 16 ft., 32 notes.
 Violone, 16 ft., 32 pipes.
 Bourdon (Extended), 16 ft., 12 pipes.
 Gamba (from Choir), 16 ft., 32 notes.
 Quint (from Bourdon), 10 1/2 ft., 32 notes.
 Octave (from Diapason), 8 ft., 32 notes.
 Violoncello (Ext. of Violone), 8 ft., 12 pipes.
 Gedeckt (Ext. of Bourdon), 8 ft., 12 pipes.
 Flute (from Swell Melodia), 8 ft., 32 notes.
 Super Octave (Ext. of Diapason), 4 ft., 12 pipes.
 Mixture, 3 ranks, 96 pipes.
 Contra Bombarde, 32 ft., 32 pipes.
 Trombone (Ext. of Bombarde), 16 ft., 12 pipes.
 Posaune (from Swell), 16 ft., 32 notes.
 Tromba (Extended Bombarde), 8 ft., 12 pipes.
 Clarion (Extended Bombarde), 4 ft., 12 pipes.
 Bombarde, 16 ft., 32 notes.

The following is the scheme of stops of the chancel organ:

GREAT ORGAN (Chancel).

Violone (Pedal Extension), 16 ft., 17 pipes, 44 notes.
 First Open Diapason, 8 ft., 61 pipes.
 *Second Open Diapason, 8 ft., 61 pipes.
 *Melodia, 8 ft., 61 pipes.
 *Gemshorn, 8 ft., 61 pipes.
 *Grossflöte, 8 ft., 61 pipes.
 *Violoncello, 8 ft., 61 pipes.
 *Octave, 4 ft., 61 pipes.
 *Waldflöte, 4 ft., 61 pipes.
 *Mixture (Diapason type), 3 ranks, 183 pipes.

*Enclosed in separate expression box.

SWELL ORGAN (Chancel).

Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Virole d'Orchestre, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Orchestral Flute, 4 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Flautino, 2 ft., 61 pipes.
 Quint Virole, 5 1/2 ft., 61 pipes.
 Octave Virole, 4 ft., 61 pipes.
 Super Quint Virole, 2 1/2 ft., 61 pipes.
 Super Octave Virole, 2 ft., 61 pipes.
 Tierce Virole, 1 3/5 ft., 61 pipes.
 Mixture (drawing five mutation ranks).
 Contra Fagotto, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Corno d'Amore, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Voix Humana, 8 ft., 61 pipes.
 Tremolo.

CHOIR ORGAN (Chancel).

English Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Dulciana, 8 ft., 73 pipes.
 Voix Angelica, 8 ft., 61 pipes.
 Quintadena, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremolo.

PEDAL ORGAN (Chancel).

Resultant Diapason, 32 ft., 32 notes.
 Resultant Violone, 32 ft., 32 notes.
 Open Diapason, 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 Octave (Extended Diapason), 8 ft., 12 pipes, 20 notes.
 Dolce Flute (Extended Bourdon), 8 ft., 12 pipes, 20 notes.
 Violoncello (Extended Violone), 8 ft., 12 pipes, 20 notes.
 Contra Fagotto (from Swell), 16 ft., 32 notes.
 Tuba Profunda (Extended), 16 ft., 12 pipes, 20 notes.

Miss Sarah Hudson White, A. A. G. O., has resigned as organist at St. Paul's M. E. Church, Wilmington, Del., after having served in that capacity for the past twelve years and as musical director for the last two years.

**FLORIDA ORGANISTS
IN STATE CONVENTION**

MEETING HELD AT ORLANDO

Entertainment, Series of Talks and Recital on Municipal Organ by Murphree Mark Day—Siewert Elected Dean.

By ORWIN A. MORSE.

The first annual convention of the Florida chapter of the American Guild of Organists was held in Orlando Tuesday, June 14. The meeting was opened with a luncheon, after which the members met for a business session at the municipal auditorium, with Sub-Dean Herman F. Siewert in the chair. After a short address of welcome by Mayor Autrey, officers were elected for the ensuing year as follows:

- Dean—Herman F. Siewert, F. A. G. O., Orlando.
- Sub-Dean—O. A. Seaver, Tampa.
- Secretary—Orwin A. Morse, A. A. G. O., De Land.
- Treasurer—Mrs. Marie B. Killam, St. Augustine.
- Registrar—Mrs. Nella Wells Durand, Tampa.
- Librarian—Claude L. Murphree, Gainesville.
- Auditors—Mrs. Florence Clayton Dunham, Miami; Mrs. Charles Davies, Jacksonville.

Short talks were made by O. A. Seaver on "Ethics and Salaries," by Claude L. Murphree on "Program Building," by Mrs. Charles Davies on "Hygiene," by Orwin A. Morse on "The Guild, Its Organization and Purposes," and by Herman F. Siewert on "Guild Degrees."

The members then listened to a splendid recital by Claude L. Murphree, organist of the University of Florida at Gainesville. Mr. Murphree had at his disposal the fine four-manual organ completed by Estey a few months ago. He played with brilliancy and presented several novelties, perhaps the most striking being the toccata, "Tu es Petra," by Mulet.

Dinner was served to the chapter at the Country Club, after which an evening was spent at the residence of Mr. and Mrs. George Freymark, who recently installed a fine three-manual organ in their home. Numbers were played by Mrs. Freymark, Mr. Seaver, Mrs. Louise Hollis Norton and Mr. Murphree, and Mr. Siewert gave a delightful improvisation on an original theme composed by the secretary.

A number of organists from the state at large were present and everyone was enthusiastic over the first meeting of the Florida chapter. Tampa was chosen as the place of the 1928 convention.

Tragedy in New Zealand.

From Wanganui, New Zealand, comes word of a distressing tragedy. Just after the fine new memorial organ installed at the Wanganui Boys' College was opened the organist, Percival Taylor, B. A., Mus. B., left with two other masters and one of the pupils on an expedition to climb Mount Egmont, 8,260 feet high, the magnificent sentinel of Taranaki, New Zealand. The ascent is an almost regular occurrence during the season, but unfortunately on this occasion the climbing was hazardous. On the return journey one of the party, who were roped together, slipped, and the whole party were carried down the slopes about 400 feet, where they came to a temporary stop on a ledge, three of the party unconscious, and the remaining member a lad who, although badly hurt, set out for help to the mountain house far down the slopes. The others again began to slide and crashed down another 300 feet. One master was found dead, Mr. Taylor lying unconscious beside him; the other was found dead in another spot. At the time of writing Mr. Taylor was still unconscious and it seems unlikely that his fingers will touch the keyboard for many a day. Keen regret is expressed that such a fine instrumentalist should have suffered this tragedy just as he had come into possession of one of the finest instruments in New Zealand.

GROUP OF ORGANISTS AT FLORIDA CONVENTION.



WINNER OF THE ESTEY PRIZE RECITALS DRAW TOURISTS

Martin W. Bush Goes to Fontainebleau Under Auspices of A. G. O.

Martin W. Bush of Omaha, Neb., is the winner this year of the Estey organ scholarship at Fontainebleau, France, awarded by the American Guild of Organists to the candidate achieving the highest marks in the examinations. Mr. Bush sailed on June 15 from New York for the three months' course. A small group from headquarters had the pleasure of meeting Mr. Bush at dinner the evening before he sailed.

Martin W. Bush is a native of Omaha, and for two years has been dean of the Nebraska chapter of the



MARTIN W. BUSH.

Guild, having previously served for eight years as secretary and treasurer. Since 1906 Mr. Bush has been organist at the First Central Congregational Church.

His first formal introduction to church music came at the hand of J. H. Simms, organist and choir director of All Saints' Episcopal Church, first as a choir boy and later as an organ pupil. His musical studies were continued in New York at the Institute of Musical Art, and still later he studied advanced theory with Frank Wright of Brooklyn.

His present interest in musical matters includes reviewing and criticism for several publications, serving as secretary and treasurer of the Nebraska Music Teachers' Association, accompanist for choral societies and instructor of piano in Duchesne College, Omaha.

Under the provisions of the prize offered by the Estey Organ Company the donor pays all of Mr. Bush's expenses at Fontainebleau and the trip to Paris and back.

Large Audiences Hear John Groth at Mercersburg Academy.

John Groth, organist of Mercersburg Academy, Mercersburg, Pa., has attracted much attention with his recitals throughout the year and has drawn large audiences to hear him. The recitals have been given on Thursday and Sunday afternoons during the season and will continue for the entire summer on Sunday afternoons. Since the opening of the automobile tourist season, the Sunday audiences have been good, the attendance May 29 numbering a thousand.

The organ is a new four-manual Skinner of fifty-three stops, which was installed in the new academy chapel last October. The chapel is a product of Ralph Adams Cram and a carillon of forty-three bells has been placed in the tower. Anton Brees, formerly of the Park Avenue Baptist Church of New York, gives carillon recitals every Sunday afternoon, followed by Mr. Groth's organ recitals.

Among Mr. Groth's programs have been the following:

- May 8—Prelude to "Lohengrin," Wagner; "In Moonlight," Kinder; Sextet from "Lucia," Donizetti; "The Lost Chord," Sullivan; Toccata in G, Dubois.
- May 15—Prelude in D major, Bach; Evensong, Johnston; "Melody for the Bells of Ber-hall Church," Sibelius; "To a Wild Rose," MacDowell; "Pilgrims' Chorus," from Tannhäuser, Wagner.
- May 22—Allegro from Sixth Symphony, Widor; "Chant du Soir," Bossi; Minuet in A, Boccherini; "Träumerei," Schumann; Finale from Sonata "The Ninety-fourth Psalm," Reubke.
- May 29—Largo from "Xerxes," Handel; "Evening Bells and Cradle Song," Macfarlane; Humoreske, Dvorak; Paraphrase on "Home, Sweet Home," Lemare; Introduction to Third Act of "Lohengrin," Wagner.

**MEMORIAL BY MOLLER
IN COPENHAGEN CHURCH**

GIFT FOR NOTABLE EDIFICE

Building Erected to Mark Gratitude for Escape from War Receives Instrument from American Son of Denmark.

M. P. Möller has presented to the new Thanksgiving Lutheran Church at Copenhagen, Denmark, an organ which was shipped June 2 from the Hagerstown factory and will be installed in time for the dedication of the edifice, which is expected to take place in August. Mr. Möller sailed for Europe June 10 to be absent from this side for about three months. He is accompanied by his daughters, Louise and Mary Dagmar, and by Dr. W. A. Hansen, president of Gettysburg College, and his family.

The Taksigelses Kerken in Copenhagen is a unique and costly memorial, built with contributions from Danes in all parts of the world "in Thanksgiving to Almighty God because Denmark was not engaged in the world war." Bishop Osterfeld, head of the Lutheran Church in Denmark, which is the state church, visited the United States several years ago, at which time he and Mr. Möller, a native of Denmark, met on several occasions and a friendship sprang up which has been close.

Bruno Jensen, who came from Denmark six years ago and is on the staff of the Möller factory, accompanied the organ when it was shipped on the Hellig Olay and will be in charge of its erection. He will be assisted by Danish organ builders. An interesting fact is that several other Danes have done work on the memorial instrument, including Mark Mogenson, Henry Wolfesen, Peter Lund and Alter Ritz.

DEDICATION IN ROGERS PARK

Votteler in Chicago Presbyterian Church Opened by Hyde.

The new Rogers Park Presbyterian Church of Chicago celebrated in June the completion of its new organ, a large three-manual built at the factory of the Votteler-Holtkamp-Sparling Company in Cleveland. Herbert E. Hyde gave the dedicatory recital Sunday evening, June 5, before a large audience and played these selections: Sixth Concerto, Handel; Gavotta, Martini; Bourree (Third Violoncello Suite), Bach; "Marche Pontificale," Lemmens; Largo, Handel; Introduction to Third Act and "Pilgrims' Chorus" from "Tannhäuser," Wagner-Dubois; "At Twilight," Stebbins; "Menuet a l'Antico," Seeboeck-Hyde; Lullaby (M.S.), Hyde; Caprice Heroic, Bonnet.

The organ, the latest to be placed in Chicago by the Cleveland builders, made a distinctly favorable impression, especially for its churchly tone qualities and adequate ensemble, as well as beautiful solo stops. The organ is the gift to the church of a member of its board of trustees, Emil O. Rudert, and his daughter, Miss Johanna Rudert. The specifications are as follows:

- GREAT.**
 - Diapason, 8 ft., 73 pipes.
 - Contra Dolce, 16 ft., 73 pipes.
 - Grosse Flöte, 8 ft., 73 pipes.
 - Viol., 8 ft., 73 pipes.
 - Octave, 4 ft., 73 pipes.
 - Tuba, 8 ft., 61 pipes.
 - Chimes, 8 ft., 25 notes.
 - SWELL.**
 - Diapason, 8 ft., 73 pipes.
 - Stopped Diapason, 8 ft., 73 pipes.
 - Violin, 8 ft., 73 pipes.
 - Vox Celeste, 8 ft., 61 pipes.
 - Flute, 4 ft., 61 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.
 - CHOIR.**
 - Geigen Principal, 8 ft., 73 pipes.
 - Concert Flute, 8 ft., 73 pipes.
 - Second Violin, 8 ft., 73 pipes.
 - Ludwington, 4 ft., 61 pipes.
 - Clarinet, 8 ft., 61 pipes.
 - PEDAL.**
 - Open Diapason, 16 ft., 12 pipes, 32 notes.
 - Bourdon, 16 ft., 12 pipes, 32 notes.
 - Violoncello, 16 ft., 32 notes.
 - Principal, 8 ft., 32 notes.
 - Cello, 8 ft., 32 notes.
 - Bass Flute, 8 ft., 32 notes.
- Mrs. Deming H. Lucas is organist and director at the Rogers Park church.

"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 36

SKINNER FOUR-MANUAL FOR LAKE ERIE COLLEGE

ITS SCHEME INTERESTING

Educational Institution for Women at Painesville, Ohio, Will Have Instrument of Sixty-five Sets of Pipes.

Lake Erie Women's College, Painesville, Ohio, which is to have a four-manual Skinner organ, has accepted a specification which is comprehensive and interesting. There will be approximately sixty-five sets of pipes and the scheme is as follows:

- GREAT ORGAN.**
 Bourdon (Pedal extension), 16 ft., 17 pipes.
 First Diapason, 8 ft., 61 pipes.
 Second Diapason, 8 ft., 61 pipes.
 Claribel Flute, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flute, 4 ft., 61 pipes.
 Twelfth, 2 2/3 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Mixture, 4 rks., 244 pipes.
 *Ophicleide, 16 ft., 61 pipes.
 *Tuba, 8 ft., 61 pipes.
 *Clarion, 4 ft., 61 pipes.
 Chimes (from Solo).

- *Ten-inch pressure.
SWELL ORGAN.
 Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Voix Celeste, 2 rks., 8 ft., 134 pipes.
 Flauto Dolce, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Octave, 4 ft., 73 pipes.
 Flute Triangulaire, 4 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Dolce Cornet, 5 rks., 305 pipes.
 Chorus Mixture, 3 rks., 183 pipes.
 Waldhorn, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe d'Amore, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Tremolo.

- CHOIR ORGAN.**
 Dulciana, 16 ft., 73 pipes.
 Geigen Principal, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Kleine Erzähler, 2 rks., 8 ft., 134 pipes.
 Flute, 4 ft., 73 pipes.
 Nazard, 2 2/3 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Harp, 8 ft.
 Celesta, 4 ft.
 Tremolo.

- SOLO ORGAN.**
 Orchestral Flute, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Tuba Mirabilis (separate pressure), 8 ft., 73 pipes.
 Chimes, 25 notes.
 Tremolo.

- ECHO ORGAN.**
 Fern Flöte, 8 ft., 61 pipes.
 Vox Angelica, 2 rks., 8 ft., 122 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.

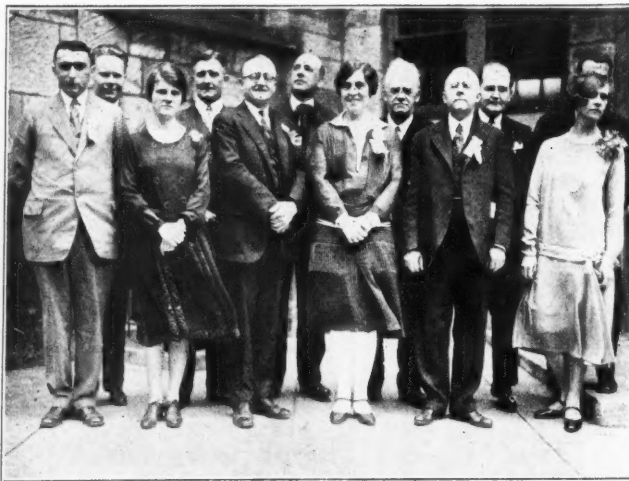
- PROCESSIONAL ORGAN.**
 Diapason, 8 ft., 61 pipes.

- PEDAL ORGAN.**
 Bourdon, 32 ft., 32 pipes.
 Diapason, 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Echo Bourdon (Swell), 16 ft., 32 notes.
 Dulciana (Choir), 16 ft., 32 notes.
 Waldhorn (Swell), 16 ft., 32 notes.
 Octave, 8 ft., 12 pipes.
 Gedeckt, 8 ft., 12 pipes.
 Cello, 8 ft., 12 pipes.
 Still Gedeckt (Swell), 8 ft., 32 notes.
 Super-Octave, 4 ft., 12 pipes.
 Flute, 4 ft., 12 pipes.
 Bombarde, 32 ft., 12 pipes.
 Trombone, 16 ft., 32 pipes.
 Tromba, 8 ft., 12 pipes.
 Clarion, 4 ft., 12 pipes.
 Chimes (from Solo), 25 notes.

Seibert to Play for du Pont.

Two recitals will be given by Henry F. Seibert at Longwood, Wilmington, Del., for P. S. du Pont in July. Two of Mr. Seibert's recitals are to be broadcast over WEAf, one in July and another in August. He also played over WJZ, New York, May 22. Mr. Seibert has signed a contract to go under the Culbertson management. Aeolian Hall, New York, but will continue to book recitals from his home, 898 West End avenue, New York. The latter part of July he will go with his family to Ocean City, N. J.

GATHERED AT HARRISBURG CONVENTION.



Guest Organists and Local Officers Present at Seventh Annual Convention of Pennsylvania Council, National Association of Organists.

Reading from left to right—Back row: William T. Timmings, William E. Zeuch, Dr. William A. Wolf, state president; Ernest M. Skinner, Frederick Stanley Smith and John H. Duddy, Jr. Front row: Joseph H. Bowman, Miss Catharine Morgan, Alfred C. Kuschwa, Miss Violet Caspel, president of Harrisburg chapter; Frank A. McCarrell and Miss Lillian Carpenter.

IN ABERDEEN, MISS., CHURCH DUNHAM IS HEARD BY 50,000.

Geneva Organ of Three Manuals to Replace Old Instrument.

The Geneva Organ Company, Geneva, Ill., has won the contract for an organ for the First Methodist Church of Aberdeen, Miss. The organ is to be a three-manual of more than 1,250 pipes, with harp and chimes. It replaces the old instrument, which has served the church for over fifty years. The new organ will be the largest church organ in that section. The specifications follow:

- GREAT ORGAN.**
 1. Open Diapason, 8 ft., 73 pipes.
 2. Double Open Diapason, 16 ft., 85 pipes.
 3. Second Open Diapason, 8 ft., 73 notes.
 4. Octave, 4 ft., 61 notes.
 5. Dulciana, 8 ft., 73 pipes.
 6. Violoncello, 8 ft., 73 pipes.
 7. Tibia Plena, 8 ft., 73 pipes.
 8. Tibia Flute (from No. 7), 4 ft., 61 notes.
 9. Trumpet, 8 ft., 73 pipes.
 10. Clarion (from No. 9), 4 ft., 61 notes.
 11. Chimes, 8 ft., 25 bells.

- SWELL ORGAN.**
 12. Horn Diapason, 8 ft., 73 pipes.
 13. Principal (from No. 12), 4 ft., 61 notes.
 14. Bourdon, 16 ft., 97 pipes.
 15. Stopped Diapason (from No. 14), 8 ft., 73 notes.
 16. Flute d'Amour (from No. 14), 4 ft., 73 notes.
 17. Flute Twelfth (from No. 14), 2 2/3 ft., 61 notes.
 18. Flautina (from No. 14), 2 ft., 61 notes.
 19. Aeoline, 8 ft., 73 pipes.
 20. Voix Celeste, 8 ft., 61 pipes.
 21. Salicional, 8 ft., 73 pipes.
 22. Violin (from No. 21), 4 ft., 61 notes.
 23. Oboe, 8 ft., 73 pipes.
 24. Vox Humana, 8 ft., 61 pipes.

- CHOIR ORGAN.**
 25. Violin Diapason, 8 ft., 73 pipes.
 26. Dulciana, 8 ft., 73 notes.
 27. Dulcet (from No. 26), 4 ft., 61 notes.
 28. Unda Maris, 8 ft., 73 pipes.
 29. Melodia, 8 ft., 85 pipes.
 30. Wald Flöte, 4 ft., 73 notes.
 31. Piccolo, 2 ft., 61 notes.
 32. French Horn, 8 ft., 73 pipes.
 Harp, 8 ft., 49 tones.

- PEDAL ORGAN.**
 33. Resultant, 32 ft., 5 pipes, 32 notes.
 34. Open Diapason, 16 ft., 44 pipes.
 35. Octave (from No. 34), 8 ft., 32 notes.
 36. Bourdon, 16 ft., 44 pipes.
 37. Flute (from No. 36), 8 ft., 32 notes.
 38. Lieblich Bourdon (from No. 14), 16 ft., 32 notes.
 39. Flute, 32 notes (from No. 15), 8 ft., 32 notes.
 40. Second Open Diapason, 16 ft., 32 notes.

Each manual is to be under separate expression.

Anton Spaeth, a wealthy resident of Decatur, Ill., has satisfied his lifelong wish and installed the first organ in a Decatur residence. The Wangerin Organ Company of Milwaukee has placed a two-manual with a self-player in the Spaeth home and its owner is renewing his practice since the completion of the instrument.

FIRST AUSTIN ON COAST WILL BE MODERNIZED

TASK FOR ORIGINAL BUILDER

Instrument Installed in 1902 at Redlands, Cal., to Be Made Larger—Miss Anna Blanche Foster the Organist.

The First Congregational Church of Redlands, Cal., which has the first Austin organ installed in California, has awarded to the Austin Company the contract to make important changes in and additions to the instrument. This organ, installed in 1902, has been giving satisfaction for a quarter of a century. Miss Anna Blanche Foster, organist of the church, has been influential in promoting a movement for enlarging the instrument. The changes include a new console and electric action throughout. When the work is completed it will be a three-manual of forty-eight speaking stops. Following are the specifications:

- GREAT ORGAN.**
 Major Diapason, 16 ft.
 Principal Diapason, 8 ft.
 Small Diapason, 8 ft.
 Violoncello (new), 8 ft.
 Gross Flöte, 8 ft.
 Gemshorn (new), 8 ft.
 Quint Mixture, 2 rks.
 Harmonic Flute, 4 ft.
 Octave, 4 ft.
 Trumpet, 8 ft.
 Tuba (new), 8 ft.
 Chimes (piano and forte), 25 tubes.

- SWELL ORGAN.**
 Bourdon, 16 ft.
 Open Diapason, 8 ft.
 Stopped Diapason, 8 ft.
 Gamba (new, placed on old Violoncello top board), 8 ft.
 Echo Salicional, 8 ft.
 Voix Celeste, 8 ft.
 Echo Cornet, 3 rks.
 Violin, 4 ft.
 Chimney Flute (new), 4 ft.
 Flageolet (new), 2 ft.
 Cornopean, 8 ft.
 Oboe, 8 ft.
 Vox Humana (new), 8 ft.
 Chimes (from Great).
 Tremulant.

- CHOIR ORGAN.**
 Viole d'Orchestre (old Swell stop), 8 ft.
 Geigen Principal, 8 ft.
 Dolce, 8 ft.
 Concert Flute, 8 ft.
 Unda Maris (new), 8 ft.
 Flute d'Amour, 4 ft.
 Clarinet, 8 ft.
 French Horn (new), 8 ft.
 Chimes (from Great).
 Piccolo (new), 2 ft.
 Tremulant.

- PEDAL ORGAN.**
 Resultant Bass, 32 ft.
 Open Diapason, 16 ft.
 Violone, 16 ft.
 Bourdon, 16 ft.
 Lieblich Gedeckt (from Swell Bourdon) (new action), 16 ft.
 Gross Flöte, 8 ft.
 Cello, 8 ft.
 Flauto Dolce (from Swell Bourdon) (new action), 8 ft.
 Tuba (Great Tuba extended) (new), 16 ft.
 Chimes (from Great).

- PLAYS LARGE MARBRO ORGAN.**
 Albert Brown, whose scenic organ innovations at the Granada Theater have been earning wide recognition, moved to the new Marbro for the opening May 28. There he presides over what is said by the Rudolph Wurllitzer Company to be the largest theater organ in Chicago and one of the few five-manual instruments in existence. The Marbro, a 5,200-seat house, built at a cost of \$3,000,000, has been called "Chicago's new cathedral of the silent drama."

The Will A. Watkin Company of Dallas, Tex., reports the sale of Hillgreen, Lane & Co. organs to the Coliseum Baptist Church of New Orleans, La., and to the Methodist Church of Franklin, La.



Edwin Stanley Seder

F. A. G. O.

First Congregational Church, Oak Park

CONCERT ORGANIST

APRIL and MAY RECITALS

Winona, Minn., Teachers' College; Sparta, Wis., 1st M. E. (dedication Hinners 3 man.); Bethany Reformed, Roseland, Chicago; St. Peter's, Elmhurst, Ill.; Jackson, Tenn., (two recitals); Memphis, Tenn., (before tri-state A. G. O. convention); Sandusky, O., (dedication Moller 3 man.); Kansas City, Mo., Albuquerque, N. Mex., (re-engagement); June 1, Amarillo, Tex., opening 3 man. Voteler.

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A P P R E C I A T I O N

THE smell of burning tapers, whisperings of prayer, songs of triumphant hope. Thus were inspired those oratorios, masses and motets that brought late fame to Cesar Franck — But to the cloistered organist of Sainte Clotilde the world itself was not forgotten. In many of his most inspired compositions one still breathes the lusty air of mountain top and sea — Such is the breadth of musical thought—an appreciation of which has produced in the Pilcher Organ an instrument capable of complete and diversified expression.

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PILCHER *Organs*

THE VOICE OF INSPIRATION

**DREXEL INSTITUTE
TO HAVE LARGE ORGAN**

CONTRACT GOES TO AUSTIN

Specifications of Philadelphia Instrument Include a Floating String Division—To Stand in Auditorium.

The auditorium of Drexel Institute in Philadelphia is to have a large organ, the contract for which has been awarded to the Austin Company. It will be a four-manual with a floating string division. The specification of stops is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Third Open Diapason, 8 ft., 61 pipes.
- Grossflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- *Violoncello, 8 ft., 61 pipes.
- *Doppelflöte, 8 ft., 61 pipes.
- *Gems-horn, 8 ft., 61 pipes.
- *Charaballa, 8 ft., 61 pipes.
- *Hohlflöte, 4 ft., 61 pipes.
- *Mixture, 3 ranks, 183 pipes.
- *Double Trumpet, 16 ft., 61 pipes.
- *Trumpet, 8 ft., 61 pipes.
- *Clarion, 4 ft., 61 pipes.
- *Chimes (from Solo), 25 notes.

*Enclosed in Orchestral expression box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 219 pipes.
- Viole d'Gamba, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Principal, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 3 and 4 ranks, 232 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Corno d'Amore, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 61 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
- Harp (from Orchestral), 8 ft.
- Celesta (from Orchestral), 4 ft.
- Tremolo.

ORCHESTRAL ORGAN.

- Contra Dulciana, 16 ft., 97 pipes.
- Dulciana, 8 ft., 73 notes.
- Dolce, 4 ft., 73 notes.
- Nazard, 2 2/3 ft., 73 notes.
- Dulcet, 2 ft., 73 notes.
- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Vox Seraphique, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Harp, 8 ft., 61 bars and resonators.
- Celesta (from 8 ft.), 4 ft.
- Marimba (from Solo).
- Tuba Magna (from Solo—not affected by Orchestral couplers), 8 ft., 73 notes.
- Tremolo.

SOLO ORGAN.

- Violone, 16 ft., 73 pipes.
- Flauto Major, 8 ft., 73 pipes.
- Grand Diapason, 8 ft., 73 pipes.

- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Flute Ouyerte, 4 ft., 61 pipes.
- Concert Piccolo, 2 ft., 61 pipes.
- Tuba Profunda, 16 ft., 85 pipes.
- Tuba Harmonic, 8 ft., 73 notes.
- Tuba Clarion, 4 ft., 73 notes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Tuba Magna, 8 ft., 73 pipes.
- Chimes, 25 tubular bells.
- Marimba, 37 bars and resonators.
- Tremolo.

STRING ORGAN.

The String Organ to be floating (at will) on the Solo, Swell and Orchestral manuals, with appropriate mechanism for control. To be affected by the couplers and combinations of the manual on which it is drawn. To consist of seven ranks at 8 ft. pitch, 475 pipes.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Contra Bourdon, 32 ft., 32 pipes.
- Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason (from Great), 16 ft., 32 notes.
- Violone (from Solo), 16 ft., 32 notes.
- First Bourdon, 16 ft., 32 pipes.
- Second Bourdon (extended 32 ft.), 16 ft., 12 pipes, 20 notes.
- Dulciana (from Orchestral), 16 ft., 32 notes.
- Octave (extended), 8 ft., 12 pipes, 20 notes.
- Flauto Dolce (extended 32 ft.), 8 ft., 12 pipes, 20 notes.
- Violoncello (from Solo), 8 ft., 32 notes.
- Super Octave Flute (extended 32 ft.), 4 ft., 12 pipes, 20 notes.
- Contra Fagotto (from Swell), 16 ft., 32 notes.
- Contra Bombarde, 32 ft., 32 pipes.
- Bombarde (extended), 16 ft., 12 pipes, 20 notes.
- Tuba Profunda (from Solo), 16 ft., 32 notes.
- Tuba Harmonic (from Solo), 8 ft., 32 notes.
- Tuba Clarion (from Solo), 4 ft., 32 notes.

Gaul to Conduct Festival.

Harvey B. Gaul, organist of Calvary Church, Pittsburgh, conductor of the Pittsburgh Apollo Male Chorus, the Chamber of Commerce Male Chorus and the Hebrew Choral Society, has been invited to conduct the Dayton fall music festival. This is the largest festival of its kind in Ohio outside of the Cincinnati May festival and comprises twelve church choirs and choral societies, including the celebrated Dayton Westminster Choir, the Treble Clef Choral Society and the Women's Music Club Chorus. Two large choral concerts are given at the festival. The festival was formerly conducted by Nikolai Sokoloff of the Cleveland Orchestra. Mr. Gaul has been guest conductor at Chautauqua, Conneaut, Cleveland and Philadelphia.

**JOSEPH W.
CLOKEY**

COMPOSER-ORGANIST

Pomona College
Claremont, California

LATEST WORK OF DR. MARKS

Special Music Composed for Service at Church of Heavenly Rest.

Special new music for the communion service, composed by the organist and choirmaster, Dr. J. Christopher Marks, marked the service June 12 at the Church of the Heavenly Rest and Chapel of the Beloved Disciple, New York.

Dr. Marks is a son of the late J. Christopher Marks, Mus. D. Oxon., who for forty-three years was organist of St. Finn Barre's Cathedral, Cork. It was as a chorister that the younger Marks started under his father in Cork Cathedral as a boy. He sang at the consecration of the cathedral in 1870. His uncle, Dr. T. Osborne Marks, was organist of Armagh Cathedral, and in the Royal School of Armagh the boy studied under his full direction until he entered Trinity College, Dublin, in 1881. Here his first two years were spent in the divinity school.

Dr. Marks' first appointment was made in 1881, when he assumed the post at St. Luke's Church, Cork. This was the first of the three positions which have occupied the fifty-seven years during which Dr. Marks has been a church organist. His second appointment was in 1902, when he became organist and choirmaster of St. Andrew's Church, Pittsburgh. Two years later he was appointed organist and choirmaster of the Church of the Heavenly Rest, New York.

Dr. Marks' eldest son has for the last fourteen years been organist of the Roman Catholic cathedral in Denver.

Miss Klein Leaves Florida.

Miss Charlotte Klein, organist and choir director at Trinity Episcopal Church, St. Augustine, Fla., has left Florida to return to Washington, D. C. She resigned her position effective June 15 after serving in St. Augustine fifteen months. Miss Klein was invited to give a recital at the Florida chapter's meeting June 14 but had to decline in order to play at the Guild's general convention at Washington.

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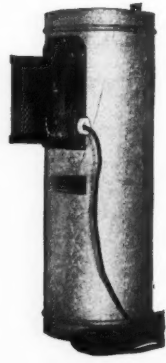
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Eight years ago I played an Austin Organ for four years. Today this organ is in even better condition than it was then, although there have been practically no repair bills. Recently I heard an Austin built fifteen years ago and it was just as fine as the day it was installed.



IRVING C. HANCOCK, *Organist and Choirmaster, Church of the Saviour, Philadelphia, Penn.*

It gives me much pleasure to tell you of my experience with the Austin Organ. In 1914 a three-manual Austin Organ was purchased for Trinity Episcopal Church, Chicago; this organ was destroyed by fire in 1920 and a new Austin was immediately ordered. Both organs gave entire satisfaction. In 1922, I accepted the position at the Church of the Saviour, Philadelphia, in which I was delighted to find an Austin Organ of four manuals, solo, and echo, TWENTY-FIVE YEARS OLD AND AS GOOD AS NEW.



HARRY B. HARNER, *Organist, First Church of Christ, Scientist, Detroit, Mich.*

As organist of the First Church of Christ, Scientist, Detroit, Michigan, in which you installed an Austin Organ in 1915, it gives me pleasure to state that this organ has proved to be most reliable, beautiful in tone, and a source of great pleasure to the congregation as well as to myself. We have never been without the use of this organ for a single service since its installation and today it is in perfect mechanical condition in every respect. I cannot speak too highly of the Austin Organ Company and its representatives.



FRANK T. HARRAT, *Organist Chapel of the Intercession (Trinity Parish), New York City.*

Our organ (four manuals, 67 stops) was installed in 1913 and in spite of constant use for practice, services and weekly recitals is in perfect condition today. The voicing is exquisite, the tone is smooth and beautiful and the various groups of tone colors are so well balanced that they create a perfect ensemble. The console mechanism is indeed a delight to the player; responsive, easy control and a velvety touch.

I could go to great lengths in praise of the many fine qualities of this organ but nothing I could say would be more to the point than that we are very proud and thoroughly satisfied with it.



RAY HASTINGS, *Mus. Doc., Official Organist of the Auditorium, Los Angeles, Cal.*

You are to be congratulated upon the magnificent organs which you have installed throughout the country—especially those for use in large concert halls and municipal auditoriums. I consider the "Austin" a very superior instrument in every particular of tone and action. I wish you all continued success which your work truly deserves.



MARIE M. HINE, *Organist, Trinity Episcopal Church, Tulsa, Okla.*

After careful consideration and comparison with other makes, our purchasing committee awarded a contract to the Austin Organ Company for a three-manual organ. They were very much impressed with the fine voicing and the tonal beauty of the Austin Organ. I have used various organs in my work, but have found the Austin to excel in every way. It will remain in tune and in good repair a remarkably long time. I am very glad to recommend this organ as one that will give excellent satisfaction.



REV. J. A. HOLMES, *First Methodist Episcopal Church, Appleton, Wis.*

I know of no organ that combines so many desirable features—clear-toned dignified Diapasons—delicately and splendidly scaled strings—woodwinds with that smooth, limpid quality of tone that searches the very soul—and delicately balanced reeds with remarkable timbre. But, finally, the ensemble surpasses all other organs in its power, depth and character. The mechanical features of the Austin are generally conceded to be par excellence. I have served on two committees when four-manual organs have been purchased, and in both cases we have been deeply gratified—with the performance of the organs, and with the splendid business courtesy of the Austin Organ Co.



PHILIP JAMES, *Conductor and Composer, Fellow of the American Guild of Organists.*

Many organs, good and bad, have I played; but, for artistic and individual voicing, superiority in key and stop action, simplicity and well nigh perfection in mechanical construction, the most practical console and, last but not least, low maintenance expense, give me a modern Austin Organ.



ARTHUR B. JENNINGS, JR., *F.A.G.O., Organist and Choirmaster, St. Stephen's Church, Sewickley, Penn.*

Through the use of the Austin Organ in St. Stephen's Church I became aware of the possibilities of Franck's organ music as adapted to the modern organ with full spectrum of tone colors, sub and super couplers, effective swells and master combination pistons. With such an organ, Franck takes a new and vital position, standing supreme in organ music. My experience convinces me that the Austin Organ is superior in the voicing of strings, reeds, and flue stops, and in range of tone color. With adequate mechanical equipment and proper console design, the Austin Organ approaches more nearly the flexibility of the orchestra than any other I know of.

AUSTIN ORGAN CO., Hartford, Conn.

American Composition; An Analysis Is Made

By WALTER H. NASH

Of course anyone in this fair world has a right to be "peevish" over things that do not come up to his own expectations. One may be forgiven for "musing" about the lack of attention his creative efforts receive. But when statements come forth deploring the fact that the American organist is neglecting or sacrificing the compositions of American composers for those of foreign nations, I feel that someone has made an erroneous statement. Even though due to a fit of "peevishness" or idle "musings," or both, such remarks are mostly inexact and based only on the conditions of a few individual cases.

When one passes on the qualities and merits of a pipe organ, he should not consider just two or three isolated parts, such as the stop action, wind pressure or tremulant. Due consideration must be given to every vital part of the instrument as well as its acoustic position in the immediate and surrounding auditorium. So should a like survey and study of the situation concerning American organists precede any such statements as were recently made by two of our organ composers, Gordon B. Nevin and Roland Diggle. Because of the importance and interest attached to the subject, I have endeavored to gather enough data to present an actual survey of the situation as it exists.

Mr. Diggle remarks that when he "looks through the programs that appear in *The Diapason*" he wonders "what good it has all done." It is one thing to look through these programs and another thing to study them with the care that their importance demands. These recital programs represent a cross-section of the nation's organ activities. Naturally they are not the total representation of the organists' efforts, but, taken as a whole, they are clearly indicative of the tastes of the performers and indirectly of the public at large.

Taking the programs from six different issues, beginning with January, 1926, I compiled the following interesting figures. There were a total of 424 recitals, given by 177 organists. In these recitals were performed 1,582 different compositions, the American composers being represented by 611 and foreign composers by 971. The 1,582 different compositions were played (within the period of six months) 3,255 times, the proportion being 1,040 times for the American compositions, against 2,215 for the foreign compositions.

At first sight this would seem to indicate that both Mr. Diggle and Mr. Nevin were correct. The figures total much greater in favor of our cousins across the big pond. But certain other factors must be taken into consideration at this point. I hope there are none among us so narrow-minded as to feel that Bach, just because he lived and died in a foreign country, should be ousted from our recital programs. If such is the case, then we are all talking through our hats, and for no good reason at all. If I am not much mistaken, Bach's music will be played long after a great majority of our American compositions have been forgotten. What is true of Bach is equally true of other masters, such as Handel, Haydn, Mozart, Beethoven, Brahms, Mendelssohn and many, many others. These composers, after the severe tests of time, continue to hold, not only their heads, but their shoulders above their contemporaries, and are accepted by the world at large as musical gods to be rightfully worshipped.

Since these masters are international from a musical standpoint, it is only fair—in a comparison of this nature—to subtract from the list of foreign compositions such works as represent them. I retain, however, composers such as Faulkes, Widor, Vierne, Bossi, Rheinberger and Karg-Elert. In this

case the compositions by the foreign masters amounted to 388 works, which, when subtracted from the total list, left 583. This figure offers a better basis for comparison, and immediately we see that the number of American compositions performed leads by a majority of twenty-eight numbers. Truly, not much of a margin, but when we realize that the American works thus played are in competition with the works of Guilman, Widor, Vierne and the others previously mentioned, it is not a bad showing at all. Who is there among the American composers who has equalled either the standard or volume of music that Rheinberger left with his twenty or more "sonatas," or Widor and Vierne with their symphonies? A few of our composers have aimed high and made no small name for themselves, but analyze carefully and in detail the recital programs of six months as listed in *The Diapason* and I guarantee you will get the surprise of your life as to the style of the majority of American works performed.

The two compositions of all composers played the greatest number of times were the Toccata and Fugue in D minor by Bach (twenty-eight times) and Widor's Toccata from his Fifth Symphony (twenty-five times). The two most popular American compositions were G. B. Nevin's "Will o' the Wisp" (eighteen) and Pietro Yon's "Gesu Bambino" (thirteen times).

Here we can learn one of the most important points of the entire story. It was surprising to find that the two compositions played the most (of all composers) should be at the same time two of the most difficult, namely, the Toccata and Fugue and the Widor Toccata. I had imagined the most popular number would have been the easiest thing on the market from the standpoint of technical difficulty. From the publishers' records this is altogether true. For example, the yearly sales record for James H. Rogers' Concert Overture in B minor is sixty copies for the entire world, while "In Summer," by Stebbins, sells at the rate of 650 copies a year. This explains why a publisher cannot invest too heavily in the composition that involves technical difficulties. He would soon fail in business.

But to return a moment to "Will o' the Wisp" and "Gesu Bambino." These are good bits of writing (in their way), but not my idea of what we should look to as representative American compositions. We have a few things of a better stamp, and once in a while they are actually performed. But before we can expect the organ recitalist to pay more attention to American works there must be a more serious endeavor on the part of the composer to really "say" something. Most of the existing works are "empty" or filled with "padding" to the extent that they are meaningless, and here it is not only my own personal opinion, but that of other organists with whom I have spoken.

Another factor that I consider important lies in the choice of program material in the place and occasion where the recital is given. Of the 424 concerts played, 258 were in churches, 114 in universities, colleges or schools, and the remaining fifty-two were divided among municipal or Masonic auditoriums, clubs, motion-picture houses and radio broadcasting. The church as a recital auditorium leads by a large majority. Imagine the hubbub that would arise upon the performance of Clokey's "Grandmother Knitting" in a staid and orthodox Episcopal church, even if the recital was for the benefit of the old ladies' home!

Mr. Nevin was particularly disappointed in the reception of his Seventy-two Interludes in all the major and minor keys. He says that he "marveled that no one had done it in a practical way before," but why did he not know that as far back as 1892 a similar set consisting of 101 interludes by H. R. Shelley was published by G. Schirmer, Inc. If Mr. Nevin had investigated the sales record of this work, which has been only about seventy copies a year, he would

have been forewarned in time to save himself a keen disappointment.

There are so many reasons why our American compositions are receiving just about all the attention they can stand, that I don't know which angle to take next. We must not, however, overlook the element of nationalism. This trait is more widely diffused in the United States than in any other country in the world. We have a conglomerate mixture of racial instincts that live in the emotions of the individual. It is something that cannot be wiped out in one or two generations. When an American-born descendant of a foreign nationality hears a native folk-song or composition based on one of these folk-songs, he will naturally find in it an appeal that is a part of his heritage. The same is true of a composer. We have many so-called American composers who are descendants of a foreign-born race of one or two generations back. In fact, a great number of our "American" composers (even to this day) were born and trained abroad. It is only natural and right that these composers should write in the idiom of their forefathers until such time as the feeling of a new national instinct shall arise. And it cannot be denied that racial instincts are just as apparent in music as in architecture or any other art form. Music may be an international language, but musicians are not! In our day of keen competition and

intensive advertising, no one person can get up and say that his products are better without first having proved it. The proof must be convincing and affect the nation as a whole before it can be considered as worthy of being held up to the world as something demanding attention. If there is a flaw in the product and it is discovered (as sooner or later it will be), a damage of almost disastrous results will ensue. Why try to force ourselves to recognize the American composition as the best when we know it is not? Far better is it to allow the individual to pick and choose here and there as he wishes, and let the almighty public be the ultimate judge. Now, composers, let us have better organ compositions, and then we can all crow together!

Open Solo at Westminster.

A series of recitals of interest to all British organists marked the inauguration of the new solo section of the organ in Westminster Cathedral. Guy Weitz, honorary organist to Cardinal Bourne, played June 6 and 7. On June 16 W. G. Alcock, Mus. D., organist and choirmaster of Salisbury Cathedral, was at the console. June 23 the performer was Henry Wardale, F. R. C. O., of the Church of the Sacred Heart, Wimbledon, and June 30 G. D. Cunningham, F. R. C. O., Birmingham city organist, gave the program.

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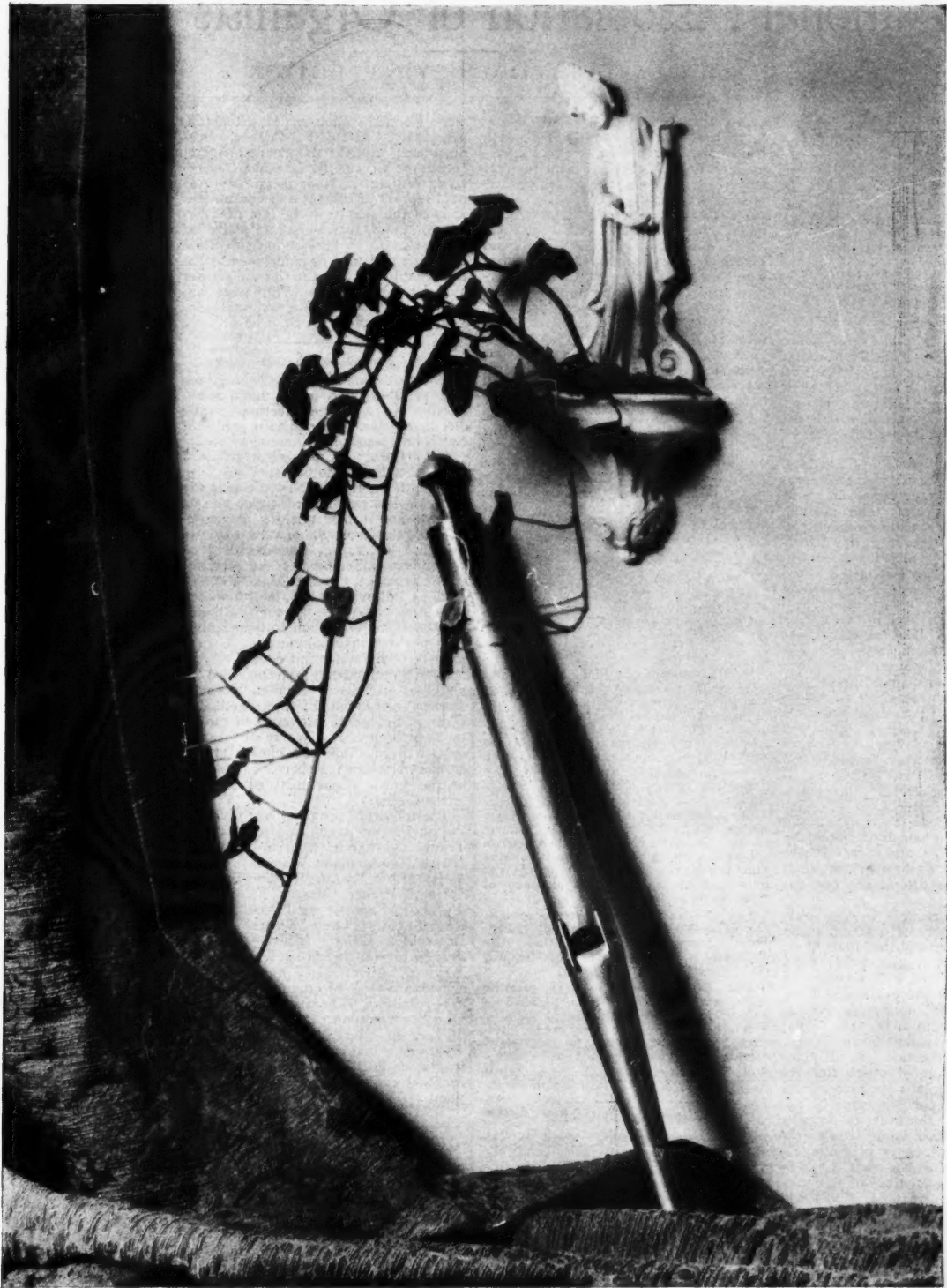
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National Association of Organists Section

WILLARD IRVING NEVINS, EDITOR



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President—Reginald L. McAll, 2268 Sedgwick avenue, New York City.
 Chairman of the Executive Committee—John W. Norton, St. George's Church, Flushing, N. Y.
 Secretary—Willard I. Nevins, 459 East Twenty-second street, Brooklyn, N. Y.
 Treasurer—Robert Morris Treadwell, 217 East Nineteenth street, Brooklyn, N. Y.
 Headquarters—Church of the Holy Communion, 49 West Twentieth street, New York City.

With the state rally days out of the way and with the month of July with us, it is time to make definite plans to attend the national convention in St. Louis. We are sure the program prepared for that convention will reach and even go beyond the usual N. A. O. standard. In fact, this will be the first year of the twenty of N. A. O. history in which we will have a representative from Europe taking an active part in the program. The international phase of the program will be of unique interest because Harry Goss-Custard will bring an illustrated lecture upon the great organ in the Liverpool Cathedral, where he is organist and choirmaster.

If you will turn back to your Diapason of June 1, 1924, you will find on page 4 the specifications for that instrument of 168 stops, which is the largest cathedral organ in the world. We are sorry Mr. Goss-Custard cannot play for us on that organ, but he will talk about it with the aid of pictures and later he will play a recital upon one of the American organs in St. Louis. This recital will be Mr. Goss-Custard's only American appearance. We are elated over our success in persuading him to come to America and we expect to show our appreciation by giving him a large audience. Please pass along the news to every organist and urge that he attend the convention.

There will be recitals by our own organists and papers of practical value will be heard during the four days. Rollo Maitland will give a talk and demonstration on the best methods of adapting anthem accompaniment to the organ. He will make use of both the organ and piano in his talk. That session will be a valuable one.
 Dr. Eversden, the state president for Missouri, has devoted much time to the formation of plans for recreational features during the convention. A boat ride is to be the order of one day and one evening will be devoted to the open-air opera which is given in St. Louis. We remember that Chicago gave us a wonderful time in that city and we feel sure that St. Louis will uphold all traditions of western hospitality.

If you will consult your local railroad agents, you will find out about summer excursion rates which may be of value to you. Persons residing in the East will find that they can visit some of our Rocky Mountain states with their incomparable scenery on these summer excursion tickets, which are good for a stop-over in St. Louis.

New Headquarters.

The national headquarters of the association are now at the Church of the Holy Communion, 49 West Twentieth street, New York City.

Organ-Orchestra Prize Work.

We wish to remind you of the \$1,000 prize offer by the Estey Organ Company for the best composition for organ and orchestra submitted in competition on or before Dec. 1, 1927. If you are not interested in competing for that prize, please pass along the information to any who may be interested. Full information may be obtained by writing to headquarters, 49 West Twentieth street, New York City.

Executive Committee.

The June meeting of the executive committee was held at the new head-

quarters in the Church of the Holy Communion, 49 West Twentieth street, New York City, Monday afternoon, June 13. Those present for that meeting were President McAll, Chairman Norton, Miss Carpenter, Miss Whittemore and Messrs. Stanley, Sammond, Maitland, Treadwell, Fry, Riesberg, Wolf and Nevins. The usual reports of the secretary and treasurer were heard and approved. Miss Carpenter gave a detailed report of the Pennsylvania state rally day program. Miss Whittemore gave a report of the New Jersey state rally day and spoke of other activities in that state.

President McAll read a set of resolutions expressing the esteem and love the executive committee held for the late E. N. Williamson, editor of the church music department of the New York Evening Post. It was moved and voted that a copy of these resolutions be sent to Mrs. Williamson.

The remainder of the meeting was devoted to the discussion of plans for the St. Louis convention.

St. Louis Convention Program.

The following tentative program has been arranged for the convention of the National Association of Organists, which will be held in St. Louis, Aug. 23, 24, 25 and 26.

Aug. 22—Evening: Get-together.

Aug. 23—Morning: Address of welcome. Reports of officers and committees. Election of nominating and other committees. Afternoon: At Washington University, educational recital, Charles Galloway. Reading of the paper winning The Diapason prize. Evening: At Christ Church Cathedral, recital by Arnold Dann.

Aug. 24—Morning: Visit to the George Kilgen & Son, Inc., organ factory. Guests at a luncheon by the Kilgen company. Afternoon: At the United Hebrew Temple, recital by Arthur Davis; all-American program. Playing of the composition winning the Kilgen prize. Evening: At the municipal opera for a performance of "The Tales of Hoffmann."

Aug. 25—Morning and afternoon: All-day excursion by boat. Informal discussions. Evening: At the Scottish Rite Cathedral, recital by Harry Goss-Custard of Liverpool.

Aug. 26—Morning: Business meeting and round-table discussion. Election of officers. Afternoon: Illustrated talk on arranging piano scores for organ. Improvisation of a symphony by Rollo Maitland. 6 p. m., banquet. 8 p. m., illustrated talk on the organ of the Liverpool Cathedral by Harry Goss-Custard.

Rhode Island Recital.

The second of a series of recitals under the auspices of the Rhode Island chapter was given in St. Martin's Church at Providence, May 24, with Mrs. Florence Ames Austin and Mrs. Alfa Small, A. A. G. O., as the organists, State President Myron C. Ballou, A. A. G. O., was in charge of the affair. The program was as follows: "Rejoice, Ye Pure in Heart," Leo Sowerby; "In the Afterglow," E. Tudor Strang; "Sous les Bois," Durand; "Adagio, Triste" (from Sonata Cromatica), Yon; "In Springtime," Chopin; "Scherzo Symphonique," Faulkes, played by Mrs. Austin, and Intermezzo (Suite in G minor), Truette; Meditation, Kinder; Toccata in D, Kinder; Elevation, Rousseau; "Marche aux Flambeaux," Guilman, played by Mrs. Small.

Lancaster Chapter.

The final public service of the season of the Lancaster chapter was held in St. John's Reformed Church Sunday afternoon, June 19. The program included: Aria, from Twelfth Concerto, Handel; Magnificat in F, Claussmann; Nocturne, Ferrata (Amos Kreider, organist Emmanuel Lutheran Church); contralto solo, "Come, Ye Disconsolate," Baldwin (Miss Esther Bash); bass solo, "Behold the Master Passeth By," Hammond (Harold Shaar); March from Suite in G minor, Rogers; Berceuse, Dickinson; Scherzoso, Woodman (Donald Nixdorf, organist and choirmaster, First Methodist Church).

Preceding the service, these officers

were elected: Richard M. Stockton, president; Charles E. Wisner, vice-president; Donald Nixdorf, financial secretary; Cecelia A. Drachbar, secretary; William Z. Roy, treasurer. Annual reports of officers and committees showed the chapter to be in a flourishing condition, with elaborate plans for next season. A bureau for substitute organists and singers is included in the tentative program. Charles E. Wisner and Dr. William A. Wolf were appointed delegates to the national convention to be held in St. Louis.

Pottsville Chapter.

The Pottsville chapter welcomes one new member, who was granted membership at its June meeting—Frank Brennan. Mr. Brennan is organist of St. John's Catholic Church.

Miss Carolyn Cramp has resigned from the First Methodist Church to take up her duties in New York in the Eastern District High School and to resume her former position as assistant organist of St. Paul's, Trinity Parish. We regret the loss of Miss Cramp's membership, as she was one of the organizers of the Organ Players' Club of Pottsville, which later affiliated with the N. A. O. as the Pottsville chapter. She did much to help launch the new organization and gave generously of her time and counsel.

Another member has transferred his activities elsewhere. Reuben Horman, formerly organist of the Methodist Church, Schuylkill Haven, has moved to Swarthmore, Pa., where he has accepted the position of a church organist and become a member of the faculty in the music department of Swarthmore College.

The following program was given on the new three-manual Moller organ in Trinity Lutheran Church, May 31: "In a Norwegian Village," Clokey (Miss Marie Kantner); "The Spirit of Spring," Parker (Mrs. R. C. Walker, soprano); Fantasia on "Duke Street," Kinder (Miss Orrie Kaiser); Violin Ensemble, Pleyel (Sylvester, Eiler, Francis Reed, Franklin Kiehnner and Warren Butler); "Miss Orrie Kaiser, accompanist"; "Romance," Martin (Paul Bailey); "There Were Ninety and Nine," Campion (Mrs. Walker); "Hymn of Glory," Yon (Miss Marie Kantner). Unique programs were the handwork of Miss Florence Montgomery and evoked much favorable comment.

ORRIE KAISER, Secretary.

Norristown Chapter.

Ronald O'Neill has resigned as organist of the Tenth Presbyterian Church in Philadelphia.

An interesting service was given in the First Baptist Church of Conshohocken on Sunday evening, June 19. The program included selections by the Masonic Glee Club, solos by Ernest Youngjohn, Frank Kriebel, Donald Baldwin and Mrs. Leland Proctor, and a piano and organ duet by Mrs. Proctor and Walter De Prefontaine.

A musical program was given in the First Presbyterian Church on Sunday evening, June 12, under the direction of John Duddy, Jr., assisted by the motet choir and a large orchestra. The Organ Study Club met at St. Paul's German Lutheran Church June 15.

WALTER DE PREFONTAINE.

Camden Chapter.

Camden chapter closed its successful season on June 20 with a delightful outing and "al fresco" supper at the home of Eleanor Dillon Meredith in Woodbury, N. J., followed by a pleasing musical program in the Kemble Memorial M. E. Church in that town.

About seventy-five chapter members and guests gathered on the lawn of Mrs. Meredith's home, among them being Henry S. Fry and Rollo F. Maitland and their families, Jane Whittemore, state president, and several local musicians. Following the

supper, a short time was spent in a social way, concluding with a brilliant piano solo by Ella Nowinski, one of the guests.

At the church a delightful and varied program was given by Walter Flexon of Berlin, N. J., organist; Edith Marie Townsend, soprano; Lydia Pusey Wise, contralto, and J. Logan Fitts, tenor, with accompaniments by Mrs. Ada Gilbee and Cora T. Schwenger. The program closed with a group of numbers by the men of the Woodbury Presbyterian choir. Their work showed the careful training of their director and organist, Miss Schwenger.

Miss Whittemore made a few timely remarks, President H. S. Tussey spoke a few words about membership and the meeting closed after tendering hearty votes of thanks to the many friends whose united efforts had made the occasion so enjoyable. For the chapter it was a fitting close to a season marked by consistent growth, splendid co-operation and artistic performance.

Worcester Chapter.

The annual meeting and the final one of the season for the Worcester, Mass., chapter was held at Brigham's Tavern, Paxton, Mass., Monday evening, June 6. The members and guests motored out to the tavern, where dinner was served amid much good fellowship. Following dinner the annual reports of the officers were read and the nominating committee made its report, which resulted in the reelection of the present officers, with the exception of Franklin Glynn, treasurer, who resigned. The officers who will serve for the year are: President, A. Leslie Jacobs; vice-president, Frederic W. Bailey; treasurer, Walter A. Morrill; secretary, Ethel S. Phelps. Informal speeches of acceptance were made by these members.

Alfred H. Booth, dean of Worcester organists, was appointed official delegate from the chapter to the N. A. O. convention in St. Louis in August. Mr. Booth served St. Matthew's Episcopal Church as organist for forty-five years, resigning three years ago, and was one of the first to establish Worcester chapter.

Franklin Glynn gave the following program in a recital at All Saints' Church June 15: Air with Variations, Smart; Andante Cantabile, Tschaiakowsky; Prelude, Clerambault; Passacaglia and Fugue in C minor, Bach; "Song of Sunshine," Hollins; "Eastern Shepherd's Song," Glynn; Concert Toccata, Holloway; "Jagged Peaks," from "Mountain Sketches," Clokey; "Etude de Concert," Sauer; Installation March, Stanford.

Although the chapter is only a few months old, it has proved that it fills a need in the community; the organists of the city have responded with an earnest spirit of co-operation and enthusiasm and the future of this organization promises to be fruitful in constructive and helpful activity.

ETHEL S. PHELPS, Secretary.

Monmouth Chapter.

The May meeting of the Monmouth chapter was held at the Garfield Grant Hotel, Long Branch, N. J. Luncheon was served in a private dining room of the hotel, the chapter being guests of Mrs. Mulholland. Mrs. Bruce Keator by request gave a paper rich in information and enthusiasm on "Problems of Choir Organization and Program Making," which she had given before the Camden chapter last month. The three names proposed at the preceding meeting were acted upon and accepted as new members. Two new names were proposed for membership to be acted upon at the next meeting.

Otis Tilton gave a report of the state rally at Flemington, May 21, telling of the wonderful work and interest of the choir school under the direction

of Miss Vosseller and of the fine recital of Mr. Landis.

Following the luncheon the interesting explanation and performance of Beethoven's symphonies by Miss Child and Miss Armstrong, which was begun at the last meeting, was resumed.

The next meeting is to be held Oct. 6 at noon, when the members will be luncheon guests of Mrs. Keator at her home.

The evening of June 13 the chapter presented Mrs. Keator at her home in Asbury Park with a beautiful picture entitled "Beethoven's Moonlight Sonata," purchased abroad by Mr. Van Guillume.

Union and Essex Chapter.

At the last meeting this season of the Union and Essex chapter, held at the Third Presbyterian Church, Elizabeth, N. J., May 9, the following officers were elected for the coming year:

President—Henry Hall Duncklee, East Orange.

First Vice President—Miss Grace Leeds Darnell, New York.

Second Vice President—Miss Jane Whittemore, Elizabeth.

Treasurer—Alban W. Cooper, Elizabeth.

Secretary—Miss Mary Augusta Hooker, Elizabeth.

It is sincerely hoped by these officers to make this year the banner one in the history of the chapter.

Hudson Chapter.

The June meeting was our last until October and we all enjoyed it. A get-together dinner was held in one of the

quaint restaurants of Greenwich Village, New York City, and at the conclusion of dinner we went to the Greenwich Presbyterian Church, where William Schmidt is organist, for our meeting. Many matters of importance were discussed and as we had a good attendance the meeting was most inspiring. Governor and Mrs. A. Harry Moore of New Jersey were elected honorary members. At the close of the business session all adjourned to the church, where Mr. Schmidt and several members played for us. Among our visitors were Messrs. Hawker and White, who also contributed to the program by playing for us.

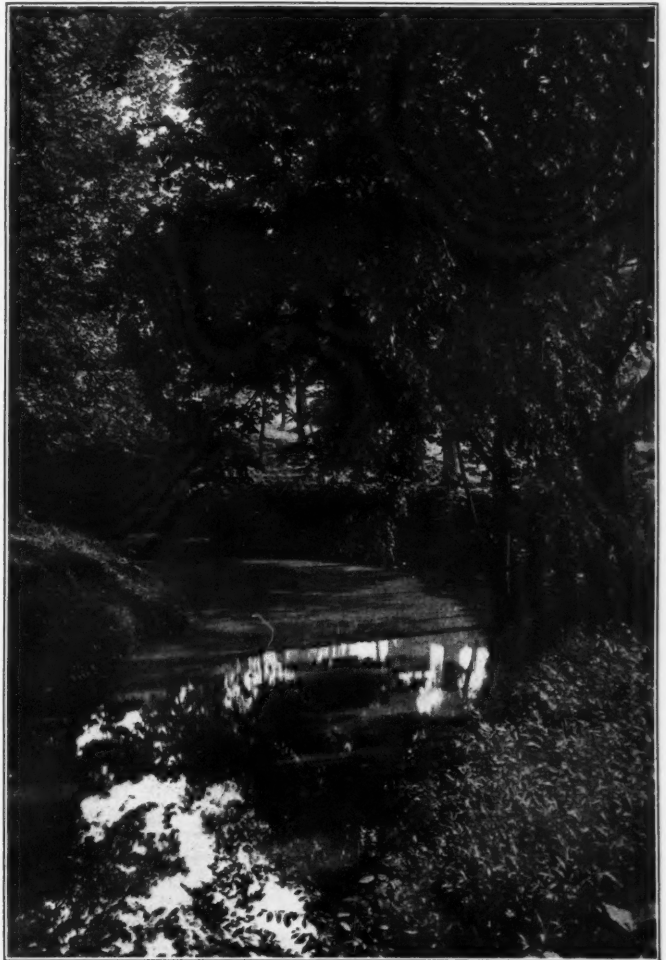
R. K. WILLIAMS.

Delaware Chapter.

Delaware chapter has had one of its best seasons since it was organized. Everybody has co-operated with our president, T. Leslie Carpenter, and everything that has been attempted has been "put over" with great success. We have been successful not only from a musical standpoint, but also from a financial standpoint, and it is the first year we have closed with a surplus worth mentioning. This is due to the effort of Firmin Swinnen, who at this time is on a visit to Belgium, the land of his birth.

It is with regret that we learn of the resignation of Miss Sarah Hudson White, A. A. G. O., as organist of St. Paul's M. E. Church. Miss White is treasurer of the chapter and one of the best organists in Delaware.

WILMER CALVIN HIGHFIELD,
Secretary.



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Much favorable comment has been published, written and telegraphed to the Welte Organ Company and the National Broadcasting Company, which are jointly responsible for the "Cathedral Echoes" series from the Welte-Mignon Studios in New York City on Sunday nights and the "Organ Masters" series on Wednesday nights. Organists heard so far and scheduled for the next few weeks, in the order of their appearance, are: Hugh Porter, Maurice Garabrant, T. Tertius Noble, Miss Lillian Carpenter, Marsh McCurdy, E. Rupert Sircom, Father Finn, C. A. J. Parmentier, Clarence Dickinson, Alexander McCurdy, Jr., Lynnwood Farnam, Gottfried H. Federlein, Henry F. Seibert, Carl K. McKinley, William N. Klais, Franklin Glynn and George E. Keevil. Arrangements for appearances in the fall include Dr. William C. Carl and Gaston Dethier. On Wednesday nights, especially, Metropolitan and other opera stars appear, and Father Finn is using a sextet from his famous Paulist Choir. For another occasion a string quartet is engaged. The Sunday night programs adhere closely to the severe standard of organ music indicated by their title, while greater freedom is allowed on Wednesday nights.

The organ is a large three-manual concert instrument with an echo having two manuals and pedal, and with it are combined a grand piano, harp, celesta, glockenspiel and chimes. This instrument has two three-manual consoles, permitting any combination two organists and a pianist care to work out. The Sunday night broadcasting hours are from 9 to 9:30 Eastern standard time and the Wednesday night hours from 7:30 to 8 Eastern standard time. Any or all of the following stations, and sometimes additional ones, are in the "hook-up," and especially on Wednesday nights: WEA, WEEL, WJAR, WGR, WRC, WCAE, WTAM, WWJ, WSAI, KSD, WGN, WGY.

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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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Boston, Mass.

June 15, 1927.

Gentlemen:

Replying to your inquiry regarding the condition of the stop lamps submitted for life test last December I would say that the two lamps of the type ordinarily used on the Estey console have been burning continuously at rated voltage since December 8, 1926. The lamps have therefore been burning at this date (June 15, 1927) a total of 4536 hours and each lamp is apparently in good condition.

Sincerely yours,

R. G. Hudson

JUN 16 1927

Day and Night For Over Six Months and Still Burning!

R. G. HUDSON, Professor of Electrical Engineering, Massachusetts Institute of Technology, makes the above report on a "life-test" he is conducting on two lamps picked at random from our factory stock. Four Thousand Five Hundred Thirty-Six hours is the equivalent of two-and-a-half years of use—assuming a stop is drawn for five hours a day seven days a week.

This scientific test simply confirms the experience

of many Estey owners over a five-year period. Even if a lamp should burn out, it would not affect drawing or cancelling the stop. New lamps are easily installed.

In the Luminous Stop-Piston Console these lamps are burned at a voltage lower than their rated voltage. This fact, together with special and rugged construction, accounts for the long life of these lamps.

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DIAPASONS THE FEATURE

Three-Manual Instrument in Two Divisions, All Enclosed—Pedal Stops to Be Enclosed with Great and Swell.

A new Möller organ is to be installed at the Church of the Ascension, Episcopal, Chicago, of which Lester W. Groom is the organist. It will be a three-manual, in two divisions, placed in the chancel. The instrument is the gift of the senior warden of the church, G. W. Kretzingler, Jr., and two solo stops, the vox humana and the chimes, have been presented to the church by William H. Barnes, in memory of his father, a former vestryman.

The specifications are as follows:

- GREAT.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Second Open Diapason, 8 ft., 85 pipes.
 3. Open Diapason, 16 ft. (from No. 2), 73 notes.
 4. Gross Flöte, 8 ft., 73 pipes.
 5. Viola da Gamba, 8 ft., 73 pipes.
 6. Dulciana, 8 ft., 73 pipes.
 7. Octave, 4 ft., 73 pipes.
 8. Flute, 4 ft., 73 pipes.
 9. Twelfth, 2 2/3 ft., 73 notes.
 10. Fifteenth, 2 ft., 73 notes.
 11. Trumpet, 8 ft., 73 pipes.
 12. French Horn, 8 ft., 73 pipes.
 13. Chimes.
- SWELL.**
14. Bourdon, 16 ft., 97 pipes.
 15. Open Diapason, 8 ft., 73 pipes.
 16. Muted Virole, 8 ft., 73 pipes.
 17. Unda Maris, 8 ft., 73 pipes.
 18. Stopped Diapason, 8 ft., 73 pipes.
 19. Virole d'Orchestre, 8 ft., 73 pipes.
 20. Flute Harmonic, 4 ft., 73 pipes.
 21. Fugara, 4 ft., 73 pipes.
 22. Nazard, 2 2/3 ft. (from No. 14), 73 notes.
 23. Piccolo, 2 ft. (from No. 14), 73 notes.
 24. Tierce, 1-3/5 ft. (from No. 14), 73 notes.
 25. Mixture, 0 rks. (from No. 14), 73 notes.
 26. Oboe, 8 ft., 73 pipes.

27. Cornopean, 8 ft., 73 pipes.
 28. Vox Humana, 8 ft., 73 pipes.
 29. Chimes.
- CHOIR.**
30. Aeoline, 8 ft., 73 pipes.
 31. Voix Celeste, 8 ft., 73 pipes.
 32. Melodia, 8 ft., 73 pipes.
 33. Open Diapason, 8 ft. (from No. 2), 73 notes.
 34. Concert Flute, 4 ft., 73 pipes.
 35. Violina, 4 ft., 73 pipes.
 36. Flautino, 2 ft., 73 pipes.
 37. French Horn, 8 ft. (from No. 12), 73 notes.
 38. Clarinet, 8 ft., 73 pipes.
 39. Chimes.
- PEDAL.**
40. Open Diapason, 16 ft., 32 pipes.
 41. Open Diapason, 8 ft., 32 pipes.
 42. Octave, 4 ft. (from No. 41), 32 notes.
 43. Trombone, 16 ft. (from No. 11), 32 notes.
 44. Bourdon, 16 ft., 32 pipes.
 45. Lieblich Gedeckt, 16 ft. (from No. 14), 32 notes.
 46. Violone, 16 ft., 32 pipes.
 47. Flute, 8 ft., 32 pipes.
 48. Viola da Gamba (from No. 46), 8 ft., 32 notes.
 49. Flauto Dolce, 8 ft. (from No. 14), 32 notes.

One-half the pedal organ is enclosed with the great and one-half with the swell, and the entire organ will be under expression. There will be twenty-eight couplers and seven combinations and a cancel to each manual, besides seven general pistons. An echo organ of eight stops will be prepared for in the console for future installation.

The effort of the writer of these specifications was to include as many diapasons as could be crowded in, with the necessary added brightness of strong reeds. The great organ has six diapasons, the swell one, the choir one, and the pedal three, making a total of eleven diapasons, or eight sets.

A. Cyril Graham to Europe.

Professor A. Cyril Graham, head of the organ and theoretical departments of the Augustana Conservatory of Music, Rock Island, Ill., sailed on June 15 for Paris, where he expects to spend two months, partly in study and partly for recreation.

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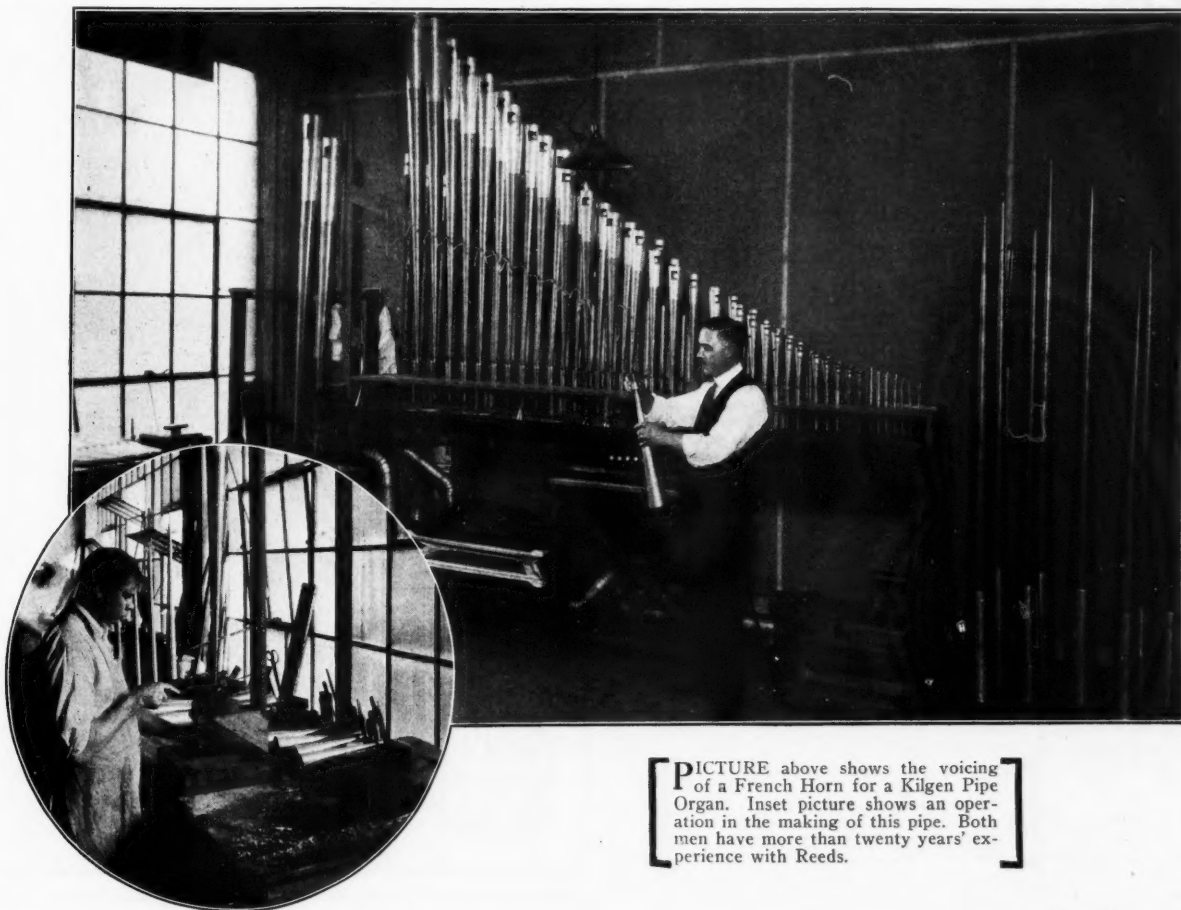
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OF the four families of organ stops, the Reed section represents the most delicate and is distinctly different from the other three. Because of the preponderance of "harmonics" in this family, great care must be taken in the pipe voicing to assure tonal beauty of the Ensemble.

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Rippling Waters, by Paul G. Tonner; published by Clayton F. Summy Company.

This is a bright humoresque for organ, easy to play, and doubtless pleasant to hear. It is written in the usual song-form—the initial scherzo theme in running sixteenth notes is followed by a more sustained melody cleverly set off by pungent counterthemes and developed to some length. A repetition of the first idea closes the piece. Not hard to do, brilliant in its effect, and piquant as to vocabulary and treatment.

A Legend and Melodie Celeste; two organ pieces by Cuthbert Harris; published by the Arthur P. Schmidt Company.

Like all of the works of this composer, these numbers are marked by directness of utterance, clarity of treatment and technical simplicity. If he never seems to approach the sublime and noble, he just as definitely avoids the banal and crude. Both pieces are straightforward and melodic in character, well-adapted to the organ—will make very pleasing service numbers of a quiet type.

"So Near to God Am I," sacred song by Vernon Eville; published by Clayton F. Summy Company.

A simple, direct setting of significant words by the late Gordon Johnstone. Published in two keys, of moderate range, and technically quite simple. Above the average in the line of easy service songs.

Invocation for organ, by Elwyn Owen; published by Carl Fischer, Inc.

A not particularly inspired piece by a name new to this reviewer. The constant use of imitation throughout will make for the definite impression of monotony, the more so in that the theme itself is quite amorphous, and lacking in symmetry and individuality. Also, the writing for the instrument is not at all deft—some of the passages are clumsy, unnecessarily so! A little working over and revision would have improved it immensely.

Four Sketches for Organ, by Stanley T. Reiff; published under one cover by Oliver Ditson Company.

This short suite consists of the following titles—"An Evening in June," "An Orchard," "Longing," and "Ye Olden Dance," each piece running two pages in length. They are simple in structure, melodic in outline, and definitely individual in content. The craftsmanship is first-rate and the inspirational temperature quite high. Altogether miniature gems quite out of the beaten path, and to be highly recommended for service and teaching purposes. The implications of the titles are well carried out in the idiom of each piece, and an atmosphere of poetical inspiration is well evident.

Three Dances from "Henry VIII." by Edward German; transcribed for organ by Edwin H. Lemare; published by Oliver Ditson Company.

Three charming bits of pseudo-Merrie England, universally known in their orchestral and violinistic guise, will receive renewed life from the excellent settings for organ now issued. I venture to predict that the solemnity of many recitals will be gratefully lightened by the use of these frolicsome tid-bits. As should be the case, the settings are masterly, technically easy, and done with a fine eye for the

possibility of organ idiom. Lest we forget, there are the three titles (published separately!)—"Morris Dance," "Shepherd's Dance" and "Torch Dance."

The American Organ Quarterly for Apr. 1, 1927; published by the H. W. Gray Company.

This is a belated review of one of the best issues of this valuable journal put out for some time. I have had the feeling that too much attention has been given to new transcriptions of shopworn material; the fact that the transcriptions were usually of a high degree of excellence is beside the mark. The plain truth is that the field for organ writing in this country is limited at the publication source to too great a degree to be encouraging to native effort in that field. The American organist is too busy playing Widor, Bonnet, Vierne, et al, to pay just attention to the products of his near neighbor. Publishers have told me that organ music by our own men is not bought by our own men enough to warrant their becoming enthusiastic over extended publication programs along that line. Frankly, it pays neither to write nor to publish American organ numbers, except in a few exceptional cases. Hence, and therefore, the firm of H. W. Gray should receive the ardent support of all of us in this Quarterly venture. We may disagree and quibble about this and that point in the conduct of the volume—I personally would like to see more original music issued and fewer arrangements. But all this detail qualification aside, this firm is worthy of our definite support in the program it has laid out. I find the successive issues invaluable for service and recital use.

Included in this volume are four pieces written for the organ—"Marche Characteristique," by Berwald; "Twilight," by Carbone; Pastorale, by Clewell, and Choral Prelude on "Dundee," by Mackinnon. Additional are the six pieces for soft stops by William Reed. The transcribed pieces are "Miserere," by Byrd; "The Death of Ase," by Grieg; Romanza, by the same composer, and "Novelletta," by Martucci. The expert transcribers are, respectively, Farnam, Fricker, James and Bossi. Not a poor piece in the whole lot! Certainly a bargain for the modest price. If you do not already subscribe for this organ journal, here is a good number to sample.

Austins in Chicago Territory.
The new edifice being built for the Christian Science Church of Glencoe, Ill., a north shore suburb of Chicago, is to have a three-manual Austin organ. The order was placed through Calvin B. Brown, Chicago representative of the Austin Company, late in June. The Second Church of Christ, Scientist, at Grand Rapids, Mich., has placed an order for a two-manual Austin and a two-manual is to be installed in the Westminster Presbyterian Church of Cedarville, Oh'o. The organ in St. Adalbert's Catholic Church, Chicago, is to be reconstructed by the Austin Company. All these contracts were closed by Mr. Brown.

Great Work of Curtis Institute.
The appointment of Josef Hofmann as director-in-chief of the Curtis Institute of Music at Philadelphia and the increase of the permanent endowment fund of the school to \$12,500,000 by Mary Louise Curtis Bok have been announced. At the same time a new educational policy was made known, providing for aid for needy music students so as to make them independent of financial cares during their period of study. The original endowment of the institute was about \$500,000 but without public announcement of additional gifts by Mrs. Bok, the fund was estimated at \$5,000,000 before the latest munificent donation.

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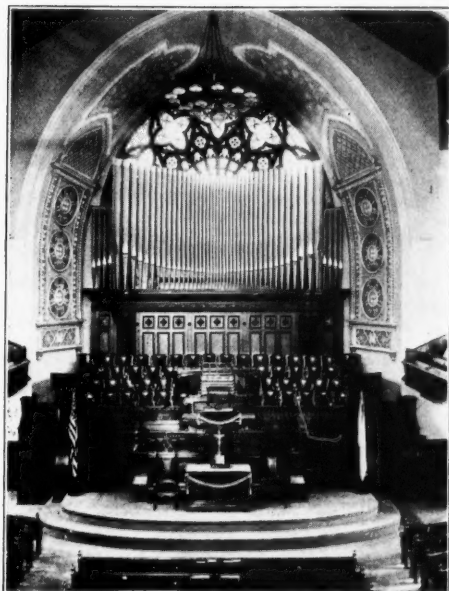
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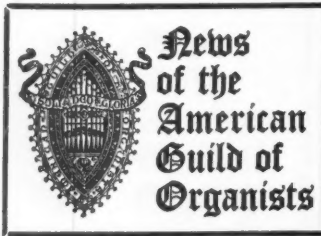
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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Pennsylvania Chapter.

The seventieth service was held on May 4 at St. Luke's Church, Germantown. George Alexander A. West, F. A. G. O., F. R. C. O., played the service and his accompaniments were beautifully registered. The boy choir sang Martin's Magnificat and Nunc Dimittis in A, and "Come, My Soul, While Daylight's Dying," by the same composer. Bairstow's "Evening Song" was used as a prelude by Robert A. Gerson, F. A. G. O., organist of Calvary Presbyterian Church. Asa S. Merrell of Old Christ Church concluded the service with the Finale from the Third Symphony of Vierne.

On May 24 Grace Church, Mount Airy, was the scene of the seventy-first service. Newell Robinson, F. A. G. O., had his boy choir sing Smart's Magnificat and Nunc Dimittis, Beethoven's "Hallelujah" from "Mount of Olives" and "Let My Prayer Be Set Forth" by Macpherson. Francis Murphy, Jr., played James' "Meditation a Ste. Clotilde" for the opening number. Henry Fry, A. A. G. O., used as his offertory numbers Prelude, "Carillon" and Toccata by Tremblay. Rollo Maitland, F. A. G. O., played Thatcher's "Legend" as a concluding number.

The annual meeting was held on the beautiful estate of David E. Crozier, A. A. G. O., June 11, with about sixty-five persons in attendance. The following officers were elected: Henry S. Fry, dean; Rollo F. Maitland, sub-dean; James C. Warhurst, secretary; William Forrest Paul, treasurer. Morrison C. Boyd and William T. Timmings were elected to the executive committee for a term of three years. Warden Frank L. Sealy was guest of honor and presented certificates to those who passed the recent examinations. William T. Timmings received the fellowship degree and the following the associate: Ruth A. Jordan, Margaret Macy, Mary Maneely, Anna G. Newton and Francis Murphy, Jr. The Crozier studio houses an organ as well as two grand pianos, and a most enjoyable musical and social program followed. Messrs. Crozier, U. C. Smith, West and Robinson were the performers, in addition to Mrs. Arthur B. Fraser, who sang two contralto numbers. Preceding the meeting the Guild members had the exceptional opportunity of hearing a special recital by Bernard R. Mausert at the First Methodist Church, Germantown, on the new forty-eight-bell carillon. It was interesting to see Mr. Mausert operating the clavier in the church tower.

In accordance with the report of a committee headed by Ralph Kinder, pertaining to organists' salaries, etc., which report was accepted at a meeting last September, Dean Fry has appointed the following to constitute the adjusting board: Ralph Kinder, chairman; George Alexander A. West, Edward R. Tourison, Jr., and Henry S. Fry, ex-officio.

Illinois Chapter.

The annual meeting was held on the evening of June 16 at the Cordon Club in the Fine Arts building, Chicago, and there was a very good attendance. The ticket framed by the nominating committee and published in the June issue of The Diapason was elected, with these three receiving the highest vote for members of the executive committee: Harold W. Cobb, Fred H. Griswold and Mrs. Lily Wadhams Moline.

The retiring dean, Stanley W. Martin, made a report of his stewardship during the year. The period has been

marked by several services of outstanding importance, in addition to a dinner at St. Mark's Church, Evanston, as guests of the dean, the annual dinner, and the union with the N. A. O. Illinois council for a dinner in honor of Louis Vierne. The chairman of the nominating committee, S. E. Gruenstein, reported for the committee and presented the new dean, William Lester. Mr. Lester made a brief talk in which it was made evident that under his leadership the chapter might expect an active and fruitful year. Lester W. Groom, the new sub-dean, likewise said a few words which left an excellent impression. Reports were made by Mrs. Moline, retiring sub-dean and chairman of the program committee, and by Miss Mary Porter Pratt, the treasurer.

Western Pennsylvania.

The recital by John Groth, organist of Mercersburg Academy, at the Shadyside Presbyterian Church, May 24, presented a dignified and well-contrasted program which was splendidly played. We are proud that Mr. Groth is one of our members and was educated in Pittsburgh at the Carnegie Institute of Technology. His numbers were: Prelude and Fugue in D major, Bach; Minute in A, Boccherini; Sonata, "The Ninety-Fourth Psalm," Reubke; "Chant du Soir," Bossi; "Tabakerka," Liadoff; Allegro, from Symphony 6, Widor. Before the recital some of us enjoyed a dinner together.

Another of our members, Charles A. H. Pearson, organist and director of Rodef Shalom Temple, Pittsburgh, and the Second United Presbyterian Church, Wilkinsburg, will represent our chapter with a recital at the Washington convention.

New England.

Members of the chapter have again been called on to mourn the passing of an illustrious musician and a founder of the Guild. Undoubtedly it is true that comparatively few of the present generation of organists now members were intimately acquainted with Professor Charles H. Morse. Scarcely during the last years did he attend the functions of the chapter, as he was enjoying a respite from professional life by living on a farm in southern New Hampshire. Nevertheless, there were those among us who knew how greatly interested he was in the development of the chapter and its activities.

Mr. Morse had hardly graduated from the New England Conservatory of Music when Henry F. Durant engaged him to take charge of the music at Wellesley. He then laid foundations that have endured. Under Professor Morse's direction the school of music was much more a place for the training of professional musicians. To that end there were many students' recitals of the highest class. The world's greatest artists appeared in concert. The great annual treat was the performance in the old chapel, with Professor Morse conducting, of the Germania Orchestra. This orchestra antedated the founding of the Boston Symphony Orchestra.

Professor Morse became organist at Tremont Temple when he was a lad 19 years of age. He not only played the organ made famous by the virtuoso George W. Morgan, but for a time, at least, unless recollection is false, played the famous Music Hall organ when W. H. H. Murray was pastor of New England Church, Minneapolis was the next field of Professor Morse's activities. He established the Northwestern Conservatory of Music in that city. In due time he was called to Plymouth Church, Brooklyn. The Rev. Lyman Abbott was then the pastor. The remarkably fine Plymouth Hymnal is the result of the collaboration of these two men. Whether judged by its poetical or its musical contents, the work remains as a monument to Professor Morse's high idealism.

The next change was to Dartmouth College. He devoted many years of his life to the work in hand and it was crowned with a lasting success. During the period he was director the college glee club entered competitions and often won first prizes. Also he contributed to collections of organ music either in the form of original com-

positions or in the form of arrangements.

He was born at Bradford, Mass., of ancient Norman lineage, Jan. 5, 1853, and died after a short illness, June 4, in the Carney Hospital, Boston.

Few large institutions of learning in this country can match the beauty of the grounds surrounding Wellesley College. Everything is there to delight the eye. The buildings also are of artistic worth. But, unfortunately, nearly every time that Wellesley College invites guests to share the beauty of lake, lawns, woods, flowers and buildings, there is the dampening rain! Members of the chapter to the number of about sixty accepted the invitation of Professor H. C. Macdougall and President Pendleton to attend a public service or vespers, in the Houghton Memorial Chapel, a chapel hallowed by the shades of Mrs. Alice Freeman Palmer, the most renowned of earlier presidents of the college.

In Billings Hall several young women waited on the guests and served a dinner that left not one thing to be desired in the way of excellence. In this hall stands in its original case the organ built for the college chapel in 1875 by Hook & Hastings. It is a joy to be able to recount the names of famous organists who gave recitals on it, names such as Whitney, Whiting, Dunham, Hollins, Morse, Swan and many others, most of whom are now of blessed memory. This organ has been rebuilt twice and serves the students as a practice instrument.

From Billings Hall and reminiscences, the little gathering of musicians passed across to the Memorial Chapel, a room that is spacious and exquisitely attractive and beautiful. The music of the college choir on this pleasant occasion aroused considerable enthusiasm on the part of the visitors. The selections had been discreetly chosen, and all the choir music was sung smoothly and very creditably under the direction of Professor Macdougall. There were also rendered besides the anthems for women's voices, processional and recessional hymns and

hymn-tunes composed by Professor Macdougall. Solo selections were played by Miss Edith Lang, Raymond C. Robinson and John Hermann Loud. Professor Marshall, dean of the chapter, told in a few words the object and ideals of the Guild.

This service took place Monday evening, May 23, and was the last of the chapter's events for the season.

Eastern Oklahoma.

Eastern Oklahoma chapter held its annual meeting Tuesday evening, May 10, at the Y. M. C. A. in Tulsa. Following dinner came the annual reports of officers, the dean, Mrs. E. E. Clulow, presiding. John Knowles Weaver gave an account of the convention of the Texas chapter at Dallas, suggesting that Eastern Oklahoma hold a state convention next year in Tulsa. A motion to that effect received unanimous approval. New officers elected were: Dean, Mrs. E. E. Clulow; sub-dean, Mrs. Marie M. Hine; secretary, Mrs. W. L. Malone; treasurer, Miss Esther Handley; librarian, William Merry; chaplain the Rev. A. Edward Saunders.

Last on the evening's program came an informal address by Mrs. Robert Fox MacArthur, honorary member of the chapter. Mrs. MacArthur's talk was on experiences in Paris, during an extended visit last winter. She talked in an interesting manner of French church and organ music.

Lehigh Valley Chapter.

At its annual meeting in Bethlehem, Pa., May 30, the Lehigh Valley chapter re-elected its officers as follows, in accordance with the report of the nominating committee, of which Fred A. Koehler was chairman:

Dean—Isabel Pearson Fuller, Bethlehem.

Sub-Dean—Daniel G. Knauss, Allentown.

Secretary—Paul J. Dotterer, Allentown.

Treasurer—John Sandt, Easton. Executive Committee—T. Edgar Shields, A.A.G.O., Warren Acker, A.A.G.O., and Mrs. Lila M. Davis.

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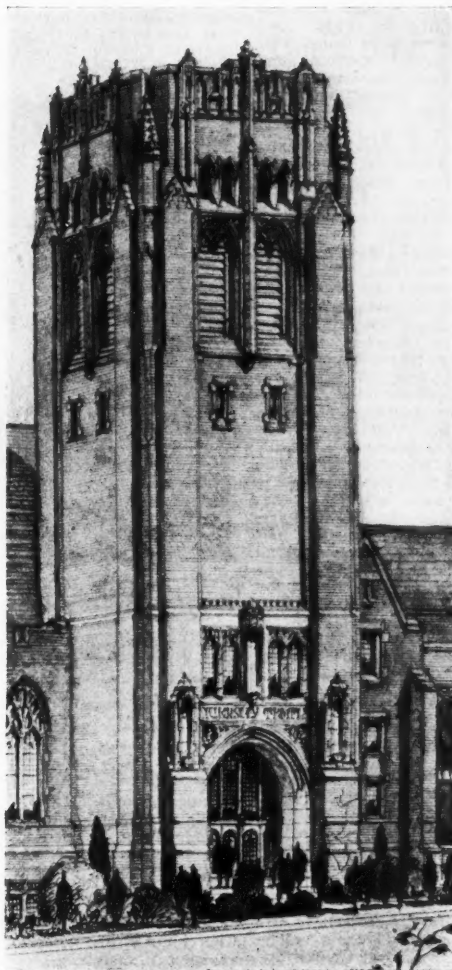
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Who's Who Among American Organists

Charles S. Skilton.

In Professor Charles S. Skilton, a native American descended from New England stock, whose ancestors fought in the Revolutionary war, the musical world has an organist who has made a thorough and interesting study of the music of the American Indian and who has given us some of the best compositions in this interesting field. Professor Skilton, born and educated in the East, has been on the faculty of the University of Kansas for nearly a quarter of a century.

Charles Sanford Skilton was born at Northampton, Mass., in 1868. His family on both sides had lived in New England since early colonial days, and he is of pure Anglo-Saxon descent. An ancestor, Dr. Henry Skilton, served in the Revolutionary war, and another, Elihu Sanford, served in both the



CHARLES S. SKILTON.

French and Indian and Revolutionary wars. Mr. Skilton was educated at the Northampton High School and pronounced the Greek salutatory on graduating. He was graduated from Yale in 1889 with literary honors. In that year his first composition appeared—Choral Odes to the Greek play "Electra" of Sophocles, given in Greek at Smith College. A few years ago he included these early choruses in his complete music to "Electra" for a performance at the University of Kansas.

Mr. Skilton spent two years teaching at a boys' school at Newburgh, N. Y., and the next two studying organ and composition in Berlin, at the Royal High School for Music, where he was a pupil of Bargiel, and privately of Otis Boise and of Albert Heintz in organ. A suite for violoncello and piano had two performances in Berlin.

Returning to America in 1893, he was for three years director of music at Salem College, N. C., where he composed a choral cantata and operetta for students, and obtained material which he afterward utilized in an oratorio. In 1897 he studied composition with Dudley Buck and organ with Harry Rowe Shelley, winning one-half the first prize of the Music Teachers' National Association with a sonata for violin and piano. He then became for six years director of music at the State Normal School at Trenton, N. J., where he organized a women's chorus, the Monday Musical Club, for which he wrote several choruses, as well as a cantata for the school glee club.

In September, 1903, Mr. Skilton became professor of organ, theory and history of music at the University of Kansas, Lawrence, his present location. He also served as dean of the school of fine arts until 1915, organizing the concert course, choral society and musical organizations. In 1904 he wrote his "Mount Oread" Overture for the dedication of the law building.

In December, 1903, he married Maud Grignard of New York City, a lineal

descendant of the French poet Racine, and a cousin of Major Grignard, winner of a Nobel prize in chemistry.

The proximity of Haskell Institute, the government's largest school for Indians, gave Professor Skilton an opportunity to become acquainted with the native tribal melodies, and he conceived the idea of basing on them compositions which should express the Indian's own point of view and environment. His "Two Indian Dances" were first composed for a student opera which was never performed, and afterwards arranged for string quartet, at the request of the Zoellner Quartet, which played them in 1916 on tours and gained for them national recognition. The composer then arranged them for orchestra, in which form they proved even more successful. They became standard repertoire numbers with symphony orchestras, quartets and military bands, and have been widely studied in the public schools. Records of them have been issued by the leading phonograph companies, and they have been printed in many arrangements. Besides this general performance in America they have been played in London, Paris and Tokyo.

A second series of Indian pieces for orchestra, entitled "Suite Primeval," promises to equal the "Indian Dances" in popularity, having thus far received twelve performances from eight symphony orchestras. Another orchestral composition, "Symphonic Legend," will receive its first performance from the Minneapolis Symphony Orchestra next winter. It is not Indian in character.

In choral music Professor Skilton's work is also well known. A cantata, "The Witch's Daughter" (poem by Whittier), the first serious treatment in music of the Salem witchcraft, has gone into a second edition, and is frequently sung by choral societies. His choruses for women's voices have all been reprinted. His oratorio, "The Guardian Angel," was published by the Kansas Federation of Music Clubs and performed under its auspices at Independence, Kan., in 1926. It is the only large work besides "The Children's Crusade" of Pierne which employs children's chorus throughout in addition to mixed chorus and soloists. His "American Indian Fantasia" for organ has been widely played in Europe and America by Pietro Yon, the organist for whom it was composed. There are other organ, piano and violin pieces and songs. Mr. Skilton believes in treating American subjects, and is confident that an American idiom in music will develop from the efforts of our composers along those lines.

Mr. Skilton's family consists of two daughters and a son. He is a vestryman of Trinity Episcopal Church and a member of the Sons of the American Revolution, the Musical Association of London, the MacDowell Colony, the Society of American Composers, Authors and Publishers, and a fellow of the American Guild of Organists.

John A. Bell.

The dean of Pittsburgh organists in Protestant churches is John A. Bell. As a boy he played at the North Avenue M. E. Church for a year. Then he went to the First Presbyterian Church, where he has since remained. Next October he will complete forty-three years of unbroken service at this church. The music provided by Mr. Bell and an unusually competent quartet has long been popular in this vicinity, and is an important factor in attracting the large audiences for which this downtown church is noted.

About thirty years ago Mr. Bell began the work of an organ architect in a small way, and has been gradually increasing this service until now he has all he can do. At this writing he has forty-two organs, costing approximately \$450,000, under construction to his specifications by various builders. These include ten organs for the Cincinnati Masonic Temple (one a four-manual); seven for the Dayton, Ohio, Masonic Temple (one a large four-

manual), and four-manual organs for the Epworth-Euclid M. E. Church of Cleveland, the Church of the Saviour (M. E.), Cleveland; the Third U. P. Church of New Castle, Pa.; the Central Presbyterian of Massillon, Ohio; the Broad Street M. E. of Indianapolis; the First M. E. of Warren, Pa.; the First M. E. of Connellsville, Pa., and the Main Street M. E. of Danville, Va. All told, Mr. Bell has drawn the specifications for and supervised the building of more than 500 organs in the Eastern part of this country, and about thirty of these are in Pittsburgh. Among the larger four-manual organs built under his supervision are those in the Music Hall at Cincinnati; Mercersburg, Pa., Academy Chapel; the Central Park M. E. Church of Buffalo; the East Liberty Presbyterian Church of Pittsburgh; the Highland Presbyterian Church of Pittsburgh; the First Presbyterian Church of Pittsburgh; the First Presbyterian of Marion, Ohio; the Church of the Covenant, Cincinnati; the Edgewood Presbyterian Church, Pittsburgh; First Presbyterian, Greensburg, Pa.; Taber-



JOHN A. BELL.

nacle Presbyterian, Indianapolis; First Lutheran, Johnstown, Pa.; Trinity Lutheran, Fort Wayne, Ind., and St. Paul's Lutheran Church, Williamsport, Pa.

Mr. Bell was born July 6, 1864, near Perrysville, Pa. His father was a farmer at the time of his birth, but subsequently went to Pittsburgh and became a merchant, which he was till his death in 1917. Mr. Bell's musical education was obtained in Pittsburgh, principally under Joseph H. Gittings, one of Pittsburgh's prominent teachers. He had some special work with Sherwood in piano. Mr. Gittings was organist of the Third Presbyterian Church for many years and was also a pianist of note.

Homer P. Whitford.

Homer P. Whitford is one of the distinguished list of organists who serve their generation in the colleges of the country. He is on the faculty of Dartmouth, where he is making steady progress and is from year to year gaining increased recognition of his scholarship and his ability as a performer.

Mr. Whitford was born in Harvey, Ill., a suburb of Chicago, in 1892, the son of a physician and amateur violinist and orchestra director, his mother having been a teacher before marriage. The family moved to Westboro, Mo., where the son had his first musical training on the reed organ and the piano and at the age of 10 took up the violin, which he studied for four years. At the age of 15 years he decided to devote himself to the organ and entered the conservatory of music of Tarkio College, Mo., from which he was graduated in organ and theory in 1910. He studied with F. W. Mueller, now of Minneapolis, and acted as organist at the United Presbyterian Church and later as organist and director at the First Methodist Church. After further study and teaching at Tarkio in 1910 and 1911, Mr. Whitford entered Oberlin Conservatory, studying organ

with Dr. George W. Andrews, piano with W. K. Breckenridge and theory with A. E. Heacox. One year was spent at Hollister, Mo., teaching piano and playing in church. He re-entered Oberlin in 1913, graduating in 1915 in organ and composition.

The Guild associate test was taken in 1914 and the fellowship in 1915. During student days in Oberlin Mr. Whitford acted as organist and director in Oberlin and Cleveland churches, and did extensive accompanying. From 1915-17 was spent at the First Presbyterian Church, Shelbyville, Ind., and at Shelby School of Music. In 1917 he went to the Church of the Good Shepherd, Scranton, Pa., where thirty-minute recitals were a feature of the evening service, and a professional choir was maintained.

Early in 1918 Mr. Whitford enlisted as bandsman with the Forty-sixth United States Infantry. Later he was put in charge of the replacement band training school, Camp Gordon, Ga. He was recommended for a commission in 1918. On his discharge from the army Mr. Whitford took a brief flyer in picture playing at Jamestown, N. Y., and Erie, Pa. In May, 1919, he went to Utica, N. Y., as organist and director of music at the Tabernacle Baptist Church, remaining over four years. The recital was again featured at the evening service, and many oratorios and cantatas were given by the Tabernacle chorus of fifty voices, with orchestral accompaniment. A large organ class was built up, and frequent outside recitals were given.

In June, 1923, Mr. Whitford married Ruth Fisher of Bellevue, Pa. Miss Fisher had acted as pastor's assistant at the Tabernacle Church. She is musical and has appeared publicly as a singer.

In the fall of 1923 he went to Dartmouth College as organist and instructor in music, succeeding C. R. Cronham, now of Portland, Maine, and Charles H. Morse, well known as a composer. The summer of 1924 was spent in France studying organ with Widor and Vierne, and conducting with Andre Bloch. In the fall of that year Mr. Whitford was given an associate professorship at Dartmouth. His duties at the college consist of recitals, three or four formal evening programs being played annually on the fifty-four stop Austin in Rollins Chapel; service playing at daily chapel and Sunday vespers in the College Church; directing the Dartmouth Glee Club, the chapel choir, the College Church choir, the St. Cecilia Club; teaching courses in theory in the college and a private class in organ playing. Since going to Dartmouth he has appeared frequently as a recitalist in New England colleges and cities and has acted as conductor of the Connecticut Valley Choral Union. He has also continued active in composition. "The Sword of Deliverance," for unaccompanied male voices, is soon to be issued by the H. W. Gray Company. The Dartmouth Glee Club, which has been a cup winner at the intercollegiate contest held annually in New York, concertizes extensively, appearing this season in Boston, New York, Washington, Chicago and smaller cities.

Sheldon Foote.

Sheldon Burnham Foote, Mus. Bac., F.A.G.O., prominent Milwaukee organist, was born in the village of Parkersburg, Iowa, in 1890. His father was a local merchant who went to Iowa in a covered wagon in the early days and started life there as a farmer. Both parents were fond of music, but had no training except that of the "old singin' school" acquired in Richland County, Wisconsin, in the late sixties.

Mr. Foote's first music study was upon the violin at the age of 12 years, and he taught himself to play the piano at the age of 14. The Methodist Church, which had the only pipe organ in that vicinity, was without an organist and he was induced to try it. From then on his interest in music was so great that he completed his high school course a year earlier than is customary and, having taught himself musical theory and history, was admitted to the sophomore class at Northwestern University at the age of 17. While in school he was a member of the famous A Cappella Choir

under Dean Lutkin, assistant organist at St. Luke's Church and a librarian of the North Shore Festival Association when it was first organized.

The year following his graduation he was employed by his alma mater in the theory department and continued his studies in organ and vocal composition under Dean Lutkin, and in composition and orchestration under Arne Oldberg, and was chapel organist of the university, giving short recitals of organ music on the then new Casavant organ. He continued his organ study with Felix Lamond of New York and Ralph Kinder of Philadelphia, and the boy voice with Beecher Aldrich of New York, now at Christ Church Choir School, Detroit.

Mr. Foote's standing in scholarship brought him election to the honorary music society Pi Kappa Lambda. He holds the degree of bachelor of music from Northwestern and became an associate of the A. G. O. in 1914 and a fellow in 1917.

During the war Mr. Foote was given leave of absence from his work at Princeton and was connected with the



SHELDON B. FOOTE.

War Camp Community Service as community organizer. He was identified also with the Boy Scout organization for several years as scout commissioner at Princeton.

Mr. Foote's professional connections include those of professor of organ and theory at Albion College, Mich.; director of music at the State Normal, Aberdeen, S. D.; organist and director of music at Trinity Church, Princeton, N. J., where his vespers recitals became a feature of that Eastern college town and where he also conducted the Princeton Music Studios with a large enrollment of students drawn from the university. He is at present organist and director of choral music at St. Mark's Church, Milwaukee, and is affiliated with the Milwaukee Institute of Music. St. Mark's recently dedicated a splendid Austin organ and Mr. Foote's recitals there keep him in the public eye. A short time ago the Rev. E. Reginald Williams, rector of St. Mark's, writing in the parish magazine, said: "Mr. Foote's playing was a revelation. He played his program from memory and with admirable technique and skill, and has established his reputation beyond all fear of contradiction." The rector of St. Mark's is an enthusiast for good music and has given Mr. Foote a free hand in the development of the choral resources of the parish. Both organist and rector believe that the future of good music in the church must depend on the education and training of the children. St. Mark's Church School has a fully-organized choir which gives a choral service every Sunday, the membership of the combined choirs of the parish being more than 20 per cent of the total enrollment in the church school. Last Easter Mr. Foote divided the church school into two groups or choirs, which, with the church school choir as a third, gave an inspiring triple antiphonal rendition of the Twenty-fourth Psalm, using Anglican chant tunes sung in unison and with a free organ accompaniment.

YON OPENS WINONA ORGAN

Three-Manual Kilgen at St. Teresa's College Is Dedicated.

Pietro Yon of New York City gave one of his characteristic programs April 3 in dedicating the Kilgen organ which has been installed at St. Teresa's College, Winona, Minn., for the Sisters of St. Francis. The specifications of the organ are as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 97 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 notes.
- Third Open Diapason, 8 ft., 73 pipes.
- Philomela, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 notes.
- Flute Harmonic, 4 ft., 73 pipes.
- Tuba, 8 ft., 85 pipes.
- Tuba Clarion, 4 ft., 73 notes.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Sallcional, 8 ft., 85 pipes.
- Clarinet Flute, 8 ft., 73 notes.
- Cor de Nuit, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Violina, 4 ft., 73 notes.
- Dolce Cornet, 3 rks., 183 pipes.
- Flautina, 2 ft., 61 notes.
- Fagotto, 16 ft., 97 pipes.
- Cornoean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 notes.
- Orchestral Oboe (synthetic), 8 ft., 73 notes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion Dulce, 4 ft., 73 notes.
- Tremolo.

CHOIR ORGAN.

- Quintadena, 16 ft., 85 pipes.
- Contra Dulciana, 16 ft., 61 notes.
- Open Diapason, 8 ft., 73 notes.
- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 notes.
- Gemshorn, 8 ft., 73 notes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 85 pipes.
- Flauto Traverso, 4 ft., 73 notes.
- Dulcet, 4 ft., 73 notes.
- Flute Nazard, 2 3/4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- Harp, 37 notes.

SOLO ORGAN.

- Contra Tibia, 16 ft., 61 notes.
- Stentorphone, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 85 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Tibia Clausa, 8 ft., 85 pipes.
- Gambette, 4 ft., 73 notes.
- Tibia Flute, 4 ft., 73 notes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Open Diapason (resultant), 32 ft., 32 notes.
- First Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Violone, 16 ft., 12 pipes, 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Tuba Profunda, 16 ft., 32 notes.
- Bassoon, 16 ft., 32 notes.

Mr. Yon gave a fine display of artistic playing, writes Fred J. King of Winona. His Bach was delightful in its simplicity and vitality, while the phrasing was impeccable. In the most descriptive pieces he produced wonderful tone colors, and played three extras at the end of the recital to take the place of encores. His audience consisted of the 400 students of the college, clergy, sisters, and musicians of the district—all by special invitation.

No McAmis Recitals in Summer.

The last regular recital of the summer was given in the municipal auditorium at San Antonio, Texas, by Hugh McAmis on June 29. The concerts will be discontinued throughout the summer due to the light attendance during the hot months, and will be resumed in September.

The spring musicale at the Washington Street Methodist Church of Columbia, S. C., of which D. A. Pressley is the organist and choirmaster, was given May 26. In addition to chorus and ensemble numbers Mr. Pressley played several organ solos, including the following: Fanfare, Lemmens; Cradle Song, Gretchaninoff; Sea Sketch, Warner; "March of Victory," Moussorgsky; "The Bells of St. Anne de Beaupre," Russell.

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MAURO-COTTONE AS GUEST

Organist of the Capitol Theater in New York Plays Before An Audience of 1,000 Under Auspices of A. O. P. C.

The American Organ Players' Club, that unique organization of Philadelphia organists whose membership is based on scholarship, observed the completion of thirty-seven years of activity on the evening of June 6. The event was celebrated at the Frankford High School auditorium, where a large Möller organ is available. Dr. Melchiorre Mauro-Cottone, organist of the Capitol Theater, New York, was guest organist for the occasion and played before an audience of about 1,000 persons.

Dr. Mauro-Cottone's playing is extremely brilliant and in most instances individualistic; his combinations were original and his poise at the organ was the envy of the large group of organists present. At the conclusion of his program he was recalled by the audience, who retained their seats in a manner implying "we want more." and "more" came in the form of an encore performed in his fluent technical manner. The full program was as follows: Passacaglia, Frescobaldi; Canzone (in three parts), Zipoli; "St. Ann's" Fugue (five voices), Bach; Improvisation and "Melodia," Karg-Elert; "Te Deum" (on a Gregorian Theme), Max Reger; Finale from D minor Sonata, Bossi; "Christmas Eve in Sicily," Mauro-Cottone; Sonata Prima, Mauro-Cottone.

The business meeting was called for 7:30, so that the necessary work of the officials could be concluded early in the evening. The report of the treasurer showed a healthy balance. The executive committee reported nine events during the season, and the examination committee reported one new

member, the smallest number in many years.

The election of officers, by ballot, resulted in the re-election of Dr. John McE. Ward, president; Henry S. Fry, vice-president; Herbert S. Drew, treasurer; Bertram P. Ulmer, secretary; Jennie M. Carroll, librarian. These, with Frederick Maxson, Rollo Maitland, James C. Warhurst and Edward R. Tourison, Jr., form the board of directors.

William E. Zeuch Takes Bride.

William E. Zeuch, vice president of the Skinner Organ Company and organist and choirmaster of the First Church in Boston, and Miss Elizabeth Wendell Birdseye, daughter of Mr. and Mrs. Philip W. Birdseye of Utica, N. Y., were married June 1. The ceremony, performed by the Rev. Dr. Philip S. Bird, pastor of the First Presbyterian Church of Utica, took place at the home of the bride's parents. Mr. and Mrs. Zeuch will reside in Boston. Mr. Zeuch is a graduate of Northwestern University, and studied organ with Dr. Peter C. Lutkin and with the late Alexandre Guilman in Paris. After the amalgamation of the First Church in Boston and the South Congregational Church, he assumed the duties of organist of the First Church, succeeding John P. Marshall, who became organist emeritus. Mr. Zeuch is a member of the Boston Athletic Association, the Charles River Country Club and the Cliff Dwellers' Club of Chicago.

The evening service at the Central Christian Church, Shreveport, La., June 5, was marked by farewell messages to Mrs. Sylvan A. Turner, for six years organist at the church, who left for her new home in Paris, Tex., where her husband recently engaged in business. Despite the heavy rain there was a large audience to join in the "farewell party," which had been arranged by the pastor, Dr. E. L. Thompson, and other representatives of the church as a special tribute of esteem and appreciation.

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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. Schneckner	.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. Schneckner	.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. Schneckner	.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	.35
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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**DR. STUBBS IS FETED
ON 35TH ANNIVERSARY**

GUEST AT SURPRISE DINNER

**Bishop Manning Speaks at Celebration
of Long Tenure of Organist and
Choirmaster of St. Agnes'
Chapel, New York.**

George Edward Stubbs, Mus. D., nationally known as an expert in the training of boy choirs, was honored by a host of his friends at a surprise dinner May 24 at the Army and Navy Club in New York City, to celebrate his thirty-fifth anniversary as organist and choirmaster of St. Agnes' Chapel, Trinity Parish. There was a large attendance of clergymen, organists and choristers of the chapel, and of many ex-choristers, some of whom sang at the opening of the chapel on Whitsunday, 1892, and at the consecration service in the following September.

The chairman at the dinner was John G. Fuller of the Standard Textile Company, a present member of the choir. The principal speaker was Bishop Manning, who praised the work of Dr. Stubbs at St. Agnes' and the influence always exerted by him over choral tradition in the Episcopal Church.

"My musical relations with Dr. Stubbs at St. Agnes' were of the most pleasant description, and we never had a single cross word," he said. "There was never any disagreement for the simple reason that I made a point to agree with him—feeling that he knew more about his own particular business than I did. Dr. Stubbs has always upheld the best choral traditions of the church, and he has conspicuously avoided everything approaching sentimentality, whether in the choice of music or in the rendition of it. We all hope that he may be with us for many more years to come, and that he may continue his musical usefulness for an indefinite period."

Dr. Caleb R. Stetson, rector of Trinity Parish, spoke of the time when he was under the instruction of Dr. Stubbs at the General Theological Seminary.

Among the prominent business men present were two who sang as choir boys at the opening of the chapel—Ernest Vincent Connolly, president of the Central National Bank, and Elmer Jacobs, assistant treasurer of the Seamen's Savings Bank—both of whom spoke affectionately of the "old days" in the choir as the happiest in their lives.

The career of Dr. Stubbs at St. Agnes' Chapel marks the longest tenure of office as choirmaster in the history of Trinity Parish. Four other choirmasters have records varying from twenty-seven to thirty-two years. Dr. Arthur H. Messiter was choirmaster of Trinity Church from 1865 to 1897. George F. Le Jeune was choirmaster of St. John's Chapel, Varick street, for nearly twenty-nine years; Dr. Walter B. Gilbert held the office at Trinity Chapel for twenty-eight years, and Edmund Jaques is rounding out his twenty-seventh year at St. Paul's Chapel.

Dr. Stubbs comes from a family of clergymen. He survives two brothers who served in the ministry—the Rev. Alfred H. Stubbs of the diocese of Asheville, and the Rev. Francis H. Stubbs of the diocese of Milwaukee. His brother-in-law, the Rev. Alfred B. Baker, D.D., is rector emeritus of Trinity Church, Princeton, N. J., and his nephew, the Rev. William O. Baker, is rector of Christ Church, New Haven, Conn. His father, the Rev. Alfred Stubbs, S.T.D., was for half a century rector of Christ Church, New Brunswick, N. J.

Dr. Stubbs is an alumnus of Rutgers College, class of 1878. He studied the organ under Dr. Henry S. Cutler, George F. Le Jeune and Samuel P. Warren of Grace Church. He was appointed to St. Agnes' Chapel in the fall of 1891, while organist of St. James' Church, Madison avenue. Among other New York churches served by him as choirmaster were the Church of the Heavenly Rest and Calvary Church. For thirteen years he was instructor in church music in the General Theological Seminary.

WILL AWARD SCHOLARSHIPS

**Chance for Young Organists to Study
at Guilman School.**

Young organists who desire to obtain better positions by taking a thorough, systematic course of study, have the opportunity of competing for a free scholarship in the Guilman Organ School of New York City, Dr. William C. Carl, director, for the coming season. This offer is made possible through the generosity of Mr. and Mrs. Philip Berolzheimer, who offer four free scholarships to young men and women between the ages of 18 and 26 who possess the necessary talent but who have not the funds to pay for the tuition. The examination will be held Monday morning, Sept. 26, at 9:30. Application should be made in writing, accompanied by written references as to the character and financial standing of the candidate, as well as a physician's statement that the candidate is in sound health. All applications must be received by Sept. 20, when the list will be closed. Full information may be obtained by addressing the registrar of the Guilman school, 17 East Eleventh street, New York.

Directed by Herbert S. Sammond.

Herbert Stavely Sammond conducted his Oratorio Society of Elizabeth, N. J., April 27, in its second concert of the eighth season at the Elks' Club auditorium. George William Volkel presided at the organ and played the Overture to "Lohengrin" as a prelude to the vocal program. The society sang the "Chorus of Fishermen" from Auber's "Masaniello," the "Huntsmen's Chorus" from Weber's "Freischütz," Donizetti's "Italia Beloved," and selections from "Il Trovatore," "Martha," "The Flying Dutchman," "Samson and Delilah" and Rimsky-Korsakoff's "Christmas Eve." The Prayer and Finale from Act I of "Lohengrin" constituted the closing number. The Morning Choral of Brooklyn, also under Mr. Sammond's direction, gave its spring concert April 5 at the Brooklyn Academy of Music with E. Harold DuVall at the organ.

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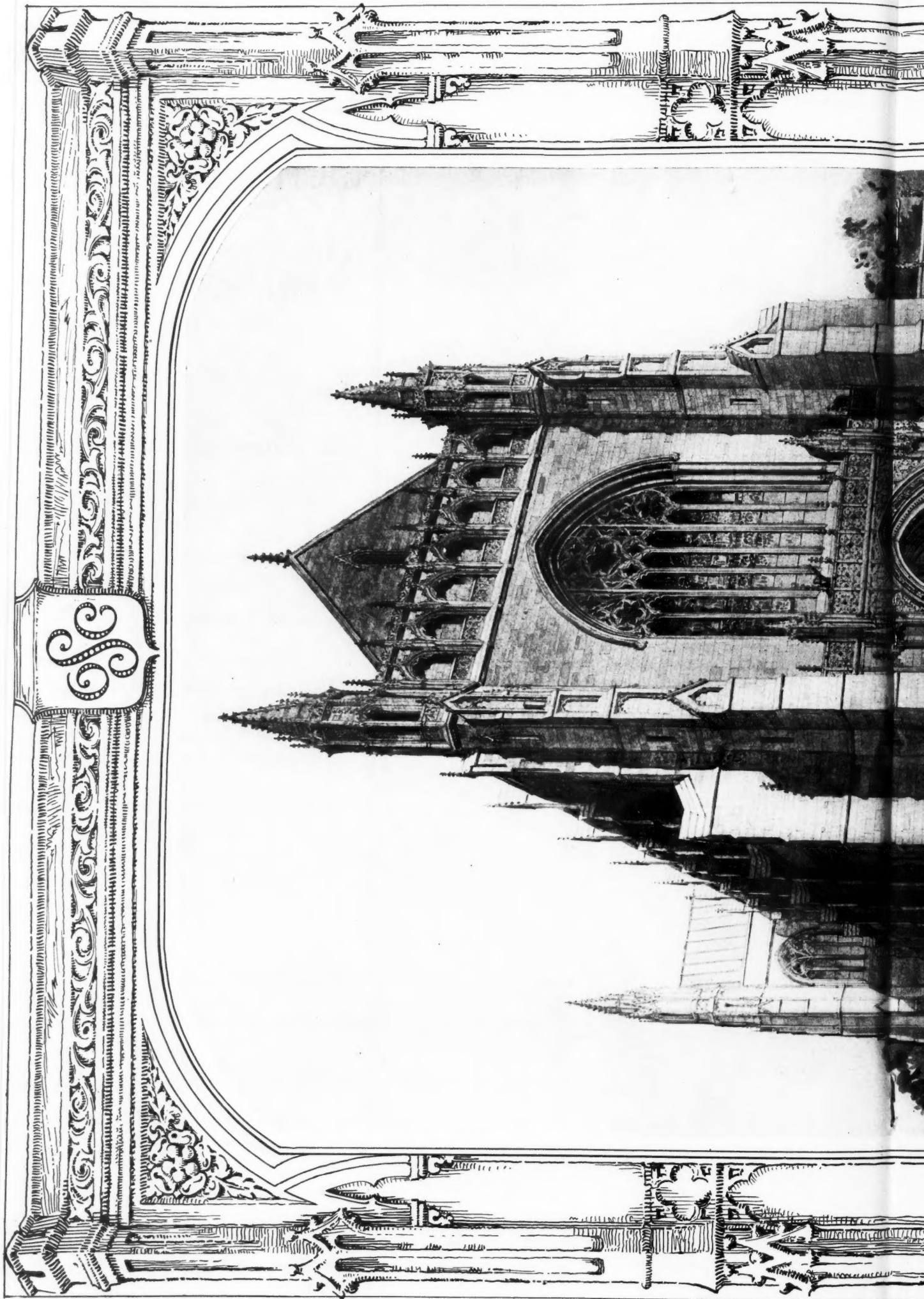
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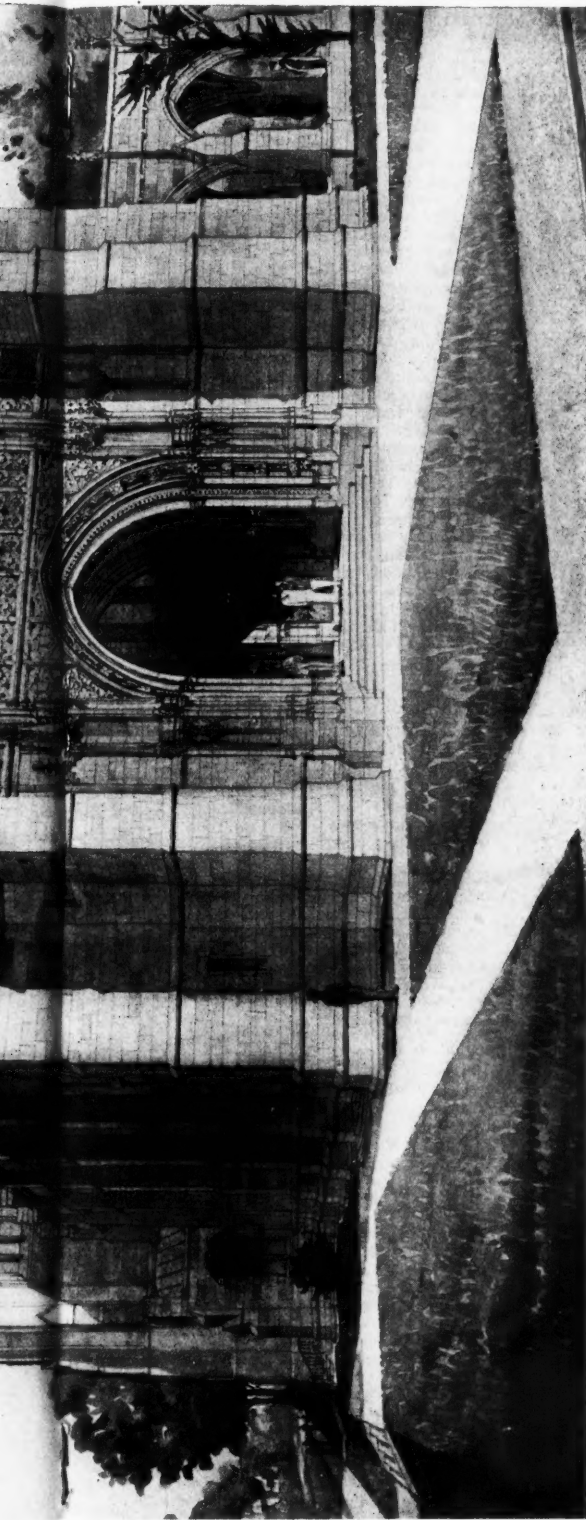
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THE DIAPASON

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Official Journal of the National Association of Organists.

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

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

CHICAGO, JULY 1, 1927.

The office of The Diapason is headquarters for organists passing through Chicago. Visitors are always welcomed and many of them drop in during the vacation months. Our situation is most convenient, being in the center of the loop business district, on the main east and west boulevard, one block from the main north and south boulevard, thus being on the principal automobile routes. If you plan to stop in Chicago on your way, your mail may be addressed in care of The Diapason.

FAKE REPAIR MAN PEST

When one goes over the reports of the National Better Business Bureau he is impressed with the age-old truth that "there is a sucker born every minute." Likewise one realizes that every minute there seems to be brought into being a scheme to take advantage of these suckers. Everything from the formation of "fake" co-operative buying and selling organizations to the sale of non-singing canary birds thrives. In the old days the traditional confidence man persuaded the traditional trusting farmer to attach his signature to an innocent-looking paper which, when it turned up again, was a promissory note. Today we have divers modern tricks.

We would suggest to the National Better Business Bureau that one of the swindlers it might expose for the benefit of many churches is the "fake" organ repair man. The chap who drives from town to town in a popular low-priced automobile, armed with a few letters of recommendation, genuine or spurious, too often finds the path into the organ wide open for him. The fact that he collects money for little or no work and then vanishes is a small matter compared with the damage he does. Of course, by the time the mischief is discovered he and his trusty flivver are far from the scene of his malpractice. Sometimes it takes a capable organ mechanic ten days to correct what one of these itinerants can do in one day. Ministers and other church authorities who would not think of trusting their watches to a stranger for repairs will take the word of any unscrupulous miscreant who claims to be an organ builder. Every reputable builder can tell of many instances in which harm has been done to organs and pocket-books alike, simply because a trusting soul believed the line of talk of a man as to whose ability and standing he had no evidence.

This is not a new subject, but in spite of many warnings the gentry of whom we have written seem to prosper in their migrations from town to town and state to state. Every organist, minister or other person in charge of an organ should paste this "safety first" warning on the console:

Never permit a stranger to undertake repairs on an organ if that organ has any value. An organ is a delicate piece of mechanism and deserves expert attention at the hands of men as

to whose ability you have actual knowledge. If in doubt, make inquiry of the maker of your organ or of any responsible organ builder. There are many large and small organ repair men of standing. Deal with them and with no others.

RECORD OF SEVENTY YEARS

Three score and ten years devoted to the manufacture of musical instruments are being rounded out this year by the W. W. Kimball Company of Chicago. Although this establishment began as a maker principally of pianos, its record in the art of building organs makes the anniversary of interest generally to readers of The Diapason. Seventy years, the Psalmist's estimate of an allotted lifetime for the individual, is, according to statistics, an unusually long life for that inanimate and presumably soulless thing—a business organization. But we have among our organ builders several, whose careers have been mentioned from time to time in The Diapason, who have approached the century mark or have passed it.

That such a company as that founded by W. W. Kimball in 1857 has gone on steadily to greater material success and higher standing among the public is overwhelming evidence of the principle which is back of it, for Lincoln's maxim that all the people cannot be fooled all the time is still true and those establishments whose ideals are low and whose methods are not above reproach may prosper for a time, but are usually like the chaff which the wind bloweth away. The Kimball house represents not merely the survival of a name, for the family of the man who launched it is still in control. Today the company prides itself on the manufacture of more than a million musical instruments in its history, and has to its credit the establishment of a musical center in its skyscraper building and in Kimball Hall, which, with its four-manual organ, is the only downtown center for organ recitals. The congratulations of the organ world are cheerfully extended, we feel sure, to the entire Kimball organization.

Twenty-eight years of unremitting effort to promote the cause of organ playing are brought to mind by the annual commencement of the Guilman Organ School of New York, recorded in the last issue of The Diapason. In all these years Dr. William C. Carl has striven to "raise" capable organists with a broad conception of the dignity of their profession. In 1899 Dr. Carl received authorization from the late Alexandre Guilman to use his name on this side of the water. Since that beginning 182 pupils have completed the course of study and have been awarded diplomas. These men and women have gone to all parts of the world; many of them are holding positions in New York City, while others are playing and teaching in far away places. Some of the entering pupils never have studied the organ, yet in two years they are prepared to pass the Guild's associate examination. The first woman to pass the A. G. O. fellowship test was a Guilman School graduate. Dr. Carl has done a work that forms an important chapter in the history of the organ in America and the alumni of his school and his many other friends are pleased to know that he has recovered entirely from the illness with which he was stricken last winter and was able to resume all his activities in the latter part of the season and to depart late in June for his usual summer holiday abroad.

An interesting bit of litigation is reported from the South. A Virginia organist was dismissed by a large church, it appears from the newspaper accounts, because of alleged quarrels with his wife, which were said to be over another woman. The organist sued the church for breach of contract, and won a judgment for his salary until the close of the year for which he had been engaged. The church officials took the issue to the Supreme Court of Appeals, and that tribunal has granted a writ of error. The petitioners based their appeal on the argument that the organist was obligated to "render good service" under his contract and that he was unable to do so, as "in order to render the service it

was necessary that the musical director gain and retain the co-operation of the musical talent of the church organization. He could only get this co-operation by properly conducting himself, particularly regarding his reputation and attitude towards young women." Something for those to ponder who think a church organist can get along well enough without meeting the requirements made of Caesar's wife.

Lester Huff, an Indianapolis theater organist, was arrested in that city for carrying four passengers in the front seat of his automobile, a practice which evidently is considered as smacking too much of "unification," according to the Indiana police, as well as being contrary to a new traffic ordinance. He was fined \$50 in the municipal court, but the judge suspended the fine on payment of costs, basing his merciful attitude on the fact that Mr. Huff had prevented a panic in his theater in May when a tornado broke loose in Indianapolis, causing destruction in the city. All of which shows that there are still heroic organists and that they receive their reward.

Chicago voters have approved a bond issue which will provide \$15,000,000 for the construction of a great convention hall and civic auditorium. An organ appropriate in size will be a necessity and we are therefore virtually assured of having in this city one of the greatest organs in the world. We hereby launch a movement for holding the annual N. A. O. convention in Chicago the year the great hall is completed—and hope the attendance will fill the building.

The National Bureau for the Advancement of Music has worked out with the Music Supervisors' National Conference and the Music Teachers' National Association plans for making a complete survey of college entrance credits in music and college courses in music. This is a logical sequel to the work the bureau has already done in obtaining high school credit for private music study. The two chief fields of its specific promotion have been the band contests and the school piano classes, and the success attained in those has been due in large measure to the steady and rapid growth of the bureau's influence among school authorities, parent-teacher associations, music teachers, women's clubs, music clubs, etc. These contacts have also been used in the music week campaign, being responsible for the observances in more than 2,000 cities and towns.

America for Americans.

St. Louis, Mo., June 16, 1927.—Editor of The Diapason: A prominent organist and choir director recently discussing the results of the late war observed that, in his opinion, the outstanding benefit resulting to the United States was a strengthening of the bond of nationalism. This country, sometimes termed the common melting-pot of the world, was fired seven times hotter during the trying experiences of 1914-1918, with the result that today, in the hearts and minds of our citizens, native born and naturalized, there is a wider appreciation of the value of citizenship; of the varied blessings and advantages offered by these United States; and a resulting deeper sense of duty and responsibility to the nation, its government and those various industries which constitute the vertebrae and arteries of this highly favored republic.

In this connection it is interesting to note the organization of the National Builders' Supply Association, whose purpose is to seek legislation by both federal and state governments requiring the use of American materials in all public undertakings. This association has made a partial survey of conditions prevailing in other countries, from which it appears that campaigns of propaganda are freely conducted in European countries generally, often sponsored by national authority, with a view to persuading those several nationalities to give preference to domestic products.

In particular, the Fascist government of Italy created in April, 1926, a commission charged with the organiza-

tion of a body to recommend the boycott of all but Italian products. A recent publication carried the advertisement of one of these foreign agents—a firm of organ builders—seeking business in America. It seems a little strange to the writer that those who would boycott foreign manufactures in their own country should thus strive to enter into competition in a foreign country. The moral of it all is that Americans should be on guard and strive in every way to keep America AMERICAN.

Very truly yours,
P. B. EVERSSEN.

Eddy's Twenty-seventh Coast Tour.

Clarence Eddy returned to Chicago late in June from his twenty-seventh tour of the Pacific coast in order to play at the final service of the season at the People's Church June 19. Dr. Preston Bradley referred to him in his sermon as "the Lindbergh of the organ world." During July and August Mr. Eddy will be busy with his class of pupils, and in September will go again to the Pacific coast for his twenty-eighth concert tour. Mrs. Eddy will accompany him and assist in his recitals. The entire month of October will be booked in California. Mr. Eddy has been engaged to open the season of the Sacramento Saturday Club in the Civic Auditorium at Sacramento Oct. 8, and will give a recital on the large new four-manual Estey organ. He and Mrs. Eddy will give a joint recital in the Piedmont High School Oct. 14, and are booked for three recitals that week in San Francisco. The third and fourth weeks will be spent in southern California. Mr. Eddy is booked on the 25th for a recital on the Möller organ in the Shrine Auditorium in Los Angeles, which seats 6,000. His annual recital in Kimball Hall, Chicago, will take place on Thursday evening, Nov. 10.

Tribute to J. F. Bates at Recital.

The new two-manual Estey organ installed in the Congregational Church at Turners Falls, Mass., was played in a recital by Henry F. Seibert of New York on the evening of June 1. The church was filled and the recital was pronounced a brilliant success. The new organ was obtained largely through the efforts of J. Frank Bates. At the close of the recital Charles W. Hazelton gave a short and interesting sketch of how the new organ was secured and told of the life of the man responsible for the church's acquiring such an instrument. He referred to Mr. Bates, organist of the church for the past forty-two years, and Mr. Bates received a hearty round of applause from the audience. Mr. Seibert's program was as follows: Paraphrase on Pleyel's Hymn, Burnap; "Ave Maria," Schubert; "The Pygmies," Stoughton; Caprice, Sturges; Largo, Handel; "Christus Resurrexit," Ravello; "March of the Priests," Mendelssohn; "To the Evening Star," Wagner; Toccata and Fugue in D minor, Bach; "At Evening," Kinder; "Marche Champetre," Boex; Concert Study for Pedals, Yon.

Frank Theme at Columbia, S. C.

Mr. and Mrs. D. A. Pressley were hosts at an interesting meeting of the Afternoon Music Club held May 23 in the Washington Street Methodist Church at Columbia, S. C. There were present, besides the club members, a number of guests from other clubs to whom an invitation to attend had been extended. The program was made up entirely of music by Cesar Frank and it was heard by an appreciative audience. Mr. and Mrs. Pressley presented the following program: Paper, "Cesar Frank," Mrs. Christie Benet; organ solo, "Cantabile," by Berry Seay; alto solo, "O Lord Most Holy," Miss Mary Chreitberg, with violin, organ and piano accompaniment by Mme. de Horvath, D. A. Pressley and Miss Aileen McMillan; quartet, "Lord, We Implore Thee"; violin and piano, two movements from the Violin Sonata, Walter Golz, pianist, and Mrs. Golz, violinist; organ solo, Pastoreale, Mrs. J. W. Haltiwanger, and chorus; "One Hundred Fiftieth Psalm," Washington Street choir, assisted by a few members of the Afternoon Music Club. All organ accompaniments were played by Mr. Pressley.

The Free Lance

By HAMILTON C. MACDOUGALL

What next? After Lindbergh everything seems tame; the concert season is over; churches are in the off season, though the devil is supposedly as busy as ever; organists are either thinking of vacation or actually having it, and everything is at a standstill. Now is the time to enjoy one's hobby, whatever it may be. What's your hobby?

What do you think of this program? I am credibly informed that it was actually offered to an audience—where, I do not know. The pieces are the Prelude in B minor and Passacaglia in C minor (J. S. Bach), four long numbers by Cesar Franck, and a Fantasia on "A Mighty Fortress" (Max Reger). Nothing else! Do you not pity the people who for courtesy's sake had to sit it out, and would you not like to get inside that organist's consciousness and see just how he arrived at the monstrosity?

And yet was he not following out to the bitter end the policy that some concert-givers seem to have—to give names of composers to audiences instead of music? I admit that I have sometimes done just that thing: I have deliberately put something on a program that was stupid because I thought the composer's name would make a certain kind of organist think better of my list. We organists, acting officially, as in a Guild committee, are pretty certain to judge a man's playing by the program he sends as a sample of his skill. We never ask: "How did he play it?"

You may have heard Dr. Darke of London give a Bach program at St. Michael's, or you may have had one really vital hour of life in listening to Harold Samuel interpret works by the great Leipzig cantor. I have had both those experiences and count myself very fortunate, indeed. May I, however, confess that I would like very much to hear Dr. Darke give a performance of the Batiste "Cecilia Offertoire" in D; or Samuel play Raff's "Polka de la Reine," or some other piece of nonsense, in order that I might hear what each man could do? There are many kinds of music in this world and a man might be able to give a good account of the Passacaglia and fall down on the Wely "Offertoire in G." In other words, I do not feel that I really know either Darke or Samuel until I have a wider experience of them.

As it is with players, so is it with audiences. As my friend Charles D. Irwin writes: "What would the makers of these stupid, senseless programs think if offered a menu having first course beef soup, second course roast beef, third course roast pork, dessert, liver and bacon?" I come back reluctantly to the opinion of another friend, a nationally-known composer and organist, who says he will not willingly listen to an organ recital, even by the best of players, for more than thirty minutes; that he thinks the organ is a tiresome instrument, played tiresomely, and with no thought of the musical comfort and rational enjoyment of the hearer; that its only excuse for being is its employment as an instrument to accompany liturgical music. Irwin is right, I believe; but my other friend seems to have a bad case of indigestion. Perhaps he had to listen, willy-nilly, to Bach, Widor and Cesar Franck in unlimited quantities. HAR!

By the way, what has become of S. B. Whitney's Processional March in F? I came across my copy of it the other day, and remembered that thirty years ago everyone played it and liked it. And there is dear old Batiste's Andante in G ("Pilgrim's Song of Hope") and the six Wely Offertoires, and Turpin's Vesper Hymn with variations, and Adolf Hesse's Variations on the tune we know as "America"—I mean the variations ending with the flamboyant pedal part. How we used to play these things, and how clever we thought we were. Well, I pity a

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June 8, 1927.

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Gentlemen

When the late Doctor Audsley recommended to Mr. Andrew Wheeler, senior Warden of St. Mark's Church, Philadelphia, that they install in the West end of this historical church, a true Diapason Chorus, he referred the actual work of designing such a Chorus to the writer.

Because of your success with a similar type of Diapason at the Atlantic City High School, I entrusted this very important work to your organization.

The design was extended to provide two complete Choruses, from "Double" to "Mixtures" of both the low-pressure English type and the high pressure modern type.

I wish to compliment you upon the remarkable success that you have had in completing this important work. There is no such Chorus anywhere in America, and the fact that the No.3 Diapason is the equal of any of the Edmund Schultze Diapasons and the No.4 Diapason is the equal of Father Schmidt's, is a remarkable tribute to your organization.

The five-Rank low pressure Mixture, designed upon the Schultze principle, is a remarkable demonstration of the ideals for which Doctor Audsley so valuably contended. The whole Chorus should be an example to American Organists, of what they have missed, by way of true Diapason tone, and in my judgment, a real monument to the memory of George A. Audsley.

In certifying to the completion of this work, I cannot refrain from congratulating you upon the artistic fidelity with which you carried out my design, and the great satisfaction that I personally have in realizing that in so fundamental a matter, we now have in America, something that equals the best.

Cordially yours,

Emerson Richards

ELR-9

person who never, in his green days, waxed enthusiastic over the "Old Oaken Bucket With Variations," as played by the sweet, golden-haired maiden who lived across the street. In these days of the Stravinsky Octet, when we are forbidden to think of music as anything more than a succession of "sonorities," when sentiment is out of date, and emotion is taboo, some of the joy is taken out of the musical life. As for me, when I hear music that does not move me, or when I hear a performer who apparently does not "feel" his music, I have no use for either music or performer.

Still, any candid observer of men and musical matters must see that the view of music as mere sonority, as mere sound without feeling, has something to recommend it: it has, so far as it has succeeded, driven off the absurdities and unwholesomeness of program music. I am very grateful to Stravinsky, Poulenc, and to the Franco-Russian composers of the extreme modern type for having so loudly shouted their gospel of music as sound instead of music as expression or music as story; on the whole—and so far—their influence has been on the right side.

What is music, anyway? How do you define it to yourself? How do you characterize the art? My idea of it is this: Music is the art that deals with and organizes musical tones. "Not much of a definition" I hear you say. Well, think it over.

Praises Cotsworth's Article.

Editor of The Diapason. Dear sir: Due to stress of other business matters I have been unable to keep up to date in reading The Diapason. Consequently I have just completed the March issue, wherein you printed Mr. Cotsworth's article "The Madness of Philip—and Others."

Mr. Cotsworth has certainly hit the nail on the head and deserves a great deal of credit for his ability to state clearly the true condition of affairs in volunteer chorus work throughout the country and for his courage in placing this before the reading public. This article appealed very strongly to me, possibly because I have just gone through three and one-half years of hard struggling under the exact conditions he sets forth. I thought at first he was writing about our church, where the music committee complained to me that I was forcing the young people out of the choir because I was so sarcastic and strict with them and that I tried to work them too hard. I should know that they are only youngsters and that they are giving their time to beautify the church service. This in spite of the fact that I had placed before the committee for the past year the facts that the favored young people were not attending the proper amount of rehearsals, that they came in any time they felt like and that they would come into the choir-loft on Sunday without having attended rehearsal because they knew the anthem from the last time.

This state of affairs is gradually killing all enthusiasm evidenced by young

organists. I know it has killed all but a little spark for one at any rate. Cannot something be done to open the eyes of these so-called music committees and help them to give the organist an even break? Just because a church pays a man or woman a few dollars a Sunday, must he accept orders and endure the constant bickering of committee, minister and choir officers? Most of the committees I have met have consisted of three or four members, two with musical education acquired twenty years ago and the other member or members judging the music solely by ear and declining to interfere with the running of the choir because they might offend some one of the darling young folks and thereby deprive the church of the support of the young folks' parents. Mr. Cotsworth so aptly relates the "young people" situation with the attendant desire to keep them interested by "socials, parties, etc.," that further comment would be superfluous.

If it is possible I am willing to subscribe to a fund to have Mr. Cotsworth's article printed in large type and distributed among our near-sighted brethren, comprising the music committees of our churches, and also some of the clergy by organists desiring such copies. More power to Mr. Cotsworth's able pen.

PEDAL WALKER.

Congregation Mickve Israel of Savannah, Ga., has signed a contract with the Skinner Company for a two-manual of good size to be installed in its synagogue.

William Henry Shuey, a Typical Organ Fan

*Designer of Noteworthy Instruments, Who Has
Never Accepted Remuneration for His Work*

The genus organ fan—an animal which is thriving in this day and age and has an important place in the fauna of music in North America—is one of the most interesting developments of the advance of the organ in this generation. And there is an illustrious specimen in Chicago in the person of William Henry Shuey. No living man not a professional builder or organist has designed more organs in his career than has Mr. Shuey, and some famous instruments stand as monuments to his knowledge of tonal balance and judgment in the selection of builders.

Mr. Shuey at one time was an organist, an affliction which affected his fingers having forced his retirement from active playing. Since then he has manifested his affection for the organ in other ways. He has also been a factor in church music through his service as chairman of the music committee of the First Congregational Church of Oak Park, a position he held for a number of years. Mr. Shuey might point with pride to the fact that all his work has been without money and without price. He has never accepted any remuneration for his services.

Mr. Shuey's career began at the pump handle, as an organ blower—please page the grand diapason of the association of ex-organ blowers! In



WILLIAM H. SHUEY.

his boyhood he pumped a small pipe organ in a church at Oxford, Ohio. In this same church, through the instrumentality of Joseph W. Clokey, a large Möller organ recently has been installed. Later young Shuey sang alto in the choir, and sometimes he pumped and sang at the same time. He was still a boy when a large French harmonium came his way almost Providentially, it would seem, to give him his first opportunity to study the "insides" of an organ. The harmonium was saved from a destructive fire in a girls' seminary at Oxford and was placed for safekeeping in his parents' home while the seminary structure was rebuilt. It proved rather anything else but "safekeeping," for this instrument of two manuals, a dozen sets of reeds and about twenty-five stopknobs was taken apart by the budding organ fan in the absence for two days of his parents. At the close of the second day the parts had been reassembled successfully, and some necessary repairs were made.

At Williston Seminary, East Hampton, Mass., Mr. Shuey began the study of the organ, continuing until at an early age he was obliged to abandon his ambition to become an organist because of a tendency toward arthritis

which took the elasticity out of his fingers, but did not destroy his love for the construction of the organ. Before this he was the first organist in Plymouth Church, Minneapolis. His work as an organ architect began soon after leaving school and the list of instruments built from his specifications is a long one. His home town, Oak Park, has five four-manuals—three of which are his—a good record for a town of 50,000! The largest is in the First Congregational Church, a Skinner of seventy-five stops and 4,913 pipes, with echo and antiphonal.

"Notwithstanding all that has been said and written against the amateur who draws organ specifications without remuneration, I am proud of my amateur standing in both photography and organ building, never having accepted a dollar for my services in either art," said Mr. Shuey to the writer.

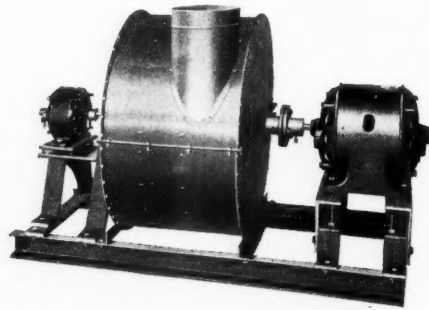
About a dozen years ago Mr. Shuey compiled a very interesting list of what were then the world's largest organs and it was published in *The Diapason*. The compilation was made after extensive correspondence and thorough study to assure accuracy. So great was the demand for this list that for a number of years copies of the issue which contained it were in demand from all parts of the world, until the supply was exhausted.

Though now retired, Mr. Shuey had a prominent career in business. After graduation from Miami University he was a druggist at Springfield, Ohio, and then a furniture manufacturer at Minneapolis. From 1886 to 1908 he was treasurer of the Railway Age Company and afterward secretary-treasurer of the Wilson Company. Mrs. Shuey died a number of years ago and he has a daughter, Mrs. Elizabeth Mayhew Southward. Mr. Shuey served in the Civil war as a first sergeant of an Ohio company of volunteers.

To questions as to the date of his birth, etc., Mr. Shuey gave unsatisfactory answers, but it may be said that he is old enough to have put away childish things in organ matters and young enough to be companionable with the growing generation of organists and fellow fans, all of whom admire him and entertain a warm affection for the organ sage of Oak Park.

Death of Lucien G. Chaffin.

Lucien Gates Chaffin, organist and composer, died at the home of his daughter, Esther Balthasar, at Montclair, N. J., May 26. Mr. Chaffin was born in Worcester, Mass., March 23, 1846. He received the degree of A. B. from Brown University in 1867, and was headmaster of St. Mark's School, Southboro, Mass., for a number of years. He was later professor of Latin at Hobart College. Mr. Chaffin was at one time a well-known concert



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organist and played throughout the country. He was heard at the Centennial Exhibition in Philadelphia in 1876. From 1879 to 1883 he was music editor of the *Buffalo Express*, and from 1884 to 1890 critic of the *New York Commercial Advertiser*. His book "Song Writing and Song Making" deals with problems of amateurs. Mr. Chaffin married Gertrude Sidway at Buffalo in 1876.

Invents New Multiple Switch.

W. D. Wood, manager of the pipe organ department of Sherman, Clay & Co., San Francisco, has applied for a patent on a new type of multiple electric switch for coupler and stop actions of organs. The switch consists of a main base panel made of five-ply birch veneer, upon which are mounted stationary wires. These are preferably round wires one-sixteenth of an inch in diameter, and are not grooved into the birch panel, but lie on the face of it and are held in place by small strips of wood saw-grooved to fit over the wires, making a quick, effective mounting. The ends of these wires are turned at right angles and protrude through the back of the panel. The cables to the unified chests can be easily attached. Switch bars containing sixty-one spring contacts have a fibre comb spacing bar at their front edges and are mounted above the face

of the panel in alignment with the stationary wires. The rear ends of the spring contacts are turned up at right angles through spacing bars, so the attaching of the cable terminals to the spring contact terminals is convenient. Rods of wood, provided with sixty-one slots in each, are pivoted in bearings at both ends of the switch bed and are positioned between the rigid wires below and the spring contacts above. In these slots are movable metal slugs fifteen-sixteenths of an inch in length. A slight oscillation of the slotted wooden rod is sufficient to move the loose slugs in and out of contact, and because of their flexibility only a minimum of power is required to operate them. Metal arms are attached to both ends of the wooden rods and protrude through the back of the panel, so that either pneumatics or electromagnets can be secured to the back to engage with the arms of the slotted rods to impart to them the required oscillating movement. Switches and actuating mechanism being in unit, the panels may be made to slide sideways, or to swing upon hinges. Cables from the keys of the instrument or the relay attach to each spring contact of the switch bars. These are rigid. Only one cable is required from the stationary rod terminals to the unified stop, or junction plate, of the manuals for couplers.

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ORGAN PUPILS GRADUATED

American Conservatory of Music Confers Diplomas and Honors.

The forty-first commencement concert and exercises of the American Conservatory of Music took place at the Auditorium, Chicago, on the evening of June 22. A program of unusual brilliancy was presented by artist-pupils of the conservatory under the direction of Adolf Weidig, assisted by a full orchestra selected from the Chicago Symphony Orchestra. Karleton Hackett delivered an address to the graduates and President John J. Hattstaedt awarded the degrees, diplomas and medals.

The organ department was represented by five in the graduating class and seven in the teachers' certificate class. Those receiving diplomas in the graduating class are: Harold Cobb, Vinnie Thompson, Gladys Parsons, Ralph Peterson and Ethel Dahlstrom. Those receiving teachers' certificates are: Marcellin Leverenz, Marie Stross, Florence Rasmussen, Aleta Steinmetz, Doris Olson, Lillian Johnson and Nellie Brand.

In the teachers' certificate class, Miss Marcellin Leverenz (pupil of Frank Van Dusen and Edward Eigenschien) was awarded the gold medal and Mrs. Marie Stross (pupil of Frank Van Dusen) and Miss Aleta Steinmetz (pupil of Emily Roberts) received honorable mention. In the graduating class Miss Ethel Dahlstrom (pupil of Wilhelm Middelschulte) was awarded a half-scholarship for 1927-28 and Harold Cobb (pupil of Frank Van Dusen) received honorable mention. The judges for the contest for prizes and honors were S. E. Gruenstein, Mrs. Irene Belden Zaring and George H. Clark.

Clarence F. Read Has Big Season

With the rendition of Gaul's "The Holy City," June 26, Clarence F. Read, organist and choir director at the First Baptist Church, Rome, N. Y., closed a highly successful musical season. He has played many recitals this year and

his choir of fifty voices has given special musical services. These included "The Spirit of Autumn," "Music and Poems by Romans," "Ancient and Modern Spirituals," "Bethlehem," Maunder; "Songs of the Child World"; "St. Cecilia Mass," Gounod; "Christ, the Good Shepherd"; "The Story of the Cross," Buck; a MacDowell program; a Beethoven program; "Songs of Motherhood," and a Wagner program. All these programs were done by a strictly amateur and volunteer choir organization. Besides his church work, Mr. Read has a large class of students and is also chairman of civic concerts by noted artists.

GIVES HIS 1,070TH RECITAL

Kinder's Twenty-eighth Season at Holy Trinity, Philadelphia.

Ralph Kinder closed his series of organ programs for the season at the Church of the Holy Trinity in Philadelphia on May 29, when he gave his 1,070th recital in this church. The recitals will be resumed Oct. 2. These recitals have been given on the four Saturday afternoons of January and preceding the evening service from October to June for the last twenty-eight years.

Mr. Kinder's organ school has kept him occupied six days a week all season. He has had a waiting list since September. From indications next season will be just as active in the teaching line. In addition to church and school work he has found time to direct the Choral Society at Norristown, Pa. (his nineteenth season there), and play many recitals outside of Philadelphia, including programs on the new four-manual Austin at St. John's Church, Bridgeport, Conn., and the new three-manual Austin in Grace Church, Nutley, N. J. Two appearances at the home of Cyrus H. K. Curtis, Wyncote, Pa., have also been recorded.

July and August will find Mr. Kinder "roughing it" in the state of Maine, where the only music to reach his ears will be that of the great outdoors.

MACPHERSON DROPS DEAD

End Comes Suddenly to Organist of St. Paul's Cathedral, London.

Charles Macpherson, organist of St. Paul's Cathedral, London, dropped dead the night of May 28, in Victoria Station, in the presence of his wife and other relatives who were with him. He had lived for nearly fifty years in his home in Amen Court, near the cathedral.

Charles Macpherson had been honorary conductor of the London Church Choir Association since 1914, and had been organist of St. Paul's since 1916. He was a former president of the Royal College of Organists, and had long been professor of harmony in the Royal Academy of Music.

Mr. Macpherson was born in Edinburgh fifty-seven years ago, a son of the late Charles Macpherson, architect to the City of Edinburgh. He was educated in St. Paul's Choir School and the Royal Academy of Music. He published various compositions for church use in addition to orchestral and secular works, and "A Short History of Harmony." He was an honorary member of the American Guild of Organists.

Seder Opens New Organs.

Edwin Stanley Seder, F. A. G. O., closed a busy spring season with tours East and Southwest. He dedicated a three-manual and echo Möller organ at the Old First Presbyterian Church, Sandusky, Ohio, May 20. On May 27 he began a tour with recitals at Waterloo, Iowa, Kansas City, Mo., Albuquerque, N. M., and Amarillo, Tex., returning on June 3 to prepare for his summer teaching schedule. The recital at Amarillo was the inauguration of the three-manual and echo Votteler organ at the Central Presbyterian Church. It was the first occasion on which a concert organist had been heard in that city. Large and enthusiastic audiences were the rule, with re-engagements requested. The programs were played entirely from memory.

Dedicates Memorial at Academy.

A new Kilgen organ in Mount St. Claire Academy, Clinton, Iowa, a memorial to Mother Mary Magdalen Mattingly, was dedicated recently by the Rev. Father Gregory of Conception Abbey. Father Gregory is widely known as an instructor in Gregorian music and was greeted by a large audience of sisters, students and music lovers from the city and surrounding country. He played the following program: Prelude and Fugue on the name of "Bach," Bach; Berceuse, H. W. Nicholl; Agitato, Rheinberger; Song without Words, Bonnet; "The Shepherds at the Crib," Gregory; "Canto Dramatico," Rockel; Oboe Solo, Capocci; Scherzo, Capocci; "Jubilate Deo," Silver.

"Peer Gynt" for Piano and Organ.

J. Riley Chase, organist of the Fourth Presbyterian Church, Spokane, Wash., arranged the "Peer Gynt" Suite for piano and organ, and, with Eugene Almquist at the piano, played it at a concert given at his church Saturday evening, May 21. The preceding evening the same men played the first and last numbers of the suite at the commencement exercises of the Deaconess Hospital, held at the Central Methodist Episcopal Church.

Harry E. Cooper, Mus. B., Mus. D., A.A.G.O., professor of music in William Jewell College, Liberty, Mo., conducted "The Holy City," by A. R. Gaul, May 25, when it was sung by the combined girls' and men's glee clubs of William Jewell College, assisted by Kansas City soloists. The performance was given in John Gano assembly hall on the campus and was attended by a large audience.

George M. Thompson, head of the organ department at the North Carolina College for Women at Greensboro, sailed June 10 on the De Grosse to pass his eighth summer in Europe. He will study with Joseph Bonnet in Paris.

RECITAL PROGRAMS

Rollo Maitland, F. A. G. O., Philadelphia, Pa.—Mr. Maitland was guest organist at the North Baptist Church on May 29, playing the following: Toccata and Fugue in D minor, Bach; Prayer and Cradle Song, Moline; Introduction and Allegro from First Sonata, Gullmunt; "Kammenoi-Ostrow," Rubinstein; Prelude in C minor, Berwald; Improvisation on a Familiar Hymn; "The Thrush," Kinder; "Christus Resurrexit," Ravanello; Fantasie-Improptu, "1776-1926" (by special request), Maitland.

At the summer commencement of the Philadelphia High School for Girls, held in the Central High School June 22, Mr. Maitland played the following: Fantasia on a Welsh Air, Best; "The Question" and "The Answer," Wolstenholme; "Love's Joy," Kreisler; "The Thrush," Kinder; "March of Time," D. D. Wood.

At the commencement exercises of the Central High School June 24 these numbers were given: Concert Overture in C, Hollins; March, "Cornelius," Mendelssohn; "Chant de Bonheur," Lemare; Scotch Fantasia, Macfarlane; "Kammenoi-Ostrow," Rubinstein; "Will-o'-the-Wisp," Gordon Balch Nevin; March, "National Emblem," Bagley.

In the absence of Firmin Swinnen from the du Pont estate at Longwood, Pa., Mr. Maitland played the public recital June 19, offering these numbers: Grand Festival March, Herbert (an unpublished work for orchestra, transcribed by Mr. Maitland from the composer's score); Overture, "Oberon," Weber; "Extase," Ganne; Caprice, Matthews; Scotch Fantasia, Macfarlane; "Ave Maria" and "Moment Musical," Schubert; Excerpts from "La Boheme," Puccini; "Kammenoi-Ostrow," Rubinstein; "The Thrush," Kinder; Prelude in C minor, Berwald; "Legend," Thatcher; First Arabesque, Debussy; Fantasia from Twelfth Sonata, Rheinberger; "The Lost Chord," Sullivan; Intermezzo, "Nalla," Delibes; "Le Retour," Bizet; March, "Pomp and Circumstance," Elgar.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recent programs at the University of Minnesota by Mr. Fairclough include these:

May 24—Sonata in C minor, Op. 56, Gullmunt; Minuet and Trio, J. Albert Ham; "Evening Chimes," Wheelton; "Waldweben" ("Siegfried"), Wagner; Prelude and Fugue in D, Bach; "Song of the Basket Weaver," Russell; Evening Song, Bairstow; "Chanson," Friml; "Grand Choeur in G minor," Hollins.

May 31—Overture to "Tannhauser," Wagner; "Angelus," Massenet; Allegretto in E flat, Wolstenholme; Chorale Prelude, "We All Believe in One God," Bach; Three Morris Dances (Henry VIII.), German-Lemare; Fantasia in E minor ("The Storm"), Lemmens; "The Swan," Saint-Saens; Wedding March, Mendelssohn.

June 10 (for Minnesota Music Teachers' Association)—Festival Prelude on "Ein Feste Burg," Faulkes; Chorale Prelude on "Eventide," Parry; Fugue in E flat (St. Ann), Bach; Fantasia on "Lead, Kindly Light," Fairclough; "Harmonies du Soir," Karg-Elert; "Christus Resurrexit," Ravanello; Chorale in A minor, Franck.

June 21—Toccata and Fugue in D minor, Bach; "Clair de Lune," Karg-Elert; "Angelus," Massenet; Chorale in E major, Franck; "The Squirrel" (Scherzino), Weaver; "A Song of Happiness" (MSS.), Fairclough; Morris Dance (Henry VIII.), German; Evening Song, Bairstow; Nocturne, Gidrog; Toccata in F (Fifth Symphony), Widor.

Arthur C. Becker, Chicago—Mr. Becker, dean of the school of music of De Paul University, gave the inaugural recital on the three-manual Kilgen organ in the newly-erected auditorium at Longwood Academy Sunday, June 19. The program was as follows: Concert Overture, Faulkes; "Reve Angelique," Rubinstein; Toccata and Fugue, Bach; "Liebestraum," Liszt; Scherzo, Reiff; "Variations de Concert," Bonnet; "Clair de Lune," Becker; Prelude to "Lohengrin," Wagner; Toccata from Fifth Symphony, Widor.

G. Criss Simpson, A. A. G. O., Joplin, Mo.—Mr. Simpson gave recitals at the Lutheran churches in Auburn, Neb., and Salina, Kan., in June before sailing for Paris. A feature of his programs consisted of selections based on Lutheran hymn-tunes. At St. Paul's Church, Auburn, June 16, he played as follows before an audience that more than filled the seats in the church: Sixth Sonata, Mendelssohn; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Chorale Prelude, "In Death's Strong Grasp the Saviour Lay," Bach; Festival Prelude on "Ein Feste Burg," Faulkes; Chorale Prelude, "O Man, Thy Grievous Sin Bemoan," Bach; Chorale Prelude, "In Thee Is Gladness," Bach; "Moonlight," Karg-Elert; "A Summer Morning," Kinder;

Adagio from Sixth Symphony, Widor; Capriccio from Third Sonata, Rogers; "Chant Amoureux," G. C. Simpson; "Grand Choeur," Dubois.

Miss Florence Hodge, Murfreesboro, Tenn.—Miss Hodge played the following program in a recital Sunday evening, May 22, at the First Baptist Church: "Variations de Concert," Bonnet; Spring Song, Mendelssohn; Andantino, Lemare; Toccata and Fugue in D minor, Bach; "In Moonlight," Kinder; "Swing Low, Sweet Chariot," Diton; Concert Study, Yon; "L'Organo Primitivo," Yon; Evensong, Johnston; Variations on an American Air, Flagler.

Miss Jennie Fry, Oskaloosa, Iowa—In a music week program at the First Congregational Church on the evening of May 1 Miss Fry played a program consisting entirely of compositions of Americans. Her selections were: "Sunshine and Shadow," Dudley Buck; Two Negro Spirituals—"Deep River," arranged by Richard Keys Biggs, and "Nobody Knows the Trouble I See," arrangement by James R. Gillette; "Will o' the Wisp," Gordon Balch Nevin; Berceuse, Clarence Dickinson; "At Dawning," Cadman-Eddy; "From the Land of the Sky-Blue Water," Cadman-Eddy; "By the Waters of Minnetonka," Thurlow Lieurance; "A Summer Morning," Florence Newell Barbour; Melody, Charles G. Dawes; Festal Postlude, Oscar E. Schminke.

Royal A. Brown, F. A. G. O., San Diego, Cal.—In a recital of Lenten and Paschal music at the Balboa Park Pavilion Sunday afternoon, May 1, Mr. Brown, organist of St. Joseph's Church, presented first the story of Lent and Easter as told by Bach in the chorale preludes of the "Orgelbüchlein," based on medieval melodies of the Christian Church, as follows: Introduction, "Christ, Thou Lamb of God"; The Seven Last Words, "When on the Cross the Saviour Hung"; The Death of Jesus on the Cross, "O Man, Thy Grievous Sins Bemoan"; Easter Morning, "Ere Yet the Dawn Hath Filled the Skies"; The Announcement of the Resurrection, "The Blessed Christ Is Risen Today, Hallelujah"; Song of Faith, "In Death's Strong Grasp the Saviour Lay"; Victory over Death, "Today Triumphs the Son of God." Then he played music of the Lenten and Easter seasons by other composers as follows: "The Palms," Faure; "Consummatum Est" (Finale from the oratorio "The Last Seven Words of Christ"), Dubois (arranged for organ by Royal A. Brown); "Resurrection Morn.," Johnston; Moderato from "Roman Symphony," Widor; "Hallelujah Chorus" from "Messiah," Handel.

Edward G. Mead, F. A. G. O., Granville, Ohio—In a vesper recital in connection with the commencement of Denison University, June 12, Mr. Mead played the following program entirely from memory: Allegro from Sixth Symphony, Widor; Pastorale, Franck; Caprice in B flat, Gullmunt; Prelude and Fugue in A minor, Bach; Meditation, Truette; "L'Organo Primitivo," Yon; Prelude to "Parsifal," Wagner; "Soeur Monique," Couperin; "Vermeland," Hanson; Finale from First Symphony, Vierne.

Claude L. Murphee, Gainesville, Fla.—In a commencement program at the auditorium of the University of Florida the afternoon of May 29, Mr. Murphee, the university organist, played: Overture to "Coriolanus," Beethoven; "May-Time," Lemare; Spanish Serenade, Lemare; "Above the Clouds," Lemare; Prelude and Fugue in A minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "Calm as the Night," Bohm-Gaul; Canzone, Faulkes; "Adoration," Borowski; "A Southern Fantasy," Hawke.

Mr. and Mrs. William W. Carruth, F. A. G. O., Oakland, Cal.—In a recital at Mills College, June 12, Mr. Carruth, assisted by Connel Keefer Carruth, played this program: Doric Toccata, Bach; Chorale No. 2, Cesar Franck (Mrs. Carruth); Andante from Piano Concerto in G minor, Mendelssohn (arranged for piano forte and organ); Andante from Symphony 1, Vierne; Berceuse and Scherzino (from Pieces in Free Style), Vierne; Second Meditation, Gullmunt; and Spring Song, Shelley (Mrs. Carruth); Andante Religioso from Concerto Gregoriano, Yon (piano forte and organ); Finale from "Grande Piece Symphonique," Cesar Franck.

H. T. Gilberthorpe, F. R. C. O., Hamilton, Bermuda—Mr. Gilberthorpe, organist of the Cathedral of Bermuda, gave the following program in a recital May 29: Konzertsatz, Diemel; Air (varied), composed for Holworthy Church Bells, Wesley; "The Bell," Rondo, Morandi; "Prayer," Callaerts; "Etude de Concert," Bonnet.

After the evening service April 24 he played this program: Overture in E minor and major, Morandi; Allegretto in B flat, Lemmens; Toccata (from Fifth

Symphony), Widor; Imperial March, Elgar.

Edwin Stanley Seder, Chicago—In a recital at the Linwood Presbyterian Church of Kansas City Sunday evening, May 29, Mr. Seder was assisted by Mrs. Seder, soprano. His organ selections included: Concert Overture in C minor, Hollins; Prelude and Fugue in A minor, Bach; "Reve Angelique," Rubinstein; "The Bells of Rheims," Lemare; "The Bells of Ste. Anne de Beaupre," Russell; "Carillon-Sortie," Mulet.

Edwin H. Lemare, Chattanooga, Tenn.—Mr. Lemare gave the final recital of the season and the seventy-third on the municipal organ May 29. His selections were: Fugue in B flat, Mozart; "Benediction Nuptiale," Saint-Saens; Andante from Fifth Quintet, Mozart; Funeral March from "Die Götterdämmerung," Wagner; Closing Scene from "Das Rheingold," Wagner.

Emlyn Owen, Appleton, Wis.—Mr. Owen had an audience of 450 people for his recital at Trinity Lutheran Church Sunday afternoon, June 5, although it was a beautiful day, a baseball game was being played three blocks away and a large picnic was under way. His offerings were: Second Suite, Rogers; "Vesper Time," Plueger; "Song of the Basket Weaver," Russell; "Finlandia," Sielius.

Humphrey J. Stewart, San Diego, Cal.—Dr. Stewart, the municipal organist, has given the following programs among others in his daily recitals at the Spreckels outdoor organ in Balboa Park: May 22—Sonata No. 1, Mendelssohn; Berceuse, Arensky; "Caroletta," Grotton; Morris Dance, Henry VIII., German-Lemare; Bell Rondo, Morandi; "Song of the Basket-Weaver," Russell; "Eventide," Fairclough; Triumphal March, Benedict-Stewart.

May 25—Prelude and Fugue in C minor, Mendelssohn; "Solo di Oboe," Capocci; Serenade, Piarre; Petite Fantasia, Calaret; "Fantasia sur deux Melodies Anglaises," Gullmunt; Unfinished Symphony (First Movement), Schubert; "Sous les Bois," Durand; Overture, "The Mill on the Cliff," Reisseger.

May 29—Prelude and Fugue in D minor, Hesse; Allegretto Villereccio, Fumagalli; "Notturmo," from "Midsummer Night's Dream," Mendelssohn; Chorus from "Christmas Oratorio," "Bow Down with Christmas," Bach; Extemporization; Gavotte in G, Couperin; "Marche Solennelle," Mally.

A. Leslie Jacobs, Worcester, Mass.—Mr. Jacobs is giving Thursday noon recitals on the new Skinner organ in Wesley Methodist Church. At the first of the series, May 26, he had an audience of 250 and played this program: "Pilgrims' Chorus," Wagner; Evensong, Johnston; "Song of India," Rimsky-Korsakoff; Gothic Suite, Boellmann.

Herbert J. Sadler, A. C. C. O., Winnipeg, Man.—The eighth recital in a series under the auspices of the Canadian College of Organists was played at Knox Church May 29 by Mr. Sadler, whose selections included: Fantasia in C minor, Bach; String Quartet, "The Lark" (Second Movement), Haydn; Concert Scherzo in F, Mansfield; "Gethsemane" (by request), Malling; Interlude on an Old English tune, Ferrari; Interlude on an Old Irish tune, Stanford; The Knox choir, under the direction of W. Davidson Thomson, assisted.

John Groth, Mercersburg, Pa.—Mr. Groth, organist of Mercersburg Academy, gave a recital in the Shadyside Presbyterian Church at Pittsburgh May 24 before the Western Pennsylvania chapter, A. G. O. His program was as follows: Prelude and Fugue in D major, Bach; Minuet in A, Boccherini; Sonata, "The Ninety-fourth Psalm," Reubke; "Chant du Soir," Bossi; "Tabakerka," Liadoff; Allegro from Sixth Symphony, Widor.

Albert B. Mehnert, F. A. G. O., Erie, Pa.—In a recital May 29 at the State Teachers' College, Edinboro, Pa., Mr. Mehnert gave this program: Temple March, Vincent; Evening Song, Schumann; "Träumerei" and Romance, Schumann; Pastoral Symphony, Corelli; "Evening Rest," Loeschhorn; Offertoire, A. Batiste; "Ave Maria," Arkadelt-Liszt; Prayer and Cradle Song, Gullmunt.

May 23 Mr. Mehnert gave this program in a recital at the Normal Auditorium: Festival March, Foote; "A Sunset Melody," Vincent; Offertoire, F minor, Salome; Canon, Salome; "Question" and "Answer," Wolstenholme; "Benediction Nuptiale," Saint-Saens; "Request," Franz; "Morning and Evening," Hollins; Reverie, Nicode; "Souvenir," Ames; Andantino, Lemare; "Lamentation," Gullmunt.

In a recital the afternoon of May 22 at the Sacred Heart Mission House, Girard, Pa., Mr. Mehnert played: Toccata and

Fugue, F major, Bach; Ricercare, Palestrina; Prelude, Clerambault; Prelude, Fugue and Chaconne, Buxtehude; "Abendlied," Schumann; "Request," Franz; "Benediction Nuptiale," Saint-Saens; "Ave Maria," Arkadelt-Liszt; Prayer and Cradle Song, Gullmunt; Largo ("New World" Symphony), Dvorak.

Ralph Kinder, Philadelphia, Pa.—In his recital Sunday evening, May 29, at Holy Trinity Church, the last of the season, Mr. Kinder gave this program: "Jubilate Amen," Kinder; Offertoire in D flat, Salome; "Abendlied," Schumann; Scherzo in D major (new), Pallatt.

Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.—Mr. Baird gave the following program in a recital at the Reformed Church the evening of May 26: "Variations de Concert," Bonnet; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; "Japanese Color Prints" ("The Bow Moon" and "Evening Snow at Fuji-kawa"), Charles H. Marsh; "Rapsodia Italiana," Yon; piano and organ—Intermezzo from Concerto in A minor, Schumann (Miss Mildred Dubois at the piano); Introduction and Prayer from "Rienzi," Wagner; "The Squirrel," Powell Weaver; "The Stillness of Night," Frederic Chubb; "Marche Triomphale," Ferrata.

Nathaniel Nichols, Salem, Mass.—Mr. Nichols gave an "hour of organ music" Sunday afternoon, May 29, at Blake Memorial Chapel, Harmony Grove Cemetery. His program was as follows: Prelude and Fugue in E minor, Bach; "O for the Wings of a Dove," Mendelssohn; Elegy, G minor, Best; Song without Words, Mendelssohn; Elegy, G major, Lemare; "Religioso," Goltermann; "Träumerei," Schumann; Dirge, Mozart; "Hymne Celeste," C. J. Grey; "Consolation," D flat, Liszt; "Forest Vesper," E. F. Johnston; "Marche Religieuse," Gounod; Nocturne, G minor, Chopin; "Invocation," Mally; Largo, Handel.

Hugh McAmis, F. A. G. O., San Antonio, Tex.—In some of his most recent recitals on the new municipal organ Mr. McAmis has played:

May 15—Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Intermezzo from "The Jewels of the Madonna," Wolf-Ferrari; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; "Song in the Night," Hugh McAmis; "Liebestraum," Liszt; Waltz of the Flowers, from "The Nut-Cracker Suite," Tchaikowsky.

May 18—Allegro from Unfinished Symphony, Schubert; Largo from "New World" Symphony, Dvorak; "Dance of the Reed Pipes," Tchaikowsky; Preludes in C minor, E minor and A major, Chopin; Selections from "Il Trovatore," Verdi.

Frank Murphy, Jr., Philadelphia, Pa.—In a recital April 2 at St. James' Church, Lancaster, Pa., Mr. Murphy, organist and choirmaster at St. Jude and the Nativity, played this program: Fifth Sonata, Gullmunt; "Intercession" from Suite, Bingham; "Meditation a Ste. Clotilde," James; Third Chorale, Franck.

Herman F. Siewert, F. A. G. O., Orlando, Fla.—Mr. Siewert's Sunday afternoon programs at the Orlando municipal auditorium have included the following: May 29—Fantasia on "Carmen," Bizet; "Midnight Bells," Heuberger; Prelude to Act 3, "Lohengrin," Wagner; "Florida Dawn" (MSS.) Siewert; Waltz, "Spring, Beautiful Spring," Lincke; "The Storm," arranged by Kohlman.

May 22—Festal Prelude in A, Boslet; Evensong, Johnston; Sonata 1, Introduction and Allegro, Gullmunt; "Beautiful Blue Danube," Strauss; "Aurora," Intermezzo Royale (ballet), von der Mehden; Prelude in C sharp minor, Rachmaninoff; "A Song of India," Rimsky-Korsakoff; Military March for Organ (MSS.), Siewert.

Frederick C. Mayer, Columbus, Ohio—In a recital at St. Paul's Lutheran Church, Upper Sandusky, Ohio, June 23 Mr. Mayer, director of the Capital University conservatory, played: "Exaltation," Warner; Chorale Prelude, "Ein feste Burg," Bach; "The Answer," Wolstenholme; "Pilgrims' Chorus," Wagner; Largo from "New World" Symphony, Dvorak; Toccata and Fugue in D minor, Bach; Berceuse, Gullmunt; "Marche Nocturne," MacMaster; Londonderry Air (Irish Folk Song), arranged by Coleman; Potomac Park Boat Song, R. Deane Shure; "Pomp and Circumstance" (Military March), Elgar.

Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in recent popular programs at the Auditorium have included: March on Themes from "Nibelungen Ring," Wagner-Sonntag; Prelude to "Parsifal," Wagner; Swan Song and Chorus from "Lohengrin," Wagner; "Album Leaf," Wagner; "Consolation," No. 1, Liszt; "Love Song," Henselt; "The Guardian Angel," Piarre; Gavotte from "Mignon," Thomas; "In Moonlight," Kinder; "Caprice Heroic," Hastings.

RECITAL PROGRAMS

William Lester, Chicago—Mr. Lester, organist of the New First Congregational Church, gave his first recital on the new organ, the four-manual Kimball of 6,200 pipes and the largest church organ in the city, on the evening of June 28. His numbers were: Heroic Overture, Hugh Ware; Air in C minor, Bach; Minuetto, Bach; Prelude in G major, Bach; "Ave Maria," Widor; Largo (from "New World" Symphony), Dvorak; "The Bells of Berghall Church," Sibelius; Melody, Wolstenholme; "Dance of the Sugar-Plum Fairy," Tchaikowsky; Scherzo-Caprice, Rowley; A Southern Sketch, Lester; "In Indian Summer," Lester; Festival Toccata, Fletcher.

Half-hour vesper recitals are played by Mr. Lester at the close of the Sunday evening services. During his playing the lights in the church are dimmed and searchlights illuminate the beautiful windows of the edifice. June 12 Mr. Lester played: "An Arcadian Idyl," Stoughton; "The Bells of Berghall Church," Sibelius; "The Garden of Iram," Stoughton; "The Ebon Lute," Lester; "Dance of the Sugar-Plum Fairy," Tchaikowsky; Festival Toccata, Fletcher.

Mrs. William P. Strauch, Pottsville, Pa.—Mrs. Strauch gave a recital under the auspices of the American Organ Players' Club at the Second Presbyterian Church of Pottsville June 22. Her selections were as follows: Preludio (Third Sonata), Guilman; Prayer (Gothic Suite), Boellmann; "To the Rising Sun," Tjorssen; Meditation (First Suite), Borowski; Toccata and Fugue, D minor, Bach; Londonderry Air, Coleman; "Grand Choeur," Faulkes.

Hugo Goodwin, St. Paul, Minn.—Mr. Goodwin, the municipal organist, gave the dedicatory recital on the organ in the Denfeld high school auditorium at Duluth, Minn., June 14. His program was as follows: Introduction and Allegro from First Sonata, Guilman; Largo from "New World" Symphony, Dvorak; Gavotte in F, Martini; Russian March, Schminke; "Told by the Campfire," Goodwin; Cradle Song, Brahms; Toccata in F, Widor.

Rowland W. Dunham, F. A. G. O., Youngstown, Ohio—In a recent recital at the First Presbyterian Church Mr. Dunham played this program: "Le Bonheur," Hyde; Allegro from First Sonata, Bach; "Meditation a Ste. Clotilde," James; Chorale in A minor, Franck; Scherzo in E major, Gigout; Evening Song, Bairstow; Sunshine and Shadow," Gale; Spring Song, Hollins; Irish Tune from County Derry, arranged by Grainger; "Bohemesque," Wolstenholme; A Scotch Lullaby, R. W. Dunham; Toccata from Fifth Symphony, Widor.

Miss Catharine Morgan, F. A. G. O., Norristown, Pa.—Miss Morgan played the following program in a recent recital at the Haws Avenue Methodist Church: "Marche Pontificale," from First Symphony, Widor; "Harmonies du Soir," Karg-Elert; Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; Scherzo from Second Symphony and Finale from First Symphony, Vienne; Summer Sketches ("The Bee" and "The Cuckoo"), Lemare; "Chinoiserie," Swinnen; "Legende," Catharine Morgan; "The Ride of the Valkyries," Wagner-Lemare.

Mrs. Robert M. Baker, Jacksonville, Fla.—Mrs. Baker, who presides at the organ in St. John's Episcopal Church, the largest Episcopal church in Florida, gave a recital April 2 for the Friday Musicale at the First Baptist Church, on the four-manual Skinner organ. The program, which was in memory of deceased members, included these selections: Prelude,

Rachmaninoff; Springtime Sketch, Brewer; "Pastel," Thompson; Andante Cantabile, Tchaikowsky; Evensong, Johnston; Largo, Handel.

In a recital opening a two-manual Skinner at St. Andrew's Church recently Mrs. Baker played: Prelude in C minor, Chopin; Prelude and Fugue in C minor, Bach; Allegro, Foote; Spring Song, Brewer; "Marche Militaire," Schubert; "Deep River," Negro Melody, Burleigh; Swan Song, Saint-Saens; Miserere from "Il Trovatore," Verdi; Hallelujah Chorus from "The Messiah," Handel.

Mrs. Marie Gardner Swift, Guthrie, Okla.—Mrs. Swift gave the following program in a recital at the First Presbyterian Church June 3 on the Hillgreen-Lane organ: Prelude and Fugue in D minor, Mozart; Triumphant March from "Aida," Verdi; "Will o' the Wisp," Nevin; "Vesperale," Frysinger; Scherzando, Gillette; Andantino, Lemare; "Monologue," Diggle; "Song of the Volga Boatmen," Russian Folk-Song; Hungarian Dance, No. 5, Brahms; Overture to "William Tell," Rossini.

J. Trevor Garmey, F. A. G. O., Brooklyn, N. Y.—In his vesper recitals at the Union Church of Bay Ridge Mr. Garmey has played:

May 15—Sonata No. 6, Mendelssohn; "Carillon," DeLamarter; Chorale Prelude, "Adorn Thyself, Fond Soul," Bach; "Elves," Bonnet; Londonderry Air, arranged by Saunders; Passacaglia from Sonata in E minor, Rheinberger.

May 22—Introduction, Theme and Variations, Hesse; "Chant Negre," Kramer; Fugue in E flat, Bach; "The Bee" and "The Cuckoo," Lemare; "Where Dusk Gathers Deep," C. A. Stebbins; Toccata in G, Dubois.

May 29—"Marche Religieuse," Guilman; "Song of the Basket-Weaver," Russell; Humoresque, Dvorak; "Suite Gothique," Boellmann; "Echo Bells," Brewer; "Will o' the Wisp" and "In Memoriam," Nevin; "Chant for Dead Heroes," Gaul.

Neva Stinson, Chicago—Miss Stinson was presented by Reno B. Myers in a recital June 10 at the Power-Myers Conservatory of Music. She played as follows: Two Dramatic Pedal Studies, Macdougall; Suite for Organ (Prologue and Intermezzo), Rogers; Cantabile ("Samson et Delila"), Saint-Saens; Cavatina, Raff; "Sunset Meditation," Biggs; Largo from "Xerxes," Handel; "Eventide," Harker; Triumphant March, Wachs.

E. W. Schumacher, Fort Atkinson, Wis.—In a recital the evening of May 8 at St. Paul's Lutheran Church Mr. Schumacher played: Fugue in G major, Bach; Spring Song, G. Waring Stebbins; Allegro Vivace from Sonata No. 2, Guilman; "In Springtime," Kinder; Alla Fantasia and Romanza from "Sonata Tripartita," Gordon Balch Nevin; "Marche Solonelle," Lemalgre; Finale (Grand Chorus), Guilman; "Memory's Hour," Silver; Scherzo in D minor, Faulkes; "Marche Nocturne," MacMaster; Rhapsody, Silver.

Miss Mary Upton, Denver, Colo.—Miss Upton, class of 1927 at the Denver College of Music, a pupil of Karl O. Staps, gave a recital at St. John's Cathedral May 29, her program being as follows: Fantasia and Fugue in G minor, Bach; Intermezzo in D flat, Hollins; Allegro Cantabile, Widor; Fifth Sonata, Guilman; "Canzone della Sera," d'Evry; Finale (First Sonata), Mendelssohn.

Greta Bottsford Elliott, Moneta, Cal.—In a recital at the Presbyterian Church Miss Elliott, a pupil of Dr. Ray Hastings,

played these selections: Festival Prelude, Read; "On Wings of Song," Mendelssohn; "Londonderry Air," Coleman; "Solitude on the Mountain," Ole Bull; "The Infant Jesus," Yon; Grand Offertory, Batiste; Fountain Reverie, Fletcher; "From the South," Gillette; "Will o' the Wisp," Nevin; "Chorus of Angels," Clark; "Hosannah," Dubois.

Fred Faassen, Zion, Ill.—In some of his recent recitals at Shiloh Tabernacle Mr. Faassen played:

May 11—"Chant d'Amour," Paderewski; Grand March from "Aida," Verdi; "In the Morning," Grieg; Berceuse, Godard; Concert Prelude in D minor, Kramer; "I Hear You Calling Me," Marshall; Serenade from "The Student Prince," Romberg.

May 15—"Marche Religieuse," Gounod; "Romanze," Sibelius; Prelude and Adagio from Third Sonata, Guilman; Prayer and Cradle Song, Moline; "Lead, Kindly Light," arranged by Lemare; "The Swan," Saint-Saens.

May 18—"Romance sans Paroles," Bonnet; "Massa's in the Cold, Cold Ground," arranged by Lemare; "Will o' the Wisp," Nevin; Sea Sketch, Warner; Allegretto, Foote; "The Death of Ase," Grieg; Grand Chorus, Dubois.

June 12—"The Hour of Prayer," Nevin; "Romanza," Parker; "Echo Bells," Brewer; "Romance sans Paroles," Davidoff; Prelude to "The Deluge," Saint-Saens; Andante No. 2, Wely.

June 15—"In Summer," Stebbins; Pastorale, Barmotine; "For You Alone," Geehl; Sortie in F major, Rogers; Overture to "Lohengrin," Wagner; Allegretto, Foote; "Massa's in the Cold, Cold Ground," arranged by Lemare.

Homer Whitford, Hanover, N. H.—The following informal programs were given on the organ in Rollins Chapel during the Dartmouth College examination period:

June 7—"Souvenir," Kinder; Scherzo, in Modo Pastorale (Sonata No. 2), Rogers; "The Magic Harp," Meale; "L'Arlequin," Nevin; Melodie ("Romance sans Paroles"), Guilman; Oriental Intermezzo, Wheeloon.

June 10—Nocturne, Dethier; Entr'Acte from "Cleopatra's Night," Hadley; "Romance sans Paroles," Bonnet; Minuetto from "Suite l'Arlésienne," Bizet; Berceuse, Jarnefelt; Concert Caprice, Kreisler.

A recital given during commencement week for the alumni and their friends comprised the following selections: Romance, Svendsen-Weir; "In Autumn" (Woodland Sketches), MacDowell; "Clair de Lune," Karg-Elert; Scherzo from Fourth Symphony, Widor; Meditation, Sturges; Toccata in F major, Crawford.

John Knowles Weaver, A. A. G. O., Tulsa, Okla.—In a music week recital May 6 Mr. Weaver played: Grand Offertory, "St. Cecelia," No. 2, Batiste; Andante from Fifth Symphony, Beethoven; "Narcissus," Nevin; "Cuckoo in the Woods," Sternberg; "Frogs and Crickets," Schaefer; "Rippling Brook," Gillette; "Oasis" (dedicated to Mr. Weaver), Kleinschmidt; "Carry Me Back," Weaver; "Chitter Chatter," Weaver; "Stradella" Overture, Flotow.

Hermene Warlick Eichhorn, Greensboro, N. C.—Miss Eichhorn, a pupil of George M. Thompson at the North Carolina College for Women, gave a senior recital May 20 at the college, playing this program: Symphony in F minor, Op. 42, No. 5 (Three Movements), Widor; Prelude and Fugue in A minor, Bach; An Oriental Sketch, Foote; "Dance of the Reed Flutes," from "Nutcracker Suite," Tschal-

kowsky; Andantino in D flat, Chauvet-Guilman; "Hymn of Glory," Yon.

Scott M. McCurdy, Grand Rapids, Mich.—Mr. McCurdy was presented by Verne R. Stilwell in a recital June 17 at Grace Episcopal Church. Mr. McCurdy played: Festival March in D, Faulkes; Meditation, Sturges; Prelude and Fugue in C minor, Bach; Largo ("New World" Symphony), Dvorak; Minuet, Boccherini; Spring Song, Hollins; Toccata (Fifth Symphony), Widor.

OPENING AT SAN JOSE, CAL.

Estey in Scottish Rite Auditorium Played by Clarence Eddy.

Clarence Eddy opened the three-manual and antiphonal Estey organ at the Scottish Rite Temple of San Jose, Cal., May 19, this being one of the principal engagements of his latest Pacific coast tour. A large audience filled the auditorium to greet Mr. Eddy and hear the instrument, the specification of which appeared in The Diapason June 1, 1926. Mr. Eddy's program included: Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; Templars' March, Frysinger; "Easter Morning on Mount Rubidoux," Gaul; Romance, Bonnet; "Caprice Heroique," Bonnet; Russian Boatman's Song on the Volga, Traditional; Scherzo, from Fifth Sonata, Guilman; Prayer and Cradle Song, Moline; "Song of the Basket-Weaver," Russell; Toccata from Fifth Symphony, Widor.

Pupils of Arneke Heard.

Pupils of Arthur H. Arneke at the Lawrence Conservatory of Music, Appleton, Wis., gave a recital May 27 at the First Methodist Church of Appleton and May 31 his senior students gave another recital at the same place. The latter program included: Concert Rondo, Hollins, and "The Lost Chord," Sullivan (Helen Haertl); "Sonata Romantica," Yon (Mae Eiler); "The Bells of St. Anne de Beaufre," Russell, and Toccata (from Fifth Symphony), Widor (La Vahn Maesch); "Hymn of Glory," Yon (Margaret Martin); Adagio (from Sixth Symphony), Widor, and "Variations de Concert," Bonnet (Elbert Smith).

Kilgen for St. Paul's, Peoria.

St. Paul's Episcopal Church, Peoria, Ill., has contracted with George Kilgen & Son, Inc., St. Louis, for a new organ. The scheme was prepared by Professor G. C. Ringgenberg, organist of the church, in collaboration with L. F. Butterfield of the Chicago office. The new organ is to be installed by Sept. 1.

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Second Summer Organ Master Class at Balboa Park, San Diego, Calif., August, 1928

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*Placing of the Traps
on the Theatre Organ*

Theater organ building is comparatively new work for many builders who for years have been occupied in the construction of church organs. While there is some change in the theater organ specification, it must still have its diapasons, strings, flutes and reeds; so we find the most radical departure from church organ construction in the addition of the trap division.

At this point the builder of church organs becomes somewhat bewildered, the result being that (with the exception of traps built by one or two manufacturers who have specialized in the theater field) trap sections are often deficient in many respects.

The object of this article will be to point out some of the undesirable features which have been noted by the writer and which have been remarked upon by organists, with a view to presenting the facts to builders who may be ignorant of the existing inefficiencies.

The first question raised is the position of the traps. Of course all traps that are musical and are played in time with the organ must be in the organ chamber, but is it not asking too much of the audience as the fire engine comes tearing across the screen to imagine that the fire bell in the trap section, which may be 100 feet from the screen, or even at the rear of the audience, belongs to the pictured engine? It would seem from this illustration that certain traps, such as the fire gong, the wind machine, the bird whistle and the telephone bell, should be as near the screen as possible.

Let us consider next the bass drum. Every theater organist knows that the bass drum gives a very weak imitation of thunder; the rumble of the bourdon basses supplemented by touches of the crescendo for crashing effects is much more effective and realistic. This brings up the question: Why use such large drums? The roll on the smaller bass drum gives much better tympani.

At least one large organ company has acquired the trick of using one large drum cymbal for both the bass drum and crash, striking it near the center when using it with the drum and near the edge when using it as a crash. The following is what happens: If the cymbal is used with the bass drum, it will surely drown it out, for the entire cymbal will vibrate regardless of the hammer position; if the cymbal is used as a crash, the ringing quality found in a drum cymbal, not the deep crash expected from a crash cymbal, is produced. The only remedy is in spending a little more money for two cymbals.

The bird whistle is usually a source of trouble for an organist, for the simple reason that in most cases water is used, and when the water evaporates, the bird dies. It then becomes the organist's duty to perform the stunt of climbing an iron ladder with a glass of water in one hand to quench the thirst of the warbler. A very simple way to eliminate this periodic errand of mercy is to use some very light

grade of oil in the whistle, as this will not evaporate.

CARL R. EDSON.

BUYS SIXTH ESTEY ORGAN

Major Van Sinderen Makes Gift to Washington, Conn., Church.

The First Congregational Church of Washington, Conn., of which Dr. Tertius Van Dyke, son of Dr. Henry Van Dyke, is the pastor, is to have a new three-manual Estey organ through the generosity of Major Adrian Van Sinderen of Brooklyn, N. Y., and Washington, Conn.

This is the sixth Estey organ for the building of which Major Van Sinderen is directly responsible. His first Estey was installed in his country home at New Canaan, Conn. A large two-manual organ was installed later in his town house in Brooklyn and afterward was replaced by a three-manual organ. During the last two years a large three-manual Estey reproducing organ was installed in his new country home at Washington. Major Van Sinderen was directly in charge of the negotiations for the three-manual which is being built for the Polytechnic Preparatory Country Day School in Brooklyn.

Specifications are as follows for the organ in the Washington church:

GREAT ORGAN.

1. Major Open Diapason, 8 ft., 73 pipes.
2. *Second Open Diapason, 8 ft., 85 pipes.
3. *Dulciana, 8 ft., 73 pipes.
4. *Gross Flöte, 8 ft., 73 pipes.
5. *Flute Harmonic, 4 ft., 73 pipes.
6. *Octave (from No. 2), 4 ft., 73 notes.
7. *Fifteenth (from No. 2), 2 ft., 61 notes.
8. *Cor Glorieux (Estey patent reedless), 8 ft., 73 pipes.

*Enclosed in Choir expression box.

SWELL ORGAN.

9. Bourdon, 16 ft., 97 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Sallcional, 8 ft., 73 pipes.
12. Voix Celeste, 8 ft., 61 pipes.
13. Aeoline, 8 ft., 73 pipes.
14. Gedeckt (from No. 9), 8 ft., 73 notes.
15. Flute d'Amour (from No. 9), 4 ft., 73 notes.
16. Flautina (from No. 9), 2 ft., 61 notes.
17. Oboe (Estey patent reedless), 8 ft., 73 pipes.
18. Cornopean, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

20. Contra Gemshorn, 16 ft., 97 pipes.
21. Violin Diapason, 8 ft., 73 pipes.
22. Clarabella, 8 ft., 73 pipes.
23. Unda Maris, 8 ft., 61 pipes.
24. Gemshorn (from No. 20), 8 ft., 73 notes.
25. Gemshorn Octave (from No. 20), 4 ft., 73 notes.
26. Gemshorn Twelfth (from No. 20), 2½ ft., 61 notes.
27. Flauto Traverso, 4 ft., 73 pipes.
28. Clarinet (Estey patent reedless), 8 ft., 73 pipes.

PEDAL ORGAN.

29. Open Diapason (Scale No. 1), 16 ft., 32 pipes.
30. Bourdon, 16 ft., 32 pipes.
31. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
32. Gemshornbass (from No. 20), 16 ft., 32 notes.
33. Saxophone (No. 8 extended), 16 ft., 12 pipes, 20 notes.
34. Gemshorn (from No. 20), 8 ft., 32 notes.
35. Bass Flute (No. 29 extended), 8 ft., 12 pipes, 20 notes.
36. Flauto Dolce (No. 30 extended), 8 ft., 12 pipes, 20 notes.

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**With the Moving
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By WESLEY RAY BURROUGHS

Old-Timers.

On numerous occasions, especially in feature films, an old-time popular or favorite song will be flashed on the screen, and this direct cue leaves no other music suitable for this part of the picture except the number demanded. Many times the song is required as the love theme, or, again, it is sung by one of the principal characters, so that it becomes imperative for the organist to have all the old-timers he can obtain in his library.

Exactly five years ago there was great activity in collecting and publishing groups of these old-time songs in book form, not only for the use of theater musicians, but as a boon to those people who were often heard to express the wish that it were possible to procure such familiar songs. Four books that every player should have in his library contain a majority of these songs, and will be found invaluable. Harry von Tilzer's "Old-Time Hits" has thirty-two of his most famous successes. "Where the Morning Glories Twine," "Down on the Farm," "On a Sunday Afternoon," "The Mansion of Aching Hearts," "Down Where the Cotton Blossoms Grow," and "A Bird in a Gilded Cage" are among the best-known. "Please Go Way and Let Me Sleep" is particularly valuable on comedy films. A similar book (Remick) has "My Old New Hampshire Home," "In the Shade of the Old Apple Tree," "Put on your Old Gray Bonnet," "When the Harvest Days are Over," "Dreaming" and sixteen others.

"Fifty Famous Favorites" (Robbins) lists a number of songs important for the organist to have, including "Sidewalks of New York," "In the Good Old Summer Time," "On the Banks of the Washash," "Just Tell Them That You Saw Me," "Where Did You Get That Hat?," "Little Annie Rooney," "Comrades" and several by George M. Cohan, which are useful on comedy films: "Give My Regards to Broadway," "The Yankee Doodle Boy," "Mary's a Grand Old Name" and "You're a Grand Old Flag."

A different way of collating is used in "Good Old Timers" (Feist), a collection of seventy-five numbers. A majority of them have only the chorus printed, while a few of the more familiar pieces are given in complete form. The following are a few not to be found in any other collection: "I Can't Tell Why," "Hear Dem Bells," "Mother," "Golden Gates Wide Open," "Little Boy Blue," "Two Little Girls in Blue," "Peg o' My Heart" and "Way Down in Old Indiana."

In most instances in which these songs are cued there will be opportunity only for the chorus, with a possible repeat. Two distinct divisions are noticeable — the familiar songs of twenty-five years ago or those which were the favorites of the parents of today and those of forty to fifty years ago, sung by the grandparents. In this second class another book of value to the theater player is the "Mammoth Collection," edited by M. L. Lake (C. Fischer). In this volume are songs like "Alice," "Annie Laurie," "Ben Bolt," "Spanish Cavalier," "Love's Old Sweet Song," "Juanita," etc. This

book also has the national airs of all countries.

As an example of the value of having a correct catalogue and index system for the musical library, we cite this instance: A comedy feature had a scene showing the lovers riding an old-fashioned tandem, which was all the rage in the year 1900, and the cue sheet with the picture gave "On a Bicycle Built for Two." Search through the old-timers and other comedy songs failed to reveal it. Later we came across the identical song, and listed it as: "Daisy Bell" or "On a Bicycle, etc.," which is to be found in Lake's "Old-Timers' Waltz." This piano accompaniment also contains "The Bowery," "Sweet Rosie O'Grady" and "After the Ball."

New Photoplay Music.

A choice selection of new dramatic numbers, novelties and oriental pieces is received from Manus this month.

Dramatic: "Poeme Dramatique," by Felix Fourdrain, represents through the medium of its musical texture a wealth of dramatic emotions. Wonder, fear, agitation, suspense and mystery are presented in a well-knit ensemble that ranks the composition above the average piece of this type. "To Suffer and Die" by Perpignan contains a virile C minor theme worthy of a symphony. On the organ it will be found effective through the medium of reed or horn solos.

Sea and Descriptive: "The Journey of Robinson Crusoe," by H. Mouton, is a descriptive novelty inspired by the book. The departure, the arrival in port, the dinner of herbs, the song of the desert, memories and the dance are all visualized in music, bright in character and of unusual interest.

African: "Menelik," by R. Pompilio, was written to depict a march of the Abyssinians. Alternate measures of triplet sixteenths and striking chords form the introduction. The theme has the first idea combined with a distinctly melodious air.

Heavy Dramatic: From Belwin come additional issues in the Kino series. "Insurrection" is a vigorous number characterizing scenes attending the outbreak of a rebellion. "Grand Appassionato" is excellent for scenes of turmoil and excitement without verging into agitates. "Facing Death" is a serious largo movement showing utter despair. In "A Critical Moment" tension is sustained by apparently ceaseless chromatic chords, and this can be accentuated by clever use of the swell pedal. The preceding four pieces are by G. Becce.

Oriental: "Caravan Monotony" (Juon). Instead of the hackneyed A-E-A (the piece is in A minor) the composer uses the latest modern idea in portraying orientalism—A-E-B for the accompaniment to a plaintive oboe theme.

Eccentric: "A Humorous Procession." Sub-titled "Semi-oriental," this number will fit equally well on bright scenes.

Bright: "Carnival" and "Scherzo-Presto." Two numbers of brilliancy, the first, in C, continuing to a whirlwind finish, and the second giving opportunity to contrast the strings and brass sections of the organ against flute, oboe and piccolo. These three are by Paul Juon.

Egyptian and Dream Music: "Cleopatra's Dream," by M. Baron, is a splendid composition. Beginning pianissimo, with strings and tremolo, the theme is gradually developed to a point where a second one enters, and this is worked up to fortissimo, following which is a page of purely descrip-

tive music illustrating dream sensations.

This firm has issued a set of ten loose-leaf "Cinema Burlesques" by L. Kempinski. For farce funerals No. 1 is Chopin's March. For personages who typify bluff, bluster and deception No. 2 is the Toreador Song. For mock marriages No. 3 is one of the two notable wedding marches. For bad singing use No. 4 on the "Lucia" sextet. For domestic arguments there is No. 5 on "Home, Sweet Home." For dry agents, etc., use No. 6 on "How Dry I Am." For comedy situations of Jewish origin No. 7 is on famous Hebrew melodies. For lovers' quarrels No. 8 uses Lange's "Flower Song." For blue law sponsors and soap-box orators No. 9, on Verdi's "Miserere," is suitable, and for farce coronations and other pompous affairs No. 10, on Verdi's "Aida" march.

PRIZE DAY AT CHOIR SCHOOL

Boys of St. Thomas', New York, Give Program—Noble Off for England.

Prize day exercises of St. Thomas' Choir School, New York, of which Dr. T. Tertius Noble is the master, were held in the parish hall on Saturday evening, June 11. The thirty boys of the school gave a varied program of two and three-part soprano songs, with vocal and piano solos. The part-song work was excellent, finely interpreted and beautifully balanced. The two highlights of the program seemed to be, from the standpoint of appreciation of the audience, Burleigh's "Were You There" and Osgood's "Heaven at the End of the Road."

The headmaster of the school gave a brief resume of the work of the year and a touching farewell to the seven boys who are leaving, having outgrown the educational facilities of the school.

Dr. Noble spoke on his usual theme, the value of the choir school to the future of the organ profession, basing his arguments on the lives of the really great musicians of the Victorian age in England. He, too, said his sad farewell to the seven departing boys, his "pals," whom he must lose, but hoped they would frequently visit their "old home."

Dr. Brooks, the rector, gave a brief talk, emphasizing the value of clean, wholesome living, as portrayed in the life of our famous American hero, Charles Lindbergh.

Prizes were given for solo work, dormitory efficiency, improvement, athletics, etc.

The graduating class presented to Dr. Noble a beautiful silk folding umbrella, which he accepted with a brief, humorous speech, telling them it was indeed timely, as his son had recently destroyed the only one he had, in assisting an elderly lady to a subway train.

Dr. Noble has left for a vacation in England, and on July 2 will assist at the services commemorating the 1,300th anniversary of the founding of York Cathedral.

The choir of the Second Presbyterian Church, Philadelphia, N. Lindsay Norden, organist and choirmaster, broadcast a service of religious music May 22, from WFI, singing a number of a cappella anthems, including: "Fierce Was the Wild Billow," Noble; "Bride of the King," Christiansen; "O Glad-some Light," Arkhangelsky; "Beautiful Saviour," Christiansen; "Deep River," Burleigh; "Listen to the Lambs," Dett, and "In the Lord Doth My Soul Rejoice," Balakireff.

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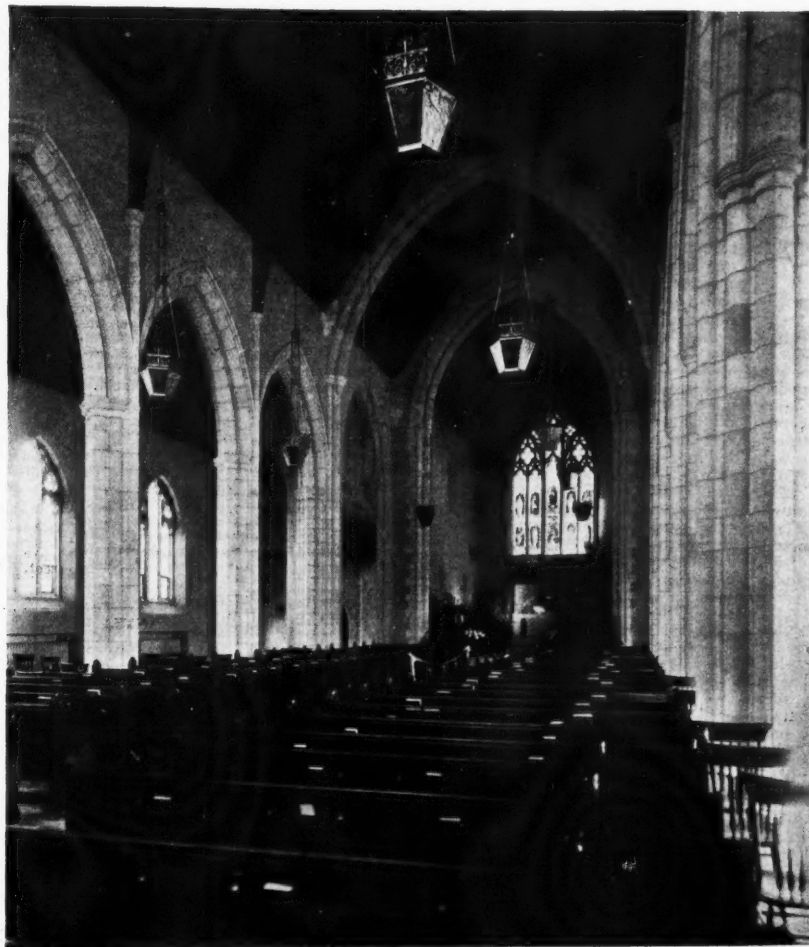
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What the Washington Organists Are Doing

By ROLLA G. G. ONYUN

Thomas Moss, organist and director at Calvary Baptist Church, is looking forward with pleasure to the completion of the large Möller organ soon to be installed at his post of duty. It is to rank among Washington's largest church organs. The specification appeared in the March Diapason. The present instrument is to be removed in the next month to make way for the new one. Considerable preparatory work is necessitated in arranging for the tower organs. It is believed all will be in readiness by Oct. 1.

At the May meeting of the District of Columbia chapter, A.G.O., Rolla G. G. Onyun was elected dean for the coming year. Other officers chosen are: J. Edgar Robinson, subdean; Mary Minge Wilkins, A.A.G.O., secretary (re-elected); Mrs. George E. Warfield, treasurer; Mrs. John Milton Sylvester, registrar (re-elected); Mrs. E. D. Cummings, Karl Holer and Adolf Torovsky, A.A.G.O., executive committee; Mrs. James Shera Montgomery and Miss Edith Athey, auditors. Thirteen new members were elected at this meeting. The total membership is now over ninety.

Mrs. John Milton Sylvester, organist and director at Calvary Methodist Episcopal Church, organized a children's choir at her church which is beginning to attract the notice of other religious institutions. An organization of some thirty voices between the ages of 7 and 11 years was effected. The members are all vested, and sing each month at one service, also taking part on special occasions such as Thanksgiving, Christmas, Easter, etc. It is the only organization of that nature in the capital city. In this connection Mrs. Sylvester has arranged a course of study which she terms "Graded Hymn Study." It has its first work in the beginners' department and develops until it has reached the senior in the Sunday-school. Mrs. Sylvester is general supervisor of the work, being assisted by the teachers of each department. She has arranged a course of ten subjects, covering a period of two years, five being included in each year's work. Along with these are ten-minute talks on the series of subjects, to be presented from time to time. The ten subjects embraced by this course, are: 1. What makes a good hymn. 2. Ensemble singing. 3. Music of the Communion Service (made adaptable for any desired denomination). 4. Carols. 5. Chorales. 6. Hymn-book of the church. 7. Composers of the hymn-book (grouped). 8. Authors of the hymn-book. 9. Bible music. 10. History of church music.

Mary Minge Wilkins, A.A.G.O., has placed a work of her own upon the market that is well worth the investigation of those who are interested in songs for little children. It is entitled "Song Phrases for Little Children" and consists of a group of fourteen songs for very young people. Miss Wilkins has based the work on her experience in kindergarten work in the public schools of the district. Miss Wilkins is organist of Christ Episcopal Church, Georgetown, D. C.

Lewis & Hitchcock, the Washington firm of organ builders, recently was incorporated. Its members have been in business in Washington for a number of years, coming from New England, where they were connected with the best organ establishments. Their reputation is proved by a contract for a three-manual organ at Christ Episcopal Church, Bay Ridge, Long Island, N. Y. The entire organ will be under expression.

Washington is proud of one of its younger organists, Eugene Stewart, not yet 18. This young man is organist and director at the Abbott Memorial Presbyterian Church, Baltimore, and on May 30 completed a series of five

recitals at that church. Because of the recent sudden death of the pastor, the Rev. David Hughes, the recitals were played as a memorial to him. Young Mr. Stewart won an organ scholarship at the Peabody Conservatory, Baltimore, last fall. He has given several recitals of note locally within the past year. Prior to his work in Baltimore he was assistant organist, playing the chancel organ, at St. Patrick's Catholic Church in this city.

Edith Bateman Athey, for many years organist of the Hamline Methodist Episcopal Church, has recovered from a severe injury which necessitated her giving up her work at Hamline Church, as well as that of supervisor of public school music, for a short period. One of Miss Athey's ankles was broken, and the other so badly wrenched that it was thought for a time to be broken as well. An interesting series of recitals on the new Skinner organ at the Hamline Church, was canceled.

Washington has just been treated to some excellent work by John Finley Williamson of Dayton, Ohio, whose Westminster Choir has created a favorable impression wherever it has been heard. Mr. Williamson conducted a local chorus of fifty choirs and other vocal organizations massed. The program was given in the auditorium of the Washington Central High School. During his stay Mr. Williamson conducted a course of five afternoon lectures on choir training.

HEADS THE TRI-CITY CLUB

Mrs. Harvey E. Sangren Elected President of Organists' Body.

The Tri-City Organists' Club, a flourishing organization of men and women who provide organ music at Rock Island, Ill., Moline, Ill., and Davenport, Iowa, three growing cities on the Mississippi river, closed its third season of activity with a dinner and election of officers at the Rock Island Y. W. C. A. in June. Mrs. Harvey E. Sangren of Rock Island is the new president, succeeding Miss Gertrude Branigan of Davenport. Other officers are:

Vice-President—Miss Grace Smith, Davenport.

Secretary—Allen Elmquist, Rock Island.

The club is to continue its custom of vesper services in churches on Sunday afternoons next season. These programs have been greatly enjoyed since the custom was established. There will also be an outlined program for next season, a thing which has not been done before. Mrs. Sangren has appointed Mrs. Muriel Lindorff, Rock Island, chairman of the program committee.

Mrs. Sangren is the organist of the First Methodist Church of Rock Island and is chairman of the program committee of the Rock Island Music Club, one of the oldest musical organizations in the Central West, maintaining the highest standards.

Death of J. Fletcher Shera.

J. Fletcher Shera, president of the Music Students' League of New York, and a member of the National Association of Organists, died recently after a protracted illness. Mr. Shera was previously associated with the Musicians' Club of New York in the capacity of president.

Kilgen Dedicated at Columbus.

A Kilgen organ at Holy Cross Catholic Church, Columbus, Ohio, was formally dedicated on Wednesday, June 29, by Dr. Percy B. Eversden of St. Louis, who was assisted by Cecil Fanning in vocal selections.

Classified Advertisements

FOR SALE.

FOR SALE—THREE-MANUAL AUS- (in. Great six stops, three borrowed from swell. Choir six stops. Swell ten stops. Pedal four stops. Harp, Chimes, Motor. Console usual equipment. Electric action. About seven years old. Make cash offer to 1655 Carr avenue, Memphis, Tenn.

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

FOR SALE—STUDIO ORGAN WITH pedal board and electric blower. Inquire of E. L. Eisweirth, 1819 Peach street, Erie, Pa.

POSITIONS WANTED.

POSITION WANTED — ORGANIST-director, twenty years' service, ten years Episcopal cathedral, desires position. Modern three-manual organ and living salary, with unlimited use of organ for teaching and practice absolutely necessary. Consider Episcopal or any Protestant church. Open now. Address G-2, The Diapason. [8]

POSITION WANTED — ORGANIST, pianist. European-American education, available September. Excellent credentials, experience. Requisites, modern, three-manual organ, teaching, Texas or South preferred. Address G-9, The Diapason. [9]

NOTICE—ORGANIST TEN YEARS IN present location would co-operate with progressive minister or Christian metaphysician in advancing music as a spiritual and healing power. Exchange of ideas invited. Address G-6, The Diapason.

POSITION WANTED — ORGANIST and choir leader of extensive experience. Six years in present location. Excellent references from concert and church work. Must be in Chicago or suburbs. Address G-15, The Diapason.

POSITION WANTED—CONCERT ORGANIST and choirleader, boy choir specialist, desires change of location. Would like to get in touch with progressive minister in live church. Modern organ and splendid teaching field requisites. Address F-8, The Diapason.

POSITION WANTED — VOICER, twenty-five years' experience, seeks connection with first-class house, where quality is demanded. Address F-7, The Diapason.

POSITION WANTED—BY YOUNG lady as church organist and teacher of pipe organ, piano and theory. Address G-12, The Diapason.

POSITION WANTED—A MAN OF many years' experience in reed voicing seeks position with firm in the East. Address G-14, The Diapason.

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WANTED—EXPERIENCED organ builders wanted. Frazee Organ Company, 134 Tremont street, Everett, Mass. Telephone Everett 3720.

WANTED—MUS. BAC., F. R. C. O., retiring from very congenial Episcopal church asked to recommend a capable successor. City of 125,000, on Lake Superior. Salary now paid, \$1,800. Negotiations under way to combine another appointment. Handsome Gothic church, good organ (Casavant) and choir (mixed). Good standard of music and orderly type of service. Write to G-16, The Diapason.

WANTED—ORGANIST FOR CHURCH in well-situated small city. Excellent place for man of experience, good player and choirmaster, with personality to attract and keep a volunteer choir. Incumbent was perfectly satisfied and recommends place highly. Salary \$2,500 to start. Address G-17, The Diapason.

WANTED — ORGANIST FOR PROTESTANT church in live Southern city, for organ work only. Good salary to competent person. Gentleman preferred. State experience and qualifications. Address G-8, The Diapason.

WANTED—A GOOD ORGANIST AND choirmaster, Irish Catholic, for large church. Adequate salary for the right man. Apply to the Rev. J. J. Loughran, D. D., Scranton, Pa.

WANTED—SALESMAN OF EXPERIENCE to assist in marketing the Reproduco player organ in Wisconsin. Tuning ability desirable, but not necessary. A. H. Renier, 3027 Wisconsin avenue, Milwaukee, Wis.

WANTED — ORGAN BUILDERS IN every state to handle a new and improved system of modernizing old organs. For information address, Frank W. East & Co., Jacksonville, Fla.

WANTED—ORGAN TUNERS, STEADY work, splendid chance. Louis F. Mohr & Co., 2399 Valentine avenue, Bronx, New York City. [11]

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WANTED—BY METHODIST EPISCOPAL church in small town, at nominal cost, a good used, modern two-manual pipe organ, with electric blower, from some organization exchanging for larger one. Particularize. H. E. Foster, Winthrop, Maine.

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WANTED—A 1/2 H. P. OR 3/4 H. P. blower and motor. Must be in good condition. State price. Address G-5, The Diapason.

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St. Paul's Episcopal Church at Rochester, N. Y., is to have a large four-manual to be built for it by the Skinner Organ Company. Following is the specification for this instrument:

GREAT ORGAN.
Bourdon (Pedal extension), 16 ft., 41 pipes.

First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Fifteenth, 2 ft., 73 pipes.
Mixture, 5 ranks, 305 pipes.
Ophicleide, 16 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Clarion, 4 ft., 73 notes.
Chimes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Unda Maria, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flautino, 2 ft., 73 pipes.
Mixture, 5 ranks, 305 pipes.
Waldhorn, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Corno d'Amour, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Dulciana, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulcet, 2 rks., 8 ft., 146 pipes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Nazard, 2½ ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Harp.
Celesta.
Tremolo.

SOLO ORGAN.
Stentorphone, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
'Cello Celeste, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Musette, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Chimes.
Tremolo.

ECHO ORGAN.
Viole Aetheria, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 61 pipes.
Still Gedeckt, 8 ft., 61 pipes.
Echo Flute, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

PROCESSIONAL ORGAN (Playable from Choir).

Diapason, 8 ft., 49 pipes.

PEDAL ORGAN.

Contra Bourdon (lower 5 resultant), 32 ft., 32 notes.

Diapason, 16 ft., 32 pipes.
Violonc, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Dulciana (Choir), 16 ft., 32 notes.
Echo Bourdon (Swell), 16 ft., 32 notes.
'Cello, 8 ft., 32 pipes.
Flute, 8 ft., 32 notes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Quint, 10½ ft., 32 notes.
Waldhorn (Swell), 16 ft., 32 notes.
Bombarde, 32 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Chimes.

Sterner Succeeds Miss Cramp.

Miss Carolyn M. Cramp has resigned as organist and musical director of the First Methodist Church of Pottsville, Pa., and the board of trustees has elected C. Grant Sterner of Shamokin, Pa., to succeed her. Mr. Sterner, who at present is organist of the Lutheran Church of Shamokin, will take up the work in his new field Aug. 1.

Mrs. Sue Goff Bush, organist of the Linwood Presbyterian Church of Kansas City, Mo., was invited to give the initial recital on the large Skinner organ in the new Westminster Presbyterian Church of Lincoln, Neb., May 5. The invitation was extended to her through the Lions' Club of Lincoln.

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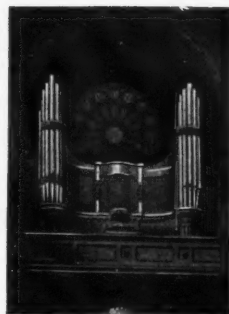
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Series of Four Programs at West End Collegiate Church, New York.

"Nature in Song and Story" is the subject of a series of four services at the West End Collegiate Church, New York City, where Henry Hall Duncklee is organist and director. The subjects and music were:

THE HILLS—Organ, "Forest Vesper," Johnston; "Exultation," Johnston, and "Ein Feste Burg," Faulkes; anthem, "I Will Lift Up Mine Eyes" (Psalm 121), David Stanley Smith; baritone solo, "A Pilgrim's Song," Tschalkowsky; organ, "The Distant Land," Henselt; trio from "Elijah," "Lift Thine Eyes," Mendelssohn; organ, "Chanson de Mai," Borowski.

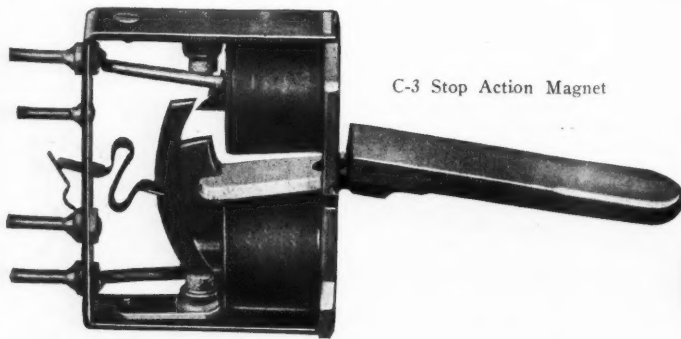
THE SEA—Organ, Sea Sketch, F. Howard Warner; "Sunshine and Shadow," Buck, and "On the Coast," Buck; hymn-anthem, "Jesus, Saviour, Pilot Me," Bradford Campbell; duet, "When Winds are Raging," Charles Gilbert Spross; organ, "Am Meer" ("By the Sea"), Schubert; anthem, "If on a Quiet Sea," R. Deane Shure; organ, "Happy Voyage," Sterkel.

THE GARDEN—Organ, Six Picture Scenes, Edwin H. Lemare; anthem, "The Lord God Planted a Garden," H. W. Wareing; anthem, "Our Master Hath a Garden," Herbert E. Crimp; organ, "To a Wild Rose," MacDowell; solo, "In the Garden," C. Austin Miles; organ, "In a Mission Garden," Diggle.

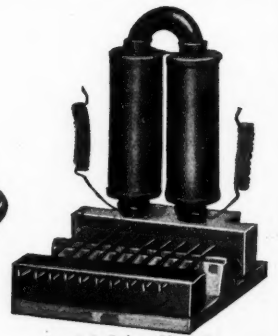
THE CREATION—Organ, "Savoyard Chant," Wareing; Spring Song, Hollins, and "A Song of Joy," Stebbins; anthem, "God of the Dew, God of the Sun," T. Carl Whitmer; organ, Chorus from the Seasons, Haydn; oratorio, "The Creation," Haydn; organ, "Fest Präludium," Paul Gerhardt.

Last of Series by J. W. Andrews.

J. Warren Andrews gave the last of his "Thursday occasionals" at the organ of the Church of the Divine Paternity in New York on the evening of June 2. The program consisted of selections by Mr. Andrews and several of his pupils. Miss Elsie Peterson played Handel's Fifth Concerto, the Toccata in C, Adagio and Fugue in A minor, by Bach, and the "St. Cecilia" Offertory in D by Batiste. Andrew Mabley played the Andante and Allegro from Mendelssohn's Fourth Sonata, the Largo from Dvorak's "New World" Symphony and the Prelude and Fugue in D by Bach. Mr. Andrews played Handel's Largo and the Berceuse in F by Gounod.



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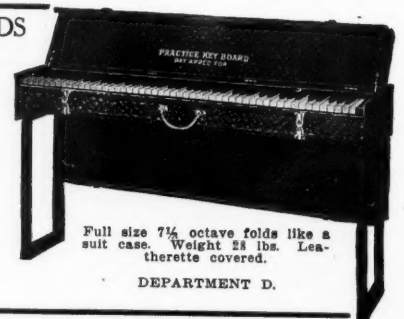
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**Los Angeles
and Southern
California Notes**

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., June 16.—The June meeting of the Southern California chapter, A. G. O., was held in the First Methodist Church, Pasadena. The program was the most ambitious of the season and was splendidly presented. Of particular interest was the Symphonic Piece for piano and organ by Joseph W. Clokey, head of the organ department at Pomona College and a valued member of the local chapter of the Guild. This work, which has just been published by J. Fischer & Bro. of New York, is without doubt the most satisfactory piece of writing for this combination that I know. It is lovely music without any straining after effects. Each of the five movements contains moments of beauty that linger in the memory. Perhaps the intermezzo and the splendid fugue stand out most, but the whole work is an inspiration and it should become very popular, for the movements are short and neither piano nor organ parts are really difficult. The work was played by the composer and Everett S. Olive, and was received with great enthusiasm.

The choir of All Saints' Church united with the choir of the First Church in two chorales of Bach, the "Hallelujah Chorus" from "The Mount of Olives" of Beethoven and "Praise the Name of the Lord" by Ivanoff, which was sung unaccompanied under the direction of Percy Shaul Hallett. It was first-class singing and made a great appeal.

Arnold Dann, organist of the church, played Karg-Elert's "Legend of the Mountain" and the "Marche Pontificale" by Widor. Mr. Dann always plays well, but seemed especially inspired on this occasion. The result was that we had some splendid organ playing. The Widor number was stunning. The remaining number was a "Petite Suite" for strings and piano, played under the direction of Reginald Bland. This work of Ole Olsen is most attractive and gave pleasure to all who heard it.

The dedicatory service of the Church of All Nations was held on Sunday, June 12, at 4 p. m. William Ripley

Dorr presided at the Hall organ and the Wilshire Choristers sang numbers by Gounod, Zingarelli and others. The church is an attractive building and the little seven-stop organ is well placed and sounds very effective.

Charles H. Marsh, who has been abroad for the last year, has resigned his post at Redlands University and will not return there. This is a distinct loss to southern California and the university will have a difficult time in finding someone to take his place.

During the last month I have heard of four or five posts for organists and choir directors. The salaries varied from \$20 to \$45 a month. In no case was the minister getting less than \$4,000. The worst part of it is that for a \$20 a month job there were eighteen applicants. Eastern organists note: You can't live on climate.

Dr. Dinty Moore tells me that he is adding another tremolo to his organ. This gives him one for each stop and two for the pedal bourdon. The new tremolo will act on the pickaet. This charming stop is unified from the piccolo.

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New Organs and Modern Tendencies in Britain

Carleton H. Bullis, American Organist, Tells of Visits to Hear Solo Organ at Westminster Cathedral, and Impressions at Other Cathedrals and Organ Factories

London, June 8, 1927. Dear Mr. Gruenstein: Although June is quite late in the season for musical events, I am finding that in England there are still a number of concerts and recitals on the bills. Organ recitals abound, a few choral performances are to be heard, and the opera season is still on.

A circuitous path from my point of debarkation at Plymouth to London enabled me to visit the cathedrals at Exeter, Wells, Bristol, Bath, Salisbury and Winchester, and the daily choral services made it possible for me to hear the choirs and organs at the rate, in some cases, of two a day—morning prayer in one town and evening prayer in another. Train and bus facilities were adequate for all desired connections.

My stop at Salisbury was indeed fortunate in that a recital by Dr. Alcock of the cathedral was scheduled for that very evening, given as a benefit for a missionary enterprise in which a daughter of his is serving in India. Dr. Alcock's playing was superb, embracing both expressiveness and brilliance. To hear a recital amid such circumstances, with the sunlight of the early evening coming through the west and north windows of this beautiful old building, was indeed an inspiration. The next morning I heard the choir, but with a deputy at the organ, for Dr. Alcock had to go to London to play at Macpherson's funeral service at St. Paul's. I hope to hear Dr. Alcock in a service at a later time, for he has a reputation second to none as a service player.

My arrival in London was timed favorably for attending the inaugural recitals of the newly-added solo organ at Westminster Catholic Cathedral, played by Guy Weitz on June 6 and 7. The organ is being built in installments by Willis, the great and swell having been in use for five years, the solo being just finished, and the choir to be added as finances permit. The programs were played brilliantly on an exceedingly brilliantly voiced instrument.

A worthwhile service to attend is the Sunday vesper musical hour at St. Clement Danes. Unlike the routine formalities of the ritual as carried through at most churches here and elsewhere, St. Clement Danes succeeds in creating real devotional atmosphere. In few places of the Anglican and Episcopal churches have I heard such general participation by the congregation. The urge to follow the ritual and to join in the chants and hymns is infectious. The rector evidently plans and carries out his own musical affairs. At the service on June 5 he conducted the choir, organ, and a small orchestral ensemble in parts 2 and 3 of Gounod's "Redemption." I am told that something of like nature occurs every Sunday evening. Some of the hymns used to bear the rector's name as composer, and these hymns contributed to the spiritual content of the service with rare effectiveness. So satisfying was the whole service that the congregation was loathe to leave. Many sat through the postlude and then lingered in silence. The methods employed at this church are worth studying, for the results obtained are unique in that a church with a service containing any degree of sublimity is a rarity. Would that all churches could make their periods of worship and prayer as inspiring!

Visits to several organ factories gave me surprises. Whereas I expected to see entirely different methods of construction, I found many things done as in American factories, with open admiration for American ideas and acknowledgment to American influence in matters of mechanism. I had no idea that such an attitude existed. Perhaps we Americans are taught to idealize Europe so much that we are

too much inclined to think of Europeans as self-sufficient. Their real open-mindedness, in some aspects at least, is refreshing.

How the introduction of certain American console conveniences will be received by English organists is an interesting question. There are evidences in the air of a coming feud between two camps, but this is a subject by itself.

A mutual exchange of ideas between English and American builders is evidently taking place—mechanically from America, and perhaps tonally America can learn something from England. I am hoping to arrive at a viewpoint on this latter subject as I become familiar with the English instruments.

On all sides I hear advice to builders and organists to visit America—an idea which perfectly reciprocates the advice which some of us Americans are now following in our pilgrimages to the Old World.

CARLETON H. BULLIS.

YEAR OF ELKS' RECITALS

Anniversary of Los Angeles Sunday Programs by Pease.

Completing a cycle of fifty-two Sunday vesper recitals, the gift of the Los Angeles lodge of Elks to the people of Los Angeles, Sibley G. Pease, resident organist of the local lodge for fourteen years, celebrated the first anniversary of the institution of these recitals on Sunday, May 15. A remarkable schedule has been presented by Mr. Pease during the year, without repeating one number. He has given a repertoire of more than 500 organ selections, besides fifty-one secular songs, sixty-two hymn-tunes and 460 solos.

At the anniversary recital, several prominent musical leaders of Los Angeles made brief comments on the value of community music as presented to the people of the city by Mr. Pease and the Elks' lodge. Assisting Mr. Pease was his son, Paul Leon Pease, piano soloist, in his first public appearance. Paul gave several numbers and then played a duet with his father on piano and organ.

The Elks' Temple at Los Angeles, considered one of the most beautiful buildings in the United States, has a four-manual built by the Robert-Morton Company, one of the largest organs on the Pacific coast.

The anniversary program follows: "Exaltation" (Prelude in C), Foerster; "Vision Fugitive," Stevenson; Air (No. 2 of "Water Music"), Handel; "Burlasca e Melodia," Ralph L. Baldwin; "Caroletta," Grotton; "Bells of St. Anne de Beaupre," Russell; Scherzo in D minor, Federlein; "Uncle Ned," Stephen C. Foster; "It Is Well with My Soul," P. P. Bliss; Anniversary March, J. Lawrence Erb.

Riesberg's Summer Course.

F. W. Riesberg, A. A. G. O., professor of piano at the New York School of Music and Arts, organist of the Greene Avenue Baptist Church, Brooklyn, where he plays a splendid big Austin organ, also for thirty years past connected with the Musical Courier, is as usual in his summer home at Norwich, N. Y. For the twentieth year he has a summer course in piano, organ and harmony. Many of the organists of the beautiful Chenango Valley, which runs from Utica to Binghamton, are his pupils, while others are prominent as piano instructors. Devoting one day weekly to this course in no wise interferes with his vacation period of three months. An assistant plays his organ.

Classes Before the Screen.

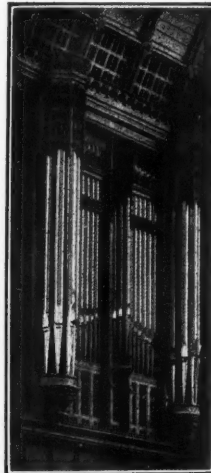
Students of the School of Theater Organ of the American Conservatory are receiving coaching before the screen in classes conducted each week by Edward Eigenschenk. The course includes playing of the News Weekly, feature, comedy and cartoon. In addition to the classes before the screen, Mr. Eigenschenk is giving a series of five lectures on subjects pertaining to organ playing before the screen, including theater repertoire, style, rhythm and touches employed, registration, use of double touch, effects employed in comedy and cartoons, and treatment of themes in improvisation before the screen. A special summer course of six weeks began June 26.

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Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., June 18.—The most important piece of news this month is the approaching termination of Daniel R. Philippi's work at the Church of the Ascension. We shall miss him greatly in our recitals and meetings, but send with him our best wishes for success in his new position, Christ Church Cathedral, St. Louis, which he assumes Sept. 1.

T. Carl Whitmer, organist and director of the Sixth Presbyterian Church, gave a recital in the Memorial Baptist Church of Johnstown, May 12, assisted by Miss Margaret Spaulding, soprano soloist of the First Presbyterian Church of Pittsburgh. He played: "Marche Pontificale" (First Symphony), Widor; Pastorale, Bach; Chorale, "Deck Thyself, My Soul, with Gladness," Bach; "The Baptism of Jesus" (From Music Drama "Temptation"), T. Carl Whitmer; Bourree, Silas; Cantabile from Sixth Symphony, Widor; Swedish Wedding March, Södermann; Two Stephen Foster Melodies, with modern harmonizations, James Spencer; Two Lithuanian Meiodies, harmonized by T. Carl Whitmer; Welsh Melody, harmonized by Bourgault-Ducoudray, arranged for organ by Charles N. Boyd; Two Eighteenth Century Compositions, "Ballet des Songs" and "Musette et Rondeau," Rameau; "At Dawn," Nevin; "Night," Edward Melvin Harris; "Paradise," Fibich; "Minuet Gothique," Boellmann; Toccata in F sharp, Whitmer.

Arthur B. Jennings, Jr., organist and director of the Sixth United Presbyterian Church, gave portions of Haydn's "Creation," with an augmented choir Sunday evening, June 19.

The use of a chorus of twelve voices,

in addition to the quartet, was tried with success at the East Liberty Presbyterian Church May 22 and June 19.

Landwehr at New Radio Post.
After three years at Grauman's Million Dollar Theater at Los Angeles, Frederick Q. Landwehr has accepted the position as concert organist at the Club Casa Del Mar (the club by the sea) at Santa Monica. He is receiving many letters from those who listen in twice daily when his concerts are broadcast over station KNRC at Ocean Park (daily from 6 to 7 and 10 to 11 p. m., except Sundays, when they are given from 7 to 8 and 9 to 10). These programs consist of request numbers and afford Mr. Landwehr opportunity to use his large repertoire. Mr. Landwehr has at his disposal a large Welte-Mignon organ. He states that the mail for request programs and special numbers proves a high musical standard among radio listeners.

W. H. Barnes Back from Europe.
William H. Barnes of Chicago returned home June 21 after two months spent on a trip to Europe. Mr. Barnes took occasion to visit the organ factories of Italy, France and England in their order and to see the most famous organs along the way. He reports a most interesting visit.


Mrs. J. H. Cassidy and her daughter, Viola, sailed June 11 for study with Dr. Cyril B. Rootham at St. John's College, Cambridge, England, and Dr. Sigfrid Karg-Elert at the Leipzig Conservatory. They will also attend the festival of new music and the church music festival at Frankfort-on-the-Main.

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Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., June 20.—The Ascension Day celebration at St. James' Church was a gala affair, the musical setting being Beethoven's Mass in C, sung by the male choir of about forty voices, with the addition of Mrs. Hotz, soprano soloist, and Veronica Sweigert, contralto. About forty members of the Philadelphia Orchestra provided the accompaniment, all under the guidance of S. Wesley Sears. The church was overcrowded. It is safe to say that no better boy choir work has ever been heard in this city. The details of tonal and technical perfection were fully achieved by the choir. Great credit belongs to all who participated in this seldom heard mass of Beethoven.

Very few churches in the United States can boast of 250 years of activity. The Gloria Dei, however, is in this class, for on June 19 it celebrated its foundation with due pomp and ceremony. Miss Jennie M. Carroll has been the capable organist and director for a number of those years and still officiates. The church was crowded with worshipers and the choir sang well. Miss Carroll played the following organ numbers during the day: Intermezzo, Hollins; Fugue, Faulkes; "In the Shadow of the Old Trees," Swinnen; "The Squirrel," Weaver; Prelude and Fugue, B minor, Bach; Festal Prelude, Dethier. Parker's Te Deum in A and the Magnificat and Nunc Dimittis by Clare. "With Verdure Clad," Haydn, and "O for the Wings of a Dove," Mendelssohn, were some of the choir offerings.

The sixteenth spring concert of the Tioga Choral Society was given on the evening of June 26 at St. Paul's Reformed Church, under the capable direction of J. B. Hartzell. The chorus, numbering about 100 voices, sang Mendelssohn's "Hymn of Praise" and Coleridge-Taylor's "Hiawatha's Wedding Feast." The accompaniments were played by Margaret Goll on the piano.

St. Mark's Church has just celebrated the sixtieth anniversary of the institution of the boy choir. It was also the eleventh annual meeting of the choir alumni association. The first organist and choirmaster was James Pearce, Mus. D., Oxon., who began the work in 1867. Lewis A. Wadlow is the present capable incumbent.

Siloam M. E. choir of Kensington has lost its director, H. Raymond Johnson, who has accepted the position of director of music at Olivet M. E. Church, Coatesville, the largest Methodist church in this conference. It is expected that with the large membership of this church, Mr. Johnson will produce some interesting musical services.

The choir of the North Baptist Church, Camden, under the direction of Forrest R. Newmeyer, produced Haydn's "Creation" on the evenings of June 12 and 19.

A local church advertises: "Quiet organ playing at 7:20 p. m." We wonder.

Charles M. Courboin helped the Wanamaker store celebrate Lindbergh's return to the United States with a special patriotic organ program, a most appropriate number being "See the Conquering Hero Comes."

The sixth annual musical festival under the auspices of the Philadelphia Music League was given in the Arena on June 4 to an audience of about 10,000 persons. The principal feature was the great chorus of 1,000. For such a body the choral work was amazingly good. Orchestral accompaniment was furnished by fifty men of the Philadelphia Orchestra. The directors taking part were Messrs. Thunder, Norden, Hotz, Smith and Tily. A piano ensemble of sixteen prominent

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pianists uniting in playing eight pianos under the leadership of Messrs. Boyle, Ornstein and Ezerman, evoked tumultuous applause.

The spring recital of the Wyncote Music Club was given at the home of Cyrus H. K. Curtis in Wyncote June 8. The assisting artists were Evelyn Tyson, pianist; Herman Gatter, tenor, and Ralph Kinder, organist. Forty voices combined under the direction of Herbert A. Smith in a mixed program. Mr. Kinder played: "Grand Choeur" in D, Guilman; "Angelus du Soir," Bonnet; "The Thrush," a recent composition of his own, and Schubert's "Marche Militaire."

Jane Harvey was guest organist at the Walnut Street Presbyterian Church on the evening of May 28, taking the duties of William S. Thunder.

SERVES CHURCH TEN YEARS

Allan Arthur Loew Completes Decade at St. Mark's, Brooklyn.

Allan Arthur Loew, M. A., organist and choirmaster of the Episcopal Church of St. Mark, in Eastern Parkway, Brooklyn, N. Y., has rounded out ten years of service in this parish.

Mr. Loew began as a choir boy in St. Thomas' Church, Bushwick avenue, under Edwin Arthur Kraft. Later at St. Stephen's Church on Jefferson avenue he continued singing and studying the organ under Charles F. Mason. He served there for a long time as choirmaster and organist of the church school. He was organist of the Woodhaven First Presbyterian Church from 1913 to 1917. Then he went to the Church of St. Mark. Since 1914 he has been a pupil of Frank Wright of Grace Church on the Heights and his choir has often joined with Grace Church in the annual music festivals. He is also instructor in music in the Franklin K. Lane Junior High School on Evergreen avenue, where he has a large glee club and orchestra.

Mr. Loew is a graduate of the College of the City of New York and received the degree of master of arts from Columbia University. During the world war he served overseas as a sergeant in the 305th infantry of the Seventy-seventh division and saw

service in the Oise-Aisne and Meuse-Argonne offensives.

Catharine Morgan's Pupils in Recital.

Miss Catharine Morgan presented several of her pupils in an organ recital at the Haws Avenue M. E. Church, Norristown, Pa., June 9. In addition to organ solos, there were several numbers for organ and piano. The organists were Miss Ruth Woodland, organist at the First Baptist Church; Miss Margaret Smith, assistant organist at the Plymouth United Evangelical Church; Miss Florence Swartz, teacher of music at Center Square, Pa., and Miss Marian Burkhardt, assistant organist at the Haws Avenue M. E. Church. Those assisting at the piano were Alberta Jacobs, Edna Shearer and Marian Burkhardt.

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Congregational Church Awards Contract for Three-Manual.

The Rogers Park Congregational Church, Chicago, has awarded to George Kilgen & Son, Inc., the contract for a three-manual instrument. The specification according to which this organ is being built at the St. Louis factory is as follows:

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First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 notes.
Phlomis, 8 ft., 61 pipes.
Viol d'Gamba, 8 ft., 61 notes.
Melodia, 8 ft., 61 notes.
Dulciana, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Flute Octaviane, 2 ft., 61 notes.
Tuba, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 61 notes.
Chimes (Deagan Class A), 20 bells.
Harp (from Choir), 49 resonators.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
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Stopped Diapason, 8 ft., 73 notes.
Viol d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Violina, 4 ft., 61 notes.
Flageolet, 2 ft., 61 notes.
Fagotto, 16 ft., 97 pipes.
Cornopean, 8 ft., 97 pipes.
Oboe, 8 ft., 73 notes.
Clarion Dolce, 4 ft., 73 notes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Bass Flute, 16 ft., tenor C, 61 notes.
Open Diapason, 8 ft., 73 notes.
Violoncello, 8 ft., 73 pipes.
Melodia, 8 ft., 85 pipes.
Quintadena, 8 ft., 73 pipes.
Dolce, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Fugara, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Orchestral Oboe (Synthetic), 8 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Harp (Deagan Class A No. 1), 49 resonators.

Chimes (from Great), 20 bells.

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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.
Dolce Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Bassoon, 16 ft., 32 notes.

First place in the national music week window display contest, conducted by the Music Industries Chamber of Commerce, was won by Lyon & Healy of Chicago and announced at the closing convention session of the National Association of Music Merchants. The award was a handsome silver trophy on an ebony base.

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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., June 21.—During several weeks work has been progressing toward the enlargement of chancel and sanctuary in the Cathedral Church of St. Paul. This has necessitated the removal of the organ from its former chamber on the epistle side of the chancel, and the temporary use of a pedal reed organ. Arthur M. Phelps has written an interesting article relative to the new chancel and the work on the organ. He states: "While the constructive work on the new chancel is being done, which includes new chambers for the organ, the organ is reposing quietly in the crypt. Now the crypt of St. Paul's Cathedral has been the resting-place for numbers of good souls, but I do not think that anyone would have expected to find the organ there. Excepting for two large truck loads which have gone to the Hook & Hastings organ factory, all the rest of the instrument is in the crypt."

At the twenty-ninth recital of his organ students, given Wednesday evening, June 15, in Jordan Hall, Everett E. Truette presented the following program: "Marche Religieuse," Guilman, played by Paul A. Lada-bouche (organist at St. Paul's, Natick); Finale, Sonata No. 1, Guilman, played by Richard B. Wingate (organist and choirmaster, Christ Church, Cambridge); "Vision," Rheinberger, played by Evelyn H. Barnes; Allegro Symphonique, Truette, played by Raymond Floyd (organist and choirmaster, First Congregational Church, Natick); Toccata in G, Du-bois, played by Gertrude Ensign; Offertoire in B flat, King Hall, played by Emily C. Hallowell (organist, Dorchester Temple Baptist Church); Scherzo in D minor (played by Benjamin A. Delano (organist and choirmaster, St. Mark's, Dorchester); Toccata in C minor, Rogers, played by Reginald L. Eastman (organist and choirmaster, Methodist Church, Newtonville); Intermezzo in D flat, Hollins, played by Leroy E. Fuller (organist and choirmaster, Methodist Church, Scituate); "Variations de Concert," Bonnet, played by Ruth H. Smith (Robinson Memorial Church, Malden), and Toccata, Symphony 5, Widor, played by Mildred M. Partridge (organist and choirmaster, Beth Eden Baptist Church, Waltham).

As will be observed, virtually all the performers are already professional organists, and the performance demonstrated to the fullest degree that all were highly skilled in the art of organ playing. This annual event brings some of the best and most distinctive organ playing of the season, and also attracts a fairly large audience.

Stanley W. Orcutt, who for a season was organist and choirmaster at the Second Congregational Church, Dorchester, has moved to Hanover, N. H.

On Wednesday evening, June 8, Irving H. Upton rounded out his twenty-seventh season of service as organist and choirmaster at the Eliot Congregational Church, Roxbury. The

occasion was marked by a reception to Mr. and Mrs. Upton by the officers and congregation of the church, with complimentary addresses by Elmer W. Keever and Gardner F. Packard. Mrs. Upton received a large bunch of American Beauty roses and Mr. Upton a Waltham gold watch and chain suitably inscribed. Within a few months Mr. Upton's place as leader in the music has been given over to Harry G. Frothingham, formerly of Union Congregational Church, and who, as is reported, is doing splendid work in his new position.

As has been the custom for several years, the organist and choirmaster at the New Old South Church, Copley Square, Henry Wry, takes a vacation during the entire summer, and his place is supplied by an organist selected by the parish. This year the organist is to be Arthur H. Ryder of St. Paul's, Dedham, an instructor in organ at Wellesley College.

John P. Marshall, professor of music at Boston University, instructor in music at Holy Cross College, Worcester, and dean of the New England chapter, A. G. O., received the degree of doctor of music from Holy Cross College at its recent commencement.

The judges have awarded the first and second prizes in the competition held at the New England Conservatory of Music for the Samuel Carr scholarship. Mr. Carr for many years was organist and choirmaster at the New Old South Church and a trustee at the conservatory. The scholarship was given by his daughter. The first prize of \$250 was awarded to Rowland W. Halfpenny of North Adams and the second prize to William Shuford Self of Lenoir, S. C., at present organist and choirmaster at the Congregational Church, Wellesley.

A few months ago this column reported the appointment of Gerald F. Frazee as organist and choirmaster at the Congregational Church, Auburndale, and as evidence of the excellent progress he is making, it is pleasant to note that he has also come to the conductorship of the Auburndale Women's Chorus.

The congregation at the Church of the Advent is rejoicing in a second promotion of its organist and choirmaster, Thompson Stone. His excellent work with the Apollo Club brought his election as its conductor for the next season. That in itself would have been a great distinction, but, not content, a few weeks ago he was elected to the conductorship of the Handel and Haydn Society as successor of Emil Mollenhauer, who has retired after a quarter of a century of service. This is an honor far beyond the first distinction, as the Handel and Haydn is practically the oldest choral society in America. The Weekly Message tells it as follows: "His high musicianship has long been recognized by us and we are glad that the rest of musical Boston is now recognizing it. He sails for Europe in the week of June 20 to be gone for three months for study and rest. Frederick Johnson, who substituted so acceptably last August, will be in charge of the music until Mr. Stone's return." Mr. Johnson is organist and choirmaster at the First Congregational Church, Bradford.

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

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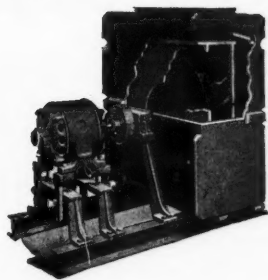
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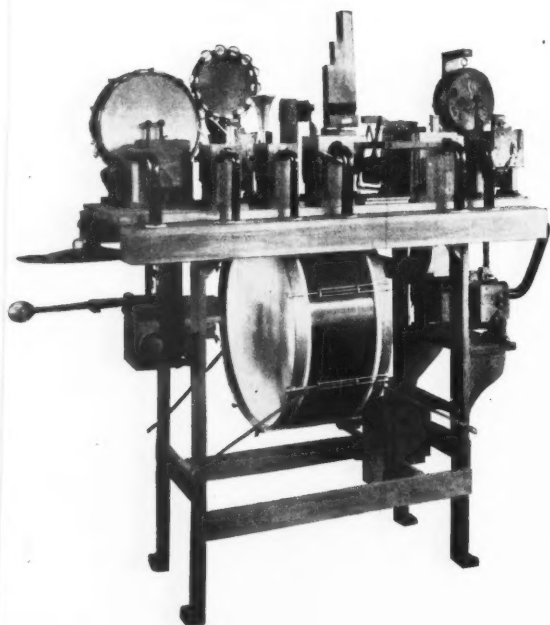
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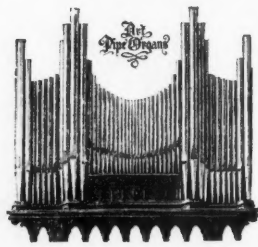
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