

THE DIAPASON

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Twentieth Year—Number Four.

CHICAGO, U. S. A., MARCH 1, 1929.

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WELTE-MIGNON PLACED IN RECEIVER'S HANDS

CREDITORS GO INTO COURT

New York Federal Judge Authorizes Continued Operation until Further Orders—Second Difficulty in Two Years.

A crisis in the affairs of the Welte-Mignon Corporation was reached early in the year and on Feb. 4 temporary receivers for the New York concern were appointed by Judge Julian W. Mack of the United States Circuit Court. After a hearing Feb. 18 the receivership was made permanent. The men placed temporarily in charge of the company were Alfred L. Smith, general manager of the Music Industries Chamber of Commerce; Hardie B. Walmsley and Wolfgang S. Schwabacher.

Judge Mack continued Mr. Schwabacher as receiver and directed that a meeting of creditors and stockholders be called for March 1, for the purpose of securing a consensus of opinion as to the desirability of appointing additional receivers and to recommend persons whom the creditors and stockholders would favor for such additional appointment.

The court acted on the complaint of Lyddon, Hanford & Kimball, Inc., an advertising agency. This concern testified that it was a creditor of the Welte concern in the sum of \$31,170. Welte officials made no objections to the receivership. The debts of the company are said inofficially to amount to \$175,000.

The receivers were authorized by Judge Mack to continue to operate the Welte business until further orders. What the future plans as to continued operation of the plant may be is not known at this time.

The Welte-Mignon Corporation was the successor of the Welte Company, Inc., which went into the hands of receivers in November, 1927. It was understood at the time of the formation of the new company that its assets were being taken over by a group of creditors of the defunct corporation. The new company was incorporated March 27, 1928, and took charge of the factory and of the Fifth avenue studio. The officers elected at the time to take the helm were: President, W. E. Fletcher; vice-president, Robert T. Lytle; treasurer, W. E. Webster, and chairman of the board of directors, W. J. Webster. Various rumors found circulation to the effect that large amounts of money were back of the reorganized concern, one of the largest manufacturing corporations being credited with having become interested financially in the Welte-Mignon. The organ division operated the factory in New York City and has obtained a number of organ contracts.

WIN SKINNER N. A. O. PRIZES

Zoltan Kurthy and Walter E. Howe Submit Successful Pieces.

Announcement was made on Feb. 25 by the prize competition committee of the National Association of Organists that the winners of the cash prizes offered by the Skinner Organ Company for the best organ composition submitted in the form of an overture, tone poem or fantasia, are:

First prize of \$300—Zoltan Kurthy, Flushing, N. Y., for a Passacaglia.

Second prize of \$200—Walter Edward Howe, Andover, Mass., for a composition entitled "Dedicatee."

Honorable mention is given Ernest R. Kroeger of St. Louis for an "Allegro Symphonic" and to Gustav Mehner of Grove City, Pa., for a "Romantic Overture."

Harold Vincent Milligan was chairman of the N. A. O. committee in charge of the contest.

Paul H. Eickmeyer at New Muskegon Organ



Organist of St. Paul's Episcopal Church shown at console of Austin instrument just installed.

DEDICATION AT MUSKEGON GREAT ORGAN FOR DU PONT

Austin Four-Manual in St. Paul's Episcopal Church Opened.

Dedication of the four-manual Austin organ at St. Paul's Episcopal Church, Muskegon, Mich., took place on the evening of Jan. 25, with a number of visiting clergy in attendance and with Paul H. Eickmeyer, organist of the church, at the keyboard. Jan. 27 Mr. Eickmeyer gave a vespers recital at which the church was filled to capacity and even the chairs placed in the aisles were not enough to accommodate all who wished to hear the performance, so that standing room was at a premium. For this recital the program consisted of these compositions: Overture in C minor, Holms; Prelude to the "Blessed Damsel," Debussy; "Con Grazia," George W. Andrews; Toccata and Fugue in D minor, Bach; "Echo," Yon; "The Bells of St. Anne de Beaupre," Russell; "Ave Maria," Schubert-Nevin; Intermezzo from Symphony 3, Vierne; "Piece Heroique," Franck. The specification of the organ, which has forty-nine speaking stops, appeared Aug. 1, 1928.

Chicago Recital by White March 5.

Chicago organists will have a special treat on the evening of March 5 when Ernest F. White of New York will give a recital at the New First Congregational Church under the auspices of the Chicago chapter of the National Association of Organists. Mr. White is on a recital tour to the central West which will take in several cities. He is one of the younger generation of organists who are rapidly coming to the front and has achieved a high reputation in New York and in his native country, Canada. Two years ago he played before the N. A. O. at its convention in St. Louis and made a most favorable impression. Mr. White is national treasurer of the N. A. O. The recital will be free, but a collection will be taken. The famous Kimball organ in the large church at Ashland and Washington boulevards are at the disposal of the chapter through the courtesy of the officers of the church and William Lester, the organist. A luncheon in honor of Mr. White will be given by the N. A. O. at the Palmer House the day of the recital.

Aeolian Company to Build Instrument of 145 Ranks of Pipes.

Frank Taft, general manager of the organ department of the Aeolian Company, announced late in February that Pierre S. du Pont has ordered from the Aeolian factory for his home a new instrument of 145 independent ranks of pipes, including five 32-ft. pedal stops. Details concerning this great organ and its specification of stops will appear in The Diapason as soon as they are ready.

Firmin Swinnen is the private organist for Mr. du Pont at his beautiful residence near Wilmington, Del., and has made the recitals on the present Aeolian organ known throughout the nation. It is understood that the old organ will be placed in the Rodney Sharp Auditorium at the University of Delaware, in Newark. To house the new instrument, which it seems entirely safe to say will be by far the largest residence organ in the world, Mr. du Pont will considerably enlarge the conservatory.

SPLENDID TRIBUTE TO A DIAPASON WRITER

[From Fischer Edition News, January, 1929.]

Probably no more practical series of articles on the subject of church and organ music is being published today than that which appears regularly in the columns of The Diapason, from the pen of Dr. Harold W. Thompson. Possessed of an excellent catholic taste, holding briefs for neither the "classic" nor the "popular," with a fine cultural background to give point to his remarks, and with a gift of expression as lucid as it is convincing, Dr. Thompson might be called the ideal church music editor. It is little wonder that his writings are in constant demand by members of the profession throughout the entire country.

BIGGS AT THE CONSOLE OF HOLLYWOOD ORGAN

FOUR-MANUAL BY CASAVANT

Specification of Stops of Instrument at Church of the Blessed Sacrament—Second Console Placed in Sanctuary.

Installation of the four-manual organ of fifty-eight stops built by Casavant Brothers at St. Hyacinthe, Que., for the Church of the Blessed Sacrament at Hollywood, Cal., mention of which has been made previously in The Diapason, has been completed and the dedication took place in February. Richard Keys Biggs, who left Montreal a few months ago to assume the post of organist of the large Hollywood church, and who is known throughout the United States as a concert organist, presided at the new instrument for the dedicatory recital, Feb. 7, at which he played the following program: Fantasia in C minor, Bach; Two Short Preludes, Bach; "Last Spring," Grieg; "Carillon," Vierne; "Ave Maria," Bossi; "Soeur Monique," Couperin; "A Vesper Prayer," Diggle; "Piece Heroique," Franck; Londonderry Air, transcribed by Lemare; Prelude and Fugue on B-A-C-H, Liszt.

Following is the stop specification of the organ:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 73 pipes
 2. Open Diapason No. 1, 8 ft., 73 pipes
 3. Open Diapason No. 2, 8 ft., 73 pipes
 4. Doppel Flöte, 8 ft., 73 pipes
 5. Gemshorn, 8 ft., 73 pipes
 6. Harmonic Flute, 4 ft., 73 pipes
 7. Octave, 4 ft., 73 pipes
 8. Twelfth, 2 2/3 ft., 73 pipes
 9. Super Octave, 2 ft., 61 pipes
 10. Mixture, 4 rks., 252 pipes
 11. Trumpet, 8 ft., 73 pipes
 - Chimes (from Echo).
- SWELL ORGAN.**
12. Gedeckt, 16 ft., 73 pipes
 13. Open Diapason, 8 ft., 73 pipes
 14. Stopped Diapason, 8 ft., 73 pipes
 15. Viola da Gamba, 8 ft., 73 pipes
 16. Voix Céleste (T. C.), 8 ft., 61 pipes
 17. Aeoline, 8 ft., 73 pipes
 18. Flauto Traverso, 4 ft., 73 pipes
 19. Piccolo, 2 ft., 61 pipes
 20. Dolce Cornet, 3 rks., 219 pipes
 21. *Double Trumpet, 16 ft., 73 pipes
 22. *Cornopean, 8 ft., 73 pipes
 23. Oboe, 8 ft., 73 pipes
 24. Vox Humana, 8 ft., 73 pipes
 25. *Clarion, 4 ft., 73 pipes
 - Chimes (from Echo).
 - Tremulant.
- CHOIR ORGAN.**
26. Geigen Principal, 8 ft., 73 pipes
 27. Melodia, 8 ft., 73 pipes
 28. Dulciana, 8 ft., 73 pipes
 29. Quintaadena, 8 ft., 73 pipes
 30. Unda Maris, 8 ft., 73 pipes
 31. Wald Flöte, 4 ft., 73 pipes
 32. Flageolet, 2 ft., 61 pipes
 33. Clarinet, 8 ft., 73 pipes
 34. Harp (prepared for), 49 bars
 - Chimes (from Echo).
 - Tremulant.
- SOLO ORGAN.**
35. *Stentorphone, 8 ft., 73 pipes
 36. *Gross Flöte, 8 ft., 73 pipes
 37. *Violoncello, 8 ft., 73 pipes
 38. *Viola d'Orchestre, 8 ft., 73 pipes
 39. *Fugara, 4 ft., 73 pipes
 40. *Tuba, 8 ft., 73 pipes
 41. *French Horn, 8 ft., 73 pipes
 - Chimes (from Echo).
 - Tremulant.
- ECHO ORGAN.**
42. Chimney Flute, 8 ft., 73 pipes
 43. Violo Sourdine, 8 ft., 73 pipes
 44. Violo Céleste (T. C.), 8 ft., 61 pipes
 45. Fern Flöte, 4 ft., 73 pipes
 46. Vox Humana, 8 ft., 73 pipes
 47. Chimes, 20 tubes.
 - Tremulant.
- PEDAL ORGAN.**
48. Double Open Diapason (7 acoustics), 32 ft., 12 pipes
 49. Open Diapason (wood), 16 ft., 32 pipes
 50. Open Diapason (metal) (from No. 1), 16 ft., 32 notes
 51. Violone, 16 ft., 32 pipes
 52. Bourdon, 16 ft., 32 pipes
 53. Gedeckt (from Swell), 16 ft., 32 notes
 54. Flute (20 from No. 49), 8 ft., 12 pipes
 55. Bourdon (20 from No. 52), 8 ft., 12 pipes

- 56. Violoncello (20 from No. 51), 8 ft., 12 pipes.
 - 57. *Trombone, 16 ft., 32 pipes.
 - 58. *Trumpet (20 from No. 57), 8 ft., 12 pipes.
- Chimes (from Echo).

*On heavier wind.

The installation also includes a second console with two manuals and pedal, to control the great, swell, echo and pedal organs, to be placed in the sanctuary.

DEATH OF MRS. W. E. PILCHER

Wife of President of Louisville Company Passes Away.

Mrs. William E. Pilcher, wife of W. E. Pilcher, Sr., president of Henry Pilcher's Sons, passed away Jan. 29 at Louisville, after a very brief illness. Mrs. Pilcher was in her sixty-third year. She was active in the Louisville Woman's Club, the Calvary Point Community Club, and the American Legion Auxiliary, and was a member of the board of the Orphanage of the Good Shepherd and of the Norton Memorial Infirmary. She was a communicant of St. Mark's Episcopal Church.

Surviving her, besides her husband, are four sons and two daughters. Two of the sons are members of the Pilcher firm.

The funeral service was held in St. Mark's Church, Louisville, Jan. 31.

TO ENLARGE BIG N. Y. ORGAN

Skinner Company Will Add to Instrument in First Presbyterian.

The First Presbyterian Church of New York City, Fifth avenue and Twelfth street, has awarded to the Skinner Organ Company a contract to enlarge the organ built for this church ten years ago. The plans have been drafted by Dr. William C. Carl, organist and director of music of the First Church, and Donald Harrison of the Skinner Company. The contract was signed in February and work is to be completed early in June. A large amount of new material will be added, in addition to various changes and re-voicing, and the latest Skinner console will be installed.

Harold B. Niver's Anniversary.

Harold B. Niver observed his fourteenth anniversary as organist and choir-master of Christ Church, Binghamton, N. Y., with a musical service and organ recital on the afternoon of Feb. 10. The choir sang a well-selected program on which appeared such numbers as "O Heavenly Jerusalem," Martin; "Saviour, When Night Involves the Sky," Shelley; Henry Smart's "Sing to the Lord" and Protheroe's "The Lord Is King." Mr. Niver's organ selections included: "Evening Harmonies," Karg-Elert; Solemn Prelude to "Gloria Domini," Noble; Chorale in A minor, Franck, and "Marche Religieuse," Guilmant. Mr. Niver went to Binghamton after a period of study in New York with Felix Lamond and has studied extensively with T. Tertius Noble.

Two-Piano and Organ Concert.

A novel program was that presented at Kimball Hall, Chicago, Feb. 19 by the Illinois College of Music, at which two pianos and the organ were used in ensemble compositions in a thoroughly effective way. The chief organist of the evening was Mrs. Marie Edwards Von Ritter, a member of the college faculty and daughter of the head of the school. Elgar's "Pomp and Circumstance" March was played by the three instruments with Catherine Dalrymple at the organ and Kretschmar's "Eriksang and Krönungsmarsch" with Mrs. Von Ritter at the organ console. The opening selection on the program was d'Evry's Meditation and Toccata, played by Mrs. Von Ritter. Louis Webb played Gershwin's "Rhapsody in Blue" on the organ. There were a number of piano, violin and vocal selections to make an enjoyable evening.

THE DIAPASON.

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MADISON, WIS., CHURCH ORDERS KILGEN ORGAN

THREE-MANUAL WITH ECHO

First Congregational Instrument Will Have Great Enclosed with Choir—Artistic Grille Will Be a Feature.

A contract for a three-manual and echo organ has been given to George Kilgen & Son, Inc., of St. Louis by the trustees of the First Congregational Church of Madison, Wis. Negotiations were conducted by Mr. Butterfield of the Chicago office and George Kilgen, vice-president of the company. The specification calls for an artistic grille to be designed by the architect of the church. The scheme of stops is as follows:

GREAT ORGAN.

(Enclosed with Choir.)

- Open Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft. (No. 1 extended), 12 pipes, 61 notes.
- Third Diapason, 8 ft., 61 pipes.
- Philomela, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft. (No. 3 Extended), 12 pipes, 61 notes.
- Flute, 4 ft., 61 pipes.
- Fifteenth, 2 ft. (from Mixture), 61 notes.
- Mixture, 4 ranks, 244 pipes.
- Tuba Harmonic, 8 ft., 61 pipes.
- Chimes (from Echo), 25 notes.
- Harp (from Choir), 49 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Tibia Minor, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 12 pipes, 73 notes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 12 pipes, 73 notes.
- Salicet, 4 ft., 12 pipes, 73 notes.
- Harmonia Aetheria, 3 ranks, 183 pipes.
- Flautino, 2 ft., 61 notes.
- Contra Oboe, 16 ft., 12 pipes, 73 notes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Oboe Clarion, 4 ft., 12 pipes, 73 notes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Contra Dulciana (Tenor C), 16 ft., 61 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Keraulophon, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 12 pipes, 73 notes.
- Flute, 4 ft., 12 pipes, 73 notes.
- Dulcet, 4 ft., 61 notes.
- Nazard, 2½ ft., 61 pipes.
- Piccolo, 2 ft., 61 notes.
- Orchestral Oboe (Synthetic), 8 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.

PEDAL ORGAN.

- Grand Diapason (Resultant), 32 ft., 32 notes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason (from No. 1), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Liebhich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes, 32 notes.
- Bass Flute, 8 ft., 12 pipes, 32 notes.
- Plauto Doice, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Tuba Profunda, 16 ft., 12 pipes, 32 notes.
- Contra Oboe, 16 ft., 32 notes.

ECHO ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Vox Aetheria, 8 ft., 61 pipes.
- Plauto Amabile, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes (Deagan Class A), 25 tubes.

ECHO PEDAL.

- Echo Bourdon, 16 ft., 12 pipes, 32 notes.
- Echo Flute, 8 ft., 32 notes.

A. Leslie Jacobs Takes Bride.

An announcement received by The Diapason tells of the marriage of Miss Ruth May Krehbiel, daughter of Mr. and Mrs. Henry Jacob Krehbiel, to Arthur Leslie Jacobs of Worcester, Mass. The wedding took place at the Little Church Around the Corner in New York City Feb. 18. Mr. and Mrs. Jacobs will be at home after March 1 at 40 William street, Worcester. Mr. Jacobs is one of America's younger organists who has been achieving an enviable reputation by his successful work. Originally in the central West, he is now minister of music of the large and prominent Wesley Methodist Episcopal Church of Worcester and founder of the Worcester chapter of the N. A. O.

BARTOLA NAME IS CHANGED

Maxcy-Barton Organ Company to Expand in Church Field.

Announcement is made of a change of name by the Bartola Musical Instrument Company to the Maxcy-Barton Organ Company. This organ building establishment, which was organized a number of years ago, has offices in the Mallery building, Chicago, and a large and thoroughly modern factory at Oshkosh, Wis., only a few hours' ride from Chicago and Milwaukee.

It is announced that under the new name the company will continue to market the Barton organ for theaters and will put out a new line of church organs which will be called Maxcy organs. The company has enlarged its manufacturing facilities and has taken on several experts from the church organ industry, and the Maxcy organ will be built along strictly church organ lines.

W. G. Maxcy of Oshkosh is president of the company, Dan Barton is general manager, and Al Stoll is superintendent of the factory.

Eigenschenk in Fine Recital.

For its third annual concert the Van Dusen Organ Club of Chicago received with honors its own Edward Eigenschenk on the evening of Feb. 25 at Kimball Hall and listened to a program which confirmed the exalted estimate of this young organist that has been formed in the minds of all who have heard him in the last few years. Mr. Eigenschenk appeared as an example of what the Van Dusen clan can produce, supplemented by finishing touches in France. Mr. Eigenschenk returned a short time ago from a course of study with Bonnet and revealed the finesse obtained from that master, on top of his thorough American training. Mr. Eigenschenk not only proved that he can prepare a varied and effective program, but amply demonstrated that he can play it after it has been set down. From the first note of the Widor Fourth Symphony, of which he played three movements, the authority of the master was apparent. The scherzo was played with artistic delicacy. Beautiful registration revealed an understanding of the spirit as well as the notes of the Franck Chorale in B minor. The other heavy food of the evening consisted of the Bach Great G minor. Then came a series of lighter offerings, such as the dainty and refreshing "Song of the Chrysanthemum" of Bonnet, an appealing little morsel called "Windmill," by Cellier, followed by Clokey's "Canyon Walls," which was made distinctly impressive, and Russell's "Song of the Basket Weaver"—two American compositions. The set program closed with Vierendeel's "Carillon," a fine vehicle for displaying technique. The audience would not budge until Mr Eigenschenk had satisfied its demand with several encores. The hall was filled, as is the custom at Van Dusen Club affairs.

Organ for Temple Sholom, Chicago.

Temple Sholom, the large north side synagogue in Chicago, has awarded to the Rudolph Wurlitzer Company the contract for a four-manual organ. Porter W. Heaps, who also plays at the First Methodist Church of Evanston, is the organist at Temple Sholom and the director of music is Joseph Schwickerath.

Club of Women Organists.

A program of unusual interest has been arranged by special request of the executive committee of the Chicago Club of Women Organists, to be given at the Kimball Hall salon Monday evening, March 4. On this occasion the entire list of compositions to be played and sung will be works of Lily Wadhams Moline (Mrs. Hallam). Mrs. Moline will be at the organ and Mrs. Gertrude Baily at the piano and other artists taking part will be Ethel Hedenberg, mezzo-soprano, and Christina Nisted, violinist. The organ selections will include: "Song of Exultation," Prayer and Cradle Song, Toccata, from Sonata No. 2, "Dance of the Gulls" (dedicated to Alice R. Deal),

"Legend of the Dunes," and "War Dance Festival," from Suite, "Impressions of the Philippine Islands." The "Psalm of Praise" will be sung by Miss Hedenberg and the final number will be the Rhapsody for organ, piano and violin.

Lenten Series in Winnipeg.

Winnipeg center of the Canadian College of Organists has arranged a series of four twilight recitals in St. John's Cathedral during Lent. The list of players is as follows: Feb. 24, Wilfred Layton, F. R. C. O., of Augustine United Church; March 3, Thomas Sutton of the cathedral; March 10, Herbert J. Sadler, A. C. C. O.; March 17, Ronald W. Gibson, A. C. C. O., of Broadway Baptist Church. Mr. Layton's program consisted of these works: Toccata and Fugue in D minor, Bach; Four Chorale Preludes, C. H. H. Parry; Sixth Sonata, Mendelssohn; Allegro Appassionato and Fugue (from First Organ Sonata), Basil Harwood.

Dedication at Linfield College.

Despite icy streets and a snowstorm which blocked traffic, the beautiful new Melrose Hall at Linfield College, McMinnville, Ore., was packed to the doors Feb. 1 when Miss Alice Clement, Mus. B., gave a recital dedicating the Ross organ, built by the Robert Morton Company. This instrument was presented to the collage by Mrs. Frances E. R. Linfield in memory of her parents. Miss Clement's program included the following offerings: Chorale, "In Thee Is Gladness," Bach; Toccata and Fugue in D minor, Bach; "Anno Domini 1620," MacDowell; March, "And Over the Meadows a Drum Beat" (from "Evangeline," Suite), Banks; "Star-Spangled Banner," Key-Buck; "Marche Funebre et Chant Seraphique, Guilmant; "Indian Serenade," Vibbard; "Canyon Walls," Clokey; "By the Brook," Boisdeffre; "Stars and Stripes Forever," Sousa.

Keyburtz Takes Atlantic City Post.

Orland L. Keyburtz has been appointed organist and choir-master of St. Paul's Methodist Episcopal Church, Atlantic City, N. J. Formerly he was director of music at the State Teachers' College, Millersville, Pa. He is a member of the American Guild of Organists and of the National Association of Organists.

Aeolian Opened at Great Neck.

The two-manual Aeolian-Votey organ in First Church of Christ, Scientist, Great Neck, Long Island, was used for the first time in the services of Feb. 17.

"Boy Organist" on the Air.

Clark Fiers, known as "the boy organist," is broadcasting organ recitals every week over station WLBW, Oil City, Pa. The broadcast is sent out direct from the console in the new million-dollar Colonel Drake Theater. Previous to Mr. Fiers' Oil City engagement, he was for two years solo organist for the Comerford Theaters, Inc., of Scranton, Pa., where he broadcast popular organ recitals for over a year from radio station WGBI.

VETERANS ATTENTION!

As announced editorially in the January issue, The Diapason is about to compile and publish a list containing the name of every man and woman known to us who has been organist of one church for twenty-five years or longer. If you have served more than twenty-five years in your church or if you know of anyone who has served a quarter century or longer, write to The Diapason and give us these facts: Full name of yourself or the organist concerning whom you send information; name and location of church and date at which term of service began. As soon as a sufficient number of veterans of the bench have been listed to make a proper showing we shall publish the first installment of the compilation. The list is to include instances of long terms of service of organists living at present though they may since have retired or gone to other positions.

HIGHER TARIFF SOUGHT ON IMPORTED ORGANS

PLEA BEFORE HOUSE BODY

Brief Filed Asking for 45 Per Cent Duty with Proviso that Value Be Based on Cost of Completed Instrument.

An increase in the tariff on organs and a continuation of the present rates on all other articles except fretted string instruments and accessories was recommended by the Music Industries Chamber of Commerce in a brief presented at the hearings of the ways and means committee of the House of Representatives in Washington, Feb. 18. The brief was presented by Alfred L. Smith, secretary and general manager of the chamber. The brief as submitted to the congressional committee was in part as follows:

"We recommend that pipe organs be taken from the miscellaneous classification and that a special classification, 'pipe organs,' be created, and that the duty thereon be either 75 per cent ad valorem, or 45 per cent ad valorem with a proviso that the value upon which the duty is based shall be the complete cost of the pipe organ to the domestic consumer, including cost of erection.

"A substantial part of the manufacture of a pipe organ consists of the erection of the organ in the place where it is to be used permanently. When contracts for pipe organs are given to manufacturers who produce the same in foreign countries, only the parts are imported and the organ is erected in this country. Inasmuch as there is no definite sales price for un-assembled organ parts in foreign countries, we understand that the manufacturer's cost is used. Under these circumstances it is difficult to make certain that the valuations of these parts for customs purposes are accurate. For the above reasons the declared value of pipe organs for customs purposes is usually much less than the real value, probably around 60 per cent.

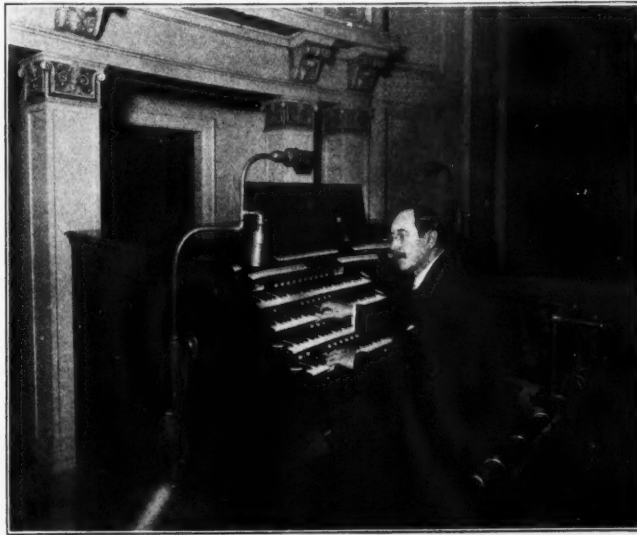
"At present most imported organs are high-grade organs manufactured in Canada. However, if the present situation continues, we anticipate that it will not be long before organs manufactured in Germany and Italy, probably of a cheaper grade, will be imported under similar circumstances. The erection cost of an organ in this country by a Canadian manufacturer is much less than would be the erection cost of a similar organ in this country by a domestic manufacturer, as it is the practice of the Canadian manufacturer to send skilled Canadian workmen into this country for the purpose of erecting the organ. The wage rates of these workmen are much lower than those of domestic workmen.

"The above explains clearly, we believe, the reason why the American valuation for the completed product, including the erection costs, should be the basis of valuation for customs purposes if a 45 per cent duty is granted. If, however, the present basis of valuation is continued, domestic builders will require protection of 75 per cent ad valorem in order to enable them to compete with imported organs. It is our opinion that the alternative rates suggested would provide about equal protection to the domestic manufacturers.

"Approximately 42 per cent of the cost of a pipe organ consists of direct labor. According to our information, Canadian pipe organ workers receive about half the wages of similar workers in this country. For instance, the wage rate of voicers of one of the leading organ builders in this country is \$1.34 an hour as against 65 cents an hour for the Canadian voicers. Similar rates for console men are 90 cents an hour in this country as against 45 cents an hour in Canada."

Others who appeared before the committee to support the plea of Mr. Smith were Joseph Estey of the Estey Organ Company, Robert P. Elliot of the Rudolph Wurlitzer Company and George L. Catlin of the Skinner Organ Company.

Edwin H. Lemare at Chattanooga Organ



Edwin H. Lemare, who has been playing the large Austin organ in Chattanooga, where he has been municipal organist for the last five years, will not renew his Chattanooga contract at its expiration in May, as a consequence of attractive positions offered him in other cities. Mr. Lemare has been playing the magnificent instrument in the Tennessee city, the specifications of which were drawn up by him, since its completion, and his

recitals have been a musical feature in that part of the South. His salary was made possible by Adolph S. Ochs, owner of the New York Times. Since his coming to the United States a number of years ago Mr. Lemare has been holding several prominent positions as municipal organist. He was at Carnegie Music Hall, Pittsburgh, for a time and later was city organist of San Francisco and then of Portland, Maine.

LEGACY OF SAVAGE TRIBES HOOVER INSPECTS AEOLIAN

Origin of Percussions Traced in New Kohler-Liebich Volume.

Organists and others who are not yet thoroughly familiar with the variety and the possibilities of percussion effects in organs will be interested in a new illustrated catalogue to be issued this month by the Kohler-Liebich Company of Chicago, makers of Liberty chimes, etc. An advance copy of the handsome little volume has been received at the office of The Diapason and a perusal of its forty pages of reading matter and cuts reveals the extent of the information presented.

To introduce the subject of the organ of the catalogue sets forth that percussion instruments are not a new thing or an invention of the present age, for they originated many thousand years ago among uncivilized peoples. Illustrations are given of the crude percussions used by the ancient Zulu tribes and the interesting fact is revealed that the ancient instruments and those of today are very much alike in their fundamental principles. The savage tribes used these percussions for signaling and as a means of inspiring their warriors with greater fighting courage, not imagining that today these devices would be essential parts of the king of instruments.

Another valuable feature of the booklet is a chart showing a keyboard and the placing of the various percussions at various pitches. Then there are pictures of the latest Liberty organ cathedral chimes, harps, celestas, marimbas, xylophones, orchestra bells, glockenspiels, etc., with descriptions and specifications of each.

Bach Program at Hollywood.

A program of compositions of Bach was given by the choir of St. Stephen's Episcopal Church, Hollywood, Cal., under the direction of B. Ernest Ballard, organist and choirmaster, Sunday afternoon, Jan. 27. The following organ and choral numbers were used: Toccata and Fugue in D minor; chorale, "Break Forth, O Beauteous Heavenly Light"; chorale, "In Thee Is Gladness"; soprano aria, "My Heart Ever Faithful." St. Stephen's choir was the first on the Pacific coast to give Stoughton's newest cantata, "The Woman of Sychar," last November and expects to broadcast the cantata soon.

President-Elect and Wife Shown Organ at Penney Home in Florida.

Frank Taft, general manager of the organ department of the Aeolian Company, recently returned from Florida, where he went in response to an invitation from J. C. Penney, the merchant, to meet Mr. and Mrs. Herbert Hoover and demonstrate to them the large three-manual Aeolian organ in the music-room of Mr. Penney's attractive Belle Isle residence, which Mr. and Mrs. Hoover were occupying as his guests until they returned to Washington for the inauguration. Mr. Taft played the organ as the Hoover party entered the house upon arriving from Washington. Both Mr. and Mrs. Hoover were greatly interested in the music, and the President-elect paused for some time at the console and talked with Mr. Taft. A few days later Mr. Taft again met Mr. and Mrs. Hoover, explaining the playing of the organ with Duo-Art records.

For Johannesburg Cathedral.

The new organ for the Johannesburg Cathedral is now virtually completed, and should leave England shortly, Musical Opinion reports. The specifications of the instrument, which is costing about £7,750, were drawn up by John Connell, city organist of Johannesburg, while the construction is in the hands of Rushworth & Dreaper of Liverpool, at whose works it will be assembled and tested by prominent organists before it is shipped to South Africa. It is a four-manual, with fifty-one speaking stops, containing 3,192 pipes.

Death of Dr. R. L. Slagle.

Dr. Robert L. Slagle, president of the University of South Dakota, to whom credit belongs for promoting the cause of organ music in his state through the purchase of a large Skinner organ a few years ago for the university, died late in January while on the way to Charleston, W. Va., in an effort to recover his health. Citizens of South Dakota joined with faculty and students of the university in paying tribute to him at his funeral Feb. 1 at the university auditorium in Vermillion and the only music at the service was on the organ, at Dr. Slagle's own request before his death. Professor Howard Vostian played.

WILL DESIGN CHURCH TO FIT INSTRUMENT

GOOD IDEA IN BEATRICE, NEB.

Four-Manual Organ Will Be Built by Reuter Company for Edifice Whose Plans Will Accommodate It Properly.

The large Centenary M. E. Church, to be built in Beatrice, Neb., is to have a four-manual organ, a gift to the church from the Kilpatrick brothers of that city. The contract for the instrument has been awarded to the Reuter Organ Company.

It is of special interest to note that the contract for this organ was let before the plans of the church were drawn. Because of the foresight of Dr. McCaskill, the pastor, Miss Hillers, the organist, the organ committee and the architect, the purchase of the organ was made early, so that in preparing the plans for the church the architect might incorporate in every respect proper provision for the exact instrument that is to be installed. Such foresight comes as gratifying relief from the custom of most purchasers, who wait until the last minute to decide on the organ, and then make the builder get along with just what space happens to be left.

The main organ will be arranged on both sides of the chancel, with the tone openings into the chancel. The echo will be placed in the rear at one side of the balcony. All divisions of the organ will be under expression.

Tentative plans call for the completion of the church by September, 1930, and the organ will be installed at that time.

Following is the tonal scheme for the instrument:

- GREAT (Expressive).**
1. Double Diapason, 16 ft., 97 pipes.
 2. First Diapason, 8 ft., 73 pipes.
 3. Second Diapason, 8 ft., 73 pipes.
 4. Doppel Flöte, 8 ft., 73 pipes.
 5. Viola d'Gamba, 8 ft., 73 pipes.
 6. Gemshorn, 8 ft., 73 pipes.
 7. Octave, 4 ft., 73 notes.
 8. Flute Harmonic, 4 ft., 73 pipes.
 9. Super Octave, 2 ft., 61 notes.
 10. Tuba Major, 8 ft., 85 pipes.
 11. Tuba Clarion, 4 ft., 73 notes.
 12. Chimes, 25 tubes (in Echo).
- Tremolo.**
- SWELL.**
13. Bourdon, 16 ft., 97 pipes.
 14. Horn Diapason, 8 ft., 73 pipes.
 15. Gedeckt, 8 ft., 73 notes.
 16. Viole d'Orchestre, 8 ft., 73 pipes.
 17. Sallcional, 8 ft., 85 pipes.
 18. Voix Celeste, 8 ft., 61 pipes.
 19. Flauto Dolce, 4 ft., 73 notes.
 20. Violina, 4 ft., 73 notes.
 21. Nazard, 2 2/3 ft., 61 notes.
 22. Flautino, 2 ft., 61 notes.
 23. Dolce Cornet, 4 rks., 244 pipes.
 24. Cornopean, 8 ft., 73 pipes.
 25. Oboe, 8 ft., 73 pipes.
 26. English Horn, 8 ft., 73 pipes.
 27. Orchestral Oboe, 8 ft., 73 notes.
 28. Chimes, 25 notes.
- Tremolo.**
- CHOIR.**
29. Violin Diapason, 8 ft., 73 pipes.
 30. Melodia, 8 ft., 73 pipes.
 31. Dulciana, 8 ft., 73 pipes.
 32. Unda Maris, 8 ft., 61 pipes.
 33. Flute d'Amour, 4 ft., 73 pipes.
 34. Clarinet, 8 ft., 73 pipes.
 35. Solo Philomela, 8 ft., 73 pipes.
 36. Solo String, 8 ft., 73 pipes.
 37. Solo French Horn, 8 ft., 73 pipes.
 38. Harp Celesta, 49 bars.
- Tremolo.**
- *Heavy pressure.**
- ECHO.**
39. Echo Flute, 8 ft., 73 pipes.
 40. Echo Sallcional, 8 ft., 73 pipes.
 41. Corno d'Amour, 8 ft., 73 pipes.
 42. Vox Humana, 8 ft., 61 pipes.
- Tremolo.**
- PEDAL.**
43. Resultant, 32 ft., 32 notes.
 44. Double Open Diapason, 16 ft., 44 pipes.
 45. Bourdon, 16 ft., 32 pipes.
 46. Second Diapason, 16 ft., 32 notes.
 47. Lieblich Gedeckt, 16 ft., 32 notes.
 48. Major Flute, 8 ft., 32 notes.
 49. Dolce Flute, 8 ft., 32 notes.
 50. Cello, 8 ft., 32 notes.
 51. Tromba, 8 ft., 32 notes.
 52. Clarion, 4 ft., 32 notes.
- Milton Charles, popular solo organist in the Balaban & Katz Chicago Theater, will leave to take up similar duties at the Metropolitan Theater in Los Angeles. This is one of the largest houses on the coast and is affiliated with the Publix chain, as is the Chicago Theater.

HALL THREE-MANUAL FOR HISTORIC CHURCH

FOURTH IN STRATFORD, CONN.

Dedicated in First Congregational,
Whose Earliest Edifice, Erected
in 1639, Was First in Colonies
to Have a Bell.

The new three-manual organ built by the Hall Organ Company of West Haven, Conn., for the First Congregational Church of Stratford, Conn., was dedicated with a formal recital Feb. 13. This is the fourth Hall instrument installed in Stratford within the last six years. The specifications of this organ are as follows:

GREAT ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Nos. 4 to 7 enclosed in Choir swell-box.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Viola d'Orchestre, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 notes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Nazard, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Dolce Cornet, 3 rks., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 85 pipes.
Bourdon, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.

Frank Kaschau, organist of the Flatbush Congregational Church, Brooklyn, N. Y., played the dedicatory program on the Stratford organ.

This church was organized in 1639, and was the first church in the American colonies to have a bell. The second building for this congregation was erected in 1689 and was so built as to be fortified against the Indians. The third edifice was built in 1743 and the fourth in 1786. The fifth and present building was erected in 1859.

The church has been modernized and the interior of the building and the organ present a very impressive appearance.

DEATH TAKES J. E. W. LORD

Organist-Composer Stricken When Acknowledging Applause.

J. E. W. Lord, Mus. D., a well-known organist and composer, died Jan. 31 at Tupelo, Miss., a few days after he had suffered a stroke of apoplexy while acknowledging applause which followed an organ feature number played by him in the Strand Theater. Dr. Lord was stricken on the evening of Jan. 25 and was taken to the Tupelo Hospital, where he died of a second stroke.

Dr. Lord had just gone to the Mississippi city to become organist at the Strand, having previously been at the Palace Theater, Lakeland, Fla. Mrs. Lord was still at Lakeland, but reached his side before he passed away, as did a son, Norman W. Lord, chief clerk of the traffic department of the Norfolk Southern Railroad at Raleigh, N. C. Funeral services were held at Tampa, Fla., Feb. 3. The body probably will be taken to England for burial later.

Dr. Lord had been in America about twenty years and a large part of that time was at Meridian, Miss., where he occupied a college position. He is known to many organists through his set of variations on "My Old Kentucky Home," published by White-Smith, and other compositions.

J. E. W. Lord was born Nov. 5, 1862, at Rosendale, near Manchester, England, and first attracted public attention at the age of 7, as a piano recitalist. At 12 he took up the study of the organ under H. E.

Ralph Waldo Emerson at Stadium Organ



Ralph Waldo Emerson, pioneer radio organist of Chicago, has been appointed staff organist at the Chicago Stadium, where he will play the new six-manual Barton organ to be opened this month. Through years of church, theater and radio experience, Mr. Emerson knows how to play for the masses without offending the classes. His many years of association with Dan Barton, builder of the "greatest unit," led to his being appointed staff organist.

In addition to regular featured organ solos at the Stadium Mr. Emerson is to follow the action of the athletic

events, "playing the action of the bicycle races," "toning up" the hockey games and "enthusing" the conventions—in fact, providing a musical background for the many and varied entertainments given at the Stadium. With the musical scheme of "psychological accompaniment," a Paddy Harmon innovation, Mr. Emerson not only predicts great results, but the opening of a new field for the expression of the organ. The Diapason has been promised some interesting articles by him in an early issue of The Diapason on the results of the experiment he is undertaking.

Holt, Mus. Bac. Oxon, a favorite pupil of Sir Frederick Bridge, organist of Westminster Abbey. He gave his debut recital on a two-manual reed organ when only 13 years of age. Three years later he was placed with Dr. J. Kendrick Pyne, at Manchester Cathedral, to continue his organ training, and at the same time was an undergraduate at Victoria University.

After holding several other positions Mr. Lord became organist at the Priory Church, Bridlington, Yorkshire, for Bishop Hellmuth. Later he competed for the post of organist at St. Mary's, Harrogate, England's most fashionable inland watering-place. Of 150 applicants he received the appointment. One of the communicants of the church and admirers of Dr. Lord's playing during a prolonged visit to England was the late czarina of Russia.

Dr. Lord remained in Harrogate six years, during which time he enjoyed the friendship of John Dunn, the violinist, and was associated with this artist in his concert work as piano accompanist. For three years he was reader and musical adviser for J. Broadbent & Son, the publishing house. He appeared in most of the larger cities of England as a concert organist and for a season was organist at the British embassy in Oporto, Portugal.

Dr. Lord was a fellow of the Incorporated Guild of Church Musicians, London, and was an examiner in music for Victoria College, London. Since coming to the United States he had given recitals in many cities of the South. He resided at Meridian, Miss., for nearly twelve years, being director of the organ department of Meridian College and organist and choir director of the First Baptist Church. He was a member of the American Guild of Organists and for a time was president for Mississippi of the National Association of Organists. The degree of doctor of music was conferred on him by Meridian College after ten years' service.

Death of Tom George Taylor.

Tom George Taylor, organist and choirmaster of St. David's Episcopal Church at Portland, Ore., for nearly twelve years, died at his home in Portland Jan. 15. Mr. Taylor was born in England sixty-five years ago. Thirty years ago he came to America and for a number of years made his home in Colorado, where he was organist and choirmaster of several of the leading Episcopal churches in Denver and vicinity. He moved to Portland in

ORGAN WILL MARK JUBILEE

Great Falls Cathedral to Install Reuter in Honor of Bishop.

A new three-manual organ is to be installed in St. Ann's Cathedral, Great Falls, Mont., as a part of a jubilee celebration to be held next September in honor of the Rt. Rev. M. C. Lenihan, bishop of Great Falls. The celebration will mark the fiftieth anniversary of the induction of Bishop Lenihan into the priesthood and the twenty-fifth anniversary of his consecration as bishop of the Great Falls diocese.

Following is the specification for the organ, the contract for which has been awarded to the Reuter Organ Company:

GREAT.

1. First Open Diapason, 8 ft., 73 pipes.
2. Second Open Diapason, 8 ft., 73 pipes.
3. Viola d'Gamba, 8 ft., 73 pipes.
4. Concert Flute, 8 ft., 73 pipes.
5. Dulciana, 8 ft., 73 pipes.
6. Octave, 4 ft., 61 notes.
7. Flute, 4 ft., 61 notes.
8. Tuba, 8 ft., 73 pipes.
9. Chimes (preparation).

SWELL.

10. Bourdon, 16 ft., 97 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Stopped Diapason, 8 ft., 73 notes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Flauto Dolce, 4 ft., 73 notes.
17. Violina, 4 ft., 61 notes.
18. Nasard, 2½ ft., 61 notes.
19. Flautino, 2 ft., 61 notes.
20. Oboe, 8 ft., 73 pipes.
21. Orchestral Horn, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 61 pipes.

Tremolo.

CHOIR.

23. Contra Gamba, 16 ft., 61 notes.
24. Diapason, 8 ft., 73 notes.
25. Viola d'Gamba, 8 ft., 73 notes.
26. Concert Flute, 8 ft., 73 pipes.
27. Dulciana, 8 ft., 73 notes.
28. Fugara, 4 ft., 61 notes.
29. Flauto Traverso, 4 ft., 61 notes.

Tremolo.

PEDAL.

30. Bourdon, 16 ft., 32 pipes.
31. Lieblich Gedeckt, 16 ft., 32 notes.
32. Octave, 8 ft., 32 notes.
33. Cello, 8 ft., 32 notes.
34. Dolce Flute, 8 ft., 32 notes.

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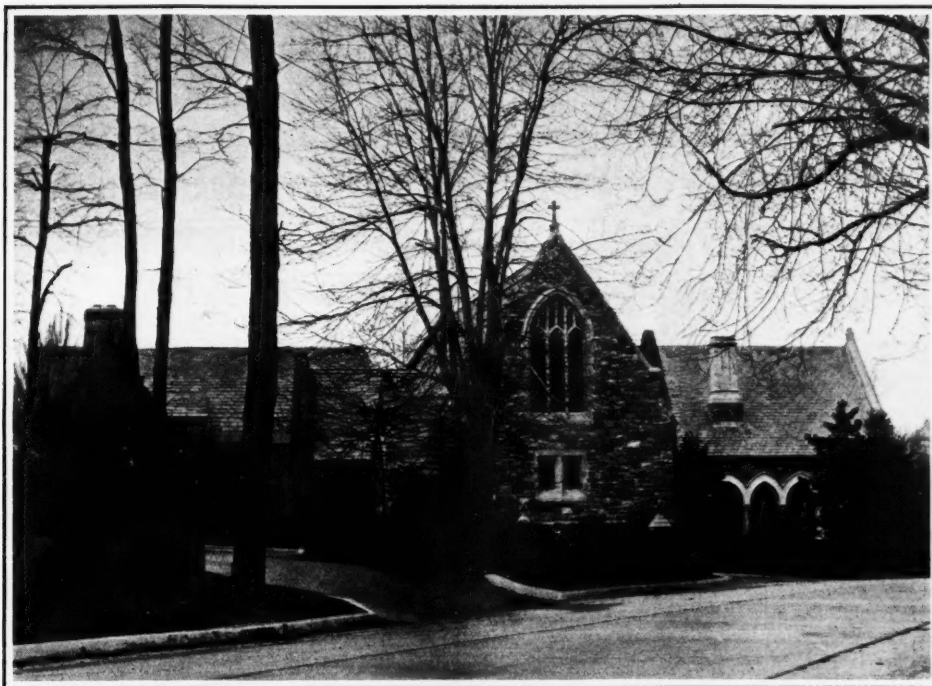
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In Los Angeles and Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 19.—The most interesting and attractive event of the last month was the invitation dinner, recital and reception by the Skinner Organ Company, Feb. 18. Some 150 organists were invited to dinner at the Mary Louise, there to meet Ernest M. Skinner and partake of the hospitality of the company. The western representative of the company, Stanley W. Williams, was the host of the occasion and his genial personality made everyone feel at home and his humor and wit added to the enjoyment of the evening. After a delicious dinner Mr. Skinner in his inimitable way told stories and gave an interesting account of his trip to Honolulu.

The party then adjourned to the magnificent new Immanuel Presbyterian Church, where the newest Skinner organ on the coast has just been installed. It is an instrument of some sixty speaking stops, ideally placed on both sides of the choir gallery. This instrument contains many features new to us here on the coast, notably the new type of mixtures which are most effective in the general ensemble. I was especially struck with the swell organ. It reminded me very much of the swell in the Willis organ at the Roman Catholic Cathedral in London. The new French trumpet is stunning and gives a glow to the whole organ. It would be difficult to say which of the solo stops I liked best, but I believe the Skinner French horn still reigns supreme. The strings seem to me a little more keen than is usual with Skinner, but in the auditorium they proved tremendously effective. The instrument is without doubt one of the outstanding organs in the West.

The recital was given by Richard Keys Biggs of Hollywood, Arthur W. Poister of Redlands and Clarence Mader, the talented young organist of the church. To hear three such brilliant recitalists in one evening was a rare treat. Each has his individual style and the program was without doubt one of the most interesting ever heard in the city. Altogether it was an evening long to be remembered by those present.

Another event of interest was the dedicatory recital by Richard Keys Biggs at the Church of the Blessed Sacrament in Hollywood. Here again we have a magnificent organ of some sixty stops, built by Casavant. It was most interesting to hear these two instruments so close together. They are quite different. It would be a matter of taste as to which one you liked better. My thought was that it would be jolly to have them both in one building. Some things would sound best on the Casavant and others on the Skinner. Without doubt the instrument sounds magnificent in the church. The organ loft is about fifty feet from the ground and the tone comes out and fills the church in a way that it would not do if the organ were in the chancel.

This was Mr. Biggs' first public recital here and the church was filled to hear him. That he came up to expectations goes without saying; in fact, he proved himself to be one of the finest artists that we have ever had out here. What joy it is to hear an organist play with poise and authority! What a joy to hear such clearcut rhythmic playing! What a joy to find a big organist willing to play a few numbers on a program that the average man in the pew can enjoy!

After talking with a score of organists who were present I came to the conclusion that the best things on the program were the Prelude and Fugue on B-A-C-H by Liszt, the "Piece Heroique" by Franck and the Vierne "Carillon." But after talking with a few who were not organists I came to the conclusion the "Liebestod" from "Tristan and Isolde," Grieg's "Last Spring" and the Lemare arrangement of the Londonderry Air were by far

the best. So you can take your choice.

Yet another inaugural recital was that in Immanuel Presbyterian Church Feb. 13, when Clarence Mader, A. A. G. O., played a splendid program that contained such numbers as the James Meditation, the Bach Fugue in G minor, de Maleingreau's "Symphony de Noel," and other numbers by West, Widor, Karg-Elert, Haydn and Yon.

Friends of Albert Tufts will be sorry to know that he had the misfortune to break his right arm. He was cranking a car for a friend after the Sunday morning service when it happened. This will prevent his giving six or eight recitals he had booked, as it will be about eight weeks before he will be playing again.

Dudley Warner Fitch gave a splendid concert with his choir on the evening of Feb. 11 in St. Paul's parish-house. This was one of the best concerts the choir has given. The solo singing of Master John Drury was most enjoyable, especially in Mendelssohn's "Hear My Prayer." Other numbers by the choir showed care as to diction and phrasing.

G. D. Cunningham, the eminent English organist, will give a recital in the Unitarian Church Feb. 28. His program includes numbers by Bach, Widor, Liszt, etc., and we shall look forward to hearing the Casavant under the hands of this master.

As in previous years, daily recitals are being given at St. Paul's Cathedral during Lent. This year, however, they are given after the midday service, instead of before. Hence the recitals start at 12:30 noon. Among the players for the first week in March are Bode, Chatem, Pease, Bradfield and Mr. Fitch, the organist and choir-master of the cathedral.

Also during Lent your correspondent will give a series of recitals at St. John's Church on Thursdays from 12 to 1 and on Sundays from 3 to 4.

Sunday afternoon recitals at the First Methodist Church in Long Beach are being continued, the recitalist for Feb. 17 being P. Shaul Hallett of Pasadena. Otto Hirschler, organist of the church, played the program the last Sunday in January and included numbers by Wagner, Schubert, Yon, etc. At this writing Mr. Hirschler is out of the city with the glee clubs of the California Christian College, of which he is the dean.

The February meeting of the Guild was held at the Mary Helen tea-rooms in Hollywood, after which the members adjourned to the Church of the Blessed Sacrament, where the organist and choir-master, Richard Keys Biggs, gave a recital for their benefit, playing Two Versets by Dupre, "Carillon," by Vierne; Chorale in B minor, Franck, and other numbers by Wagner and Diggle.

The tumult and the shouting dies, the captains and the kings depart, for the Cathedral of St. Vibiana, of which our good friend Frank H. Colby is organist, has contracted for a Wangerin organ. Well, it was a good fight while it lasted, and there were plenty in the ring. We congratulate the Wangerin Company on winning such a prominent contract. This will be the first organ of this make here and organists look forward to hearing it next fall with a great deal of interest.

William Ripley Dorr, the Los Angeles representative of the Hall Organ Company, has sold a number of instruments, the largest being to the West Adams Presbyterian Church and a slightly smaller one to the Wilshire Crest Presbyterian Church.

Kilgen for Fort Smith, Ark.

M. V. Mulette of the Memphis office of George Kilgen & Son, Inc., reports the sale of a three-manual organ to the First Presbyterian Church in Fort Smith, Ark. The contract calls for an elaborate case, with a grille, the organ to be built in two adjacent chambers.

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Text by
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of Human Race**

By DR. MILTON S. LITTLEFIELD

The religious life, in its thought and feeling, its visioning and its purposing, its innermost reality and its deepest relationships, has ever found its truest expression in song. The songs of the religious life, in turn, have been the most distinctive factors in developing the ethical ideals and the spiritual power of religion. Sacred song is the instinctive utterance of the human soul. Through their seers and singers men of every time and clime have approached their God, and have met the challenge of whatever has been to them meaningful in life.

All races of men have been cradled in song. From the forests have come the chants of pagan priests. There were songs before there were hieroglyphics. Every literature has begun with hymns. The earliest traces of Greek and French literature are hymns. Caedmon's hymn is the beginning of English literature. When the poet prophets of ancient Israel turned back to the unmeasured past, they thought of the morning stars singing together. When they turned in vision to the

"One far off divine event
To which the whole creation moves," they thought of a new song, the song of Moses and the Lamb. Three heavenly choruses mark the high points in the Bible story of Redemption: the chorus of the stars when the world was born, the chorus of the angels when the Christ was born, the chorus of the redeemed in the new heaven and the new earth. Throughout the Bible the songs of the seers of Israel flow onward like a deepening stream. The first writings of the Bible are the songs quoted in the narratives. In the twenty-first chapter of Numbers is a lyric gem almost hidden in the rather prosaic account of the desert journeyings:

"Spring up, O well; sing ye unto it."

At the base of the entire literature of the Aryan tribes, more than 100 books, are the four collections of Vedic hymns. From the banks of the Nile rose the hymns to Osiris at sunrise, noon, sunset and night. From the Pontus rose the hymns of Homer.

All the great struggles of the human soul to achieve its ideals, all the great movements of human history to achieve a better social order, have found their expression and their inspiration in song. The most vital and creative periods in church history have left as their noblest memorials not creeds and philosophies, but hymns in which the spirit of man has escaped the tyranny of the actual and has seen "far into the spiritual city." The Christian church the world over has marched to the music of her singers. Sixteen hundred years ago Ephrem Syrus and Ambrose of Milan saved the day for Christianity by inspiring their followers with Christian hymns. The inspiring voice of the second crusade was that of Bernard of Clairvaux, the invalid monk who, without wealth or armed force, was the most influential man in Europe.

The German Reformation owes only less to its singers than to its theologians. Luther, who gave to the Germans the Bible in their own tongue, gave them also a hymn-book, "so that God might speak to them directly in his Word, and that they might directly answer Him in their songs." "The whole people," said the foes of the Reformation, "is singing itself into the Lutheran doctrine." The Puritan and the Wesleyan revivals, the modern missionary movement and the more recent social movement, the realization of the rule of God in the social order, have found in their lyric poets their truest prophets and leaders.

Think of the loyalties and the heroic struggles of the Christian church in defense of the truth that gave to the world some of the ageless hymns! What "Ein Feste Burg" was to the early days of the Reformation, "Nun danket alle Gott," the Te Deum of

Germany, given by the heroic preacher and soldier, Martin Rinkert, was a century later in the closing period of the thirty years' war which led to the peace of Westphalia. One of the finest hymns in the English language, "Our God, our Help in Ages Past," came from the troubled days of the Puritan struggle and from the pen and heart of one whose mother was the daughter of a Huguenot refugee, whose father spent months in prison because of his faith, who was a boy of 14 when William and Mary came to reign and to bring relief to the persecuted independents—Isaac Watts.

The hymn-book has for its background not great movements in church history only, but the religious experiences of individuals also. It voices the struggles of the noblest of the earth as they climbed the steep, difficult heights of holiness to fellowship with God. It contains the spiritual autobiography of men and women in every walk of life who have lived in two worlds. The stories of great hymns are among the romances of history. They tell how earnest souls have sung their way into the great adventure of life. The following hymns, chosen quite at random, take their deepest significance from the personalities behind them:

Lead, kindly Light, amid the encircling gloom,

Lead Thou me on.
Abide with me, fast falls the eventide.
O Love that wilt not let me go,
I rest my weary soul in Thee.

Just as I am without one plea,
But that Thy blood was shed for me,
I would be true, for there are those who trust me.

Our great hymns have endured because they are of abiding worth and are marked by a perennial beauty. They utter universal truths. Their language is direct and of winsome simplicity. The best of them stand in the front rank as literature. What a book it is, the hymn-book that rests side by side with the Bible in every house of Christian worship, and is revered and loved around thousands of hearthstones! Like the Bible, it is a book of life. It is a portrayal of life at its best. It appeals at once to the intelligence and the imagination. It touches the springs of action. It deepens the appreciation of life's highest values.

The hymn-book contains a system of philosophy and a code of ethics. It gives satisfactory answers to the questions which men have ever been asking concerning the source, the nature and the destiny of human life. With that vision of the soul which we call faith, it sees all life and every life as under the care and control of a loving God, just and kind, who is working out His plans for the full happiness of His children. The hymn-book helps to solve the problems of conduct. It tells men that they can know and do the will of God.

Seeking for certainty regarding the place of God in his world, we are steadied as we sing with Samuel Longfellow:

God of the earth, the sky, the sea,
Maker of all above, below,
Creation lives and moves in Thee,
Thy present life through all doth flow.

The majesty and the presence of God are even more winsomely expressed in Oliver Wendell Holmes' lines:

Lord of all being, throned afar,
Thy glory flames from sun and star;
Center and soul of every sphere,
Yet to each loving heart how near.

When "in the maddening maze of things" one seeks relief from the pain of thought, Whittier shares his own spirit of confidence:

To one fixed ground my spirit clings:
I know that God is good.

I know not where His islands lift
Their fringed palms in air;
I only know I cannot drift
Beyond His love and care.

The challenges of life confront every earnest soul, and he is nerved to meet them by the noble words of Norman Macleod:

I believe in dreams of duty
Warning us to self-control;
Foregleams of the glorious beauty
That shall yet transform the soul.

Two hymns of the twentieth century add the note of hope to the challenge

of duty as we sing with Sheppard Knapp:

Lord God of hosts, Whose purpose, never swerving,
Leads toward the day of Jesus Christ Thy Son;
Grant us to march among Thy faithful legions,
Armed with Thy courage, till the world is won.

And with Marion Franklin Ham:
Forward again we move at Thy command;

The flaming pillar leading on anew:
One in the faith of all Thy prophet band,
Onward we press to make the vision true.

Next only to the Bible, the hymn-book asserts the certainty of the reign of righteousness on earth. With Isaac Watts we, too, may see the vision splendid of the day when

Jesus shall reign where'er the sun
Does his successive journeys run;
His kingdom stretch from shore to shore,
Till moons shall wax and wane no more.

Where in literature can we find a more significantly inspiring promise of the triumph of the partnership between man and God than in the closing lines of Monsell's hymn, "Light of the world, we hail thee?"

Till every tongue and nation,
From sin's dominion free,
Rise in the new creation
Which springs from love and Thee.

The ageless hymns of the Christian church speak to the mind and heart and will of man with a three-fold authority of poetic insight, the authority of universal experience, the authority of Scriptural truth.

Hymnal for Youth.

A valuable piece of work for the Sunday-school has been done in the preparation of "The Church School Hymnal for Youth," which has just been published by the Westminster Press at Philadelphia. The title tells the story of the purpose of the volume. There are 361 hymns, supplemented by a number of chants, responses and responsive readings, and one other unusual feature—a collection of twenty short and simple organ or piano pieces suitable for preludes, offertories, etc. These last-mentioned include such old

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favorites as the moderato movement from Beethoven's "Moonlight" Sonata, the Schumann "Träumerei," some of the Mendelssohn "Songs without Words," several of Batiste's short service pieces and a few compositions of Edward Shippen Barnes.

The new hymnal was compiled by a committee of trained leaders, with the Rev. Calvin W. Lauffer as editor, at the direction of the curriculum committee of the Presbyterian Board of Christian Education. It makes use largely of familiar hymns, all singable, all of standard quality. It will be useful in combating the tendency to train the youth in the low-quality songs which prevail in many church schools.



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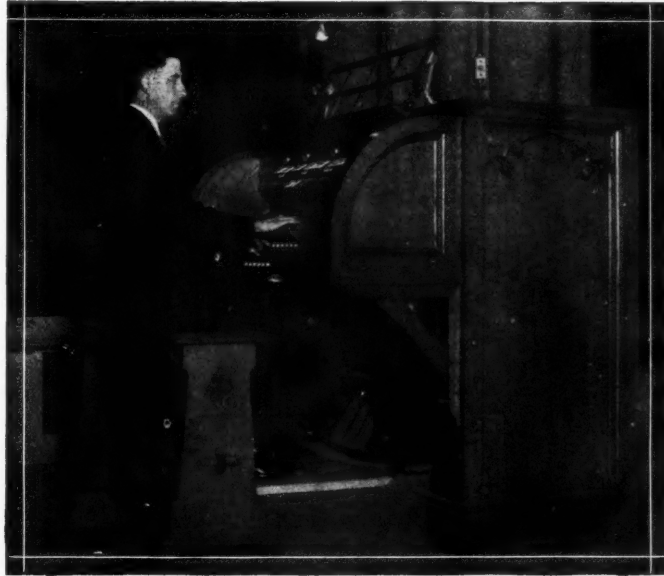
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**LECTURE-RECITALS
GIVEN BY DICKINSON**

"WHAT MEN LIVE BY" IS TOPIC

Work, Play, Love and Worship Illustrated with Organ, Voice and Other Instruments in Union Seminary Series.

Dr. Clarence Dickinson's annual series of historical lecture-recitals at the Union Theological Seminary, New York, was given this season as usual on Tuesday afternoons in February at 4 o'clock. The general theme was "What Men Live By—Work, Play, Love, Worship."

At the first recital Dr. Dickinson was assisted by Margaret Keller, soprano; Mildred Dilling, harpist; Dan Gridley, tenor, and the newly organized motet choir of the seminary. The program included Holst's "Man Born to Toil," for chorus (with bells), Schumann's motet for double chorus, "God Doth Rule," and Haydn's "Achieved Is"; "Cowboy Song" and "Sicilian Chantey"; the "Sword Song" from "Siegfried" and Ambrose's "Be Strong," for tenor; Deems Taylor's arrangement of the Flemish folksong "In the Country" and Kurt Schindler's of the Spanish "The Shepherds," and Cecil Forsyth's "The Stranger" for soprano; "Spinning Song," Hasselmanns; "Volga Boatmen" and "Tic Toc Choc," for harp, and "Grape Gatherers," Jacob; "Ox Cart," Moussorgsky, and "Comedy Overture on Roustabout Themes," Henry Gilbert, for organ.

The second lecture-recital Feb. 12, had for its subject "What Men Live By: Play." He was assisted by John Barclay, baritone, the Prince Mohiuddin, player upon the oud, the Ukrainian children's choir and the Bruce Campbell singers in a program which included Ukrainian play songs, the Maypole Song and Hans Sachs' Aria for baritone; "Lumbermen's Song," from Michigan; "Madrigal," Morley; "Little Duckling," Nikolsky; Market Chorus from "Martha," and "Apotheosis of Hans Sachs," from "Die Meistersinger," for the singers; "Running Child," "Arabian Dance" and "Peshrev Rasd" for the oud; "March of the Toys," Pierne; "Badinerie," Bach; "Dance of the Candy Fairy," Tschai-kowsky; Toccatina, Yon; "Dance of the Apprentices," Wagner, for organ, and "Till Eulenspiegel's Merry Pranks," Strauss, played with Charlotte Lockwood in an arrangement for four hands on the organ.

An interesting contrast was furnished in the first and second recitals. The "work" program was virile and stirring; the "play" program was as happy and gay as it should be. It is interesting that the National Play-ground Association of America has purchased 500 of the programs of this recital series for distribution among its representatives in every city that has a recreation center.

The third lecture-recital, Feb. 19, had for its subject "What Men Live By: Love." He was assisted by Master Edward Murch, boy soprano;

Earle Spicer, baritone, and Gregory Besrodny, violinist, in a program which included as baritone solos Handel's "O Ruddier than the Cherry," Stanford's "The Little Admiral," Josephine McGill's "Duna" and Wagner's "O Star of Eve"; as soprano solos Del Acqua's "Vilanelle," Mendelssohn's "O For the Wings of a Dove," Rasbach's "The Tree" and Dickinson's "Way in a Manger"; as violin numbers Kreisler's "Love Song" and "The Joy of Love," Lilli Boulanger's Nocturne and Kramer's "Eclogue" and Beethoven's "Romance." The organ numbers were Wagner's Prelude to Act 2 of "Lohengrin," Albeniz's "Cadiz," Bach's "Do Stay Here," Saint-Saens' "The Nightingale and the Rose" and Wagner's Prelude to "Parsifal."

The fourth and last of the events was on the subject "What Men Live By: Worship." Dr. Dickinson was assisted by Miss Corleen Wells, soprano; Miss Rose Bryant, contralto; Charles Stratton, tenor; Alexander Kisselburgh, bass; Miss Margaret Sittig, violinist; Edgar H. Sittig, cellist; Arthur Jones, harpist, and the motet choir of the Brick Church. The program included these soprano solos: "O Had I Jubal's Lyre," Handel, and "Sanctus," Hans Huber. The tenor solos were "A Page's Road Song," Novello, and "Sunset," Schubert; the contralto solo was "God Is My Shepherd," by Dvorak, and the bass solos were "The Shepherds Sing," by Stuart Young, and "To the Infinite," with chorus, by Schubert. The quartet sang "My Blood So Red," by Walford Davies, in addition to the chorus in "Sing to the Lord," by Heinrich Schuetz; "Come, Now, Let Us Reason," Palestrina; "All Safe at Last," Hugo Wolf. Violin, cello, harp and organ were used in "The Shepherds at the Manger." The organ solo numbers were the Finale to "The Ninety-fourth Psalm," Reubke, and "Te Deum," Max Reger, and as the final number soloists, chorus and instruments joined in "The Quest Eternal," by Dickinson.

Walter Heaton at New Orleans.

Dr. Walter Heaton, F. R. C. O., F. A. G. O., whose resignation as organist of the Memorial Methodist Church of the Holy Cross at Reading, Pa., was recorded in The Diapason Sept. 1, 1928, after he had served that church for thirty-two years, is now at New Orleans, La., where he has been appointed organist and choirmaster of Trinity Episcopal Church.

Installation of a two-manual organ built by Henry Pilcher's Sons for St. Luke's Lutheran Church at Park Ridge, a suburb of Chicago, was completed in February and the organ was played by J. C. Patullo of Louisville and Miss Lillian Johnson at the first service at which it was used. The new church was dedicated Feb. 24.

One of the events of the Cincinnati musical season was the rendition in Christ Church, Sunday evening, Feb. 24, of Mozart's "Requiem" by the double choir, under the direction of Parvin Titus.

ORGAN AT SEMI-CENTENNIAL

St. Mary's Church, Sandusky, Ohio, Has New Kilgen Three-Manual.

St. Mary's Church, Sandusky, Ohio, is preparing to celebrate its fiftieth anniversary and incidentally twenty-five years of service by its pastor, the Rev. William C. Zierolf. As a precursor to this happy event, George A. Boeckling, a prominent citizen and a friend of the parish, has donated a Kilgen three-manual organ as a memorial. It was opened by Pietro Yon of St. Patrick's Cathedral, New York, after it had been solemnly dedicated by the Right Rev. Samuel A. Stritch, bishop of Toledo, in January.

The list of stops is as follows:

- GREAT ORGAN.**
(Under expression with Choir organ, except Numbers 1, 2, 3 and 7.)
Open Diapason, 16 ft., 85 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 notes.
Doppel Flöte, 8 ft., 61 pipes.
Viol d'Gamba, 8 ft., 61 pipes.
Melodia, 8 ft., 61 notes.
Dolciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 notes.
Claribel Flute, 4 ft., 61 notes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture (to draw also Twelfth and Fifteenth), 61 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (from Choir), 20 notes.

- SWELL ORGAN.**
Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason (from Bourdon), 8 ft., 73 notes.
Salcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Salciet, 4 ft., 61 notes.
Dolce Cornet, 3 rks., 183 pipes.
Flautino, 8 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
Contra Viola, 16 ft., 92 pipes.
Violin Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 85 pipes.
Doppel Flöte, 8 ft., 61 notes.
Viola, 8 ft., 61 notes.
Forest Flute, 4 ft., 61 notes.
Violetta, 4 ft., 61 notes.
Viola Nazardo, 2 1/2 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Chimes, 20 tubes.
French Horn, 8 ft., 61 pipes.

- PEDAL ORGAN.**
First Open Diapason, 16 ft., 44 pipes.
Second Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Contra Violo, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 pipes.
Bombarde, 16 ft., 32 pipes.

A new Kilgen organ was formally dedicated in the Chevy Chase Baptist Church, Washington, D. C., Jan. 20, by Mrs. Grace D. Jackson, organist of the church.

MORE MUSIC-MAKING

IS AIM OF MUSIC WEEK

PLAN FOR 1929 OBSERVANCE

Individual Performance, as Well as Hearing, Is Emphasized for Sixth National Celebration May 5 to 11.

An increase in the degree of music-making on the part of the people is expected as the result of a special idea which is being emphasized in preparation for the sixth national music week, May 5 to 11. The keynote of that observance is to be active participation in music in addition to listening to it. "Hear Music—Make Music—Enjoy Music" is a suggestion to the public made by the National Music Week Committee in connection with the approaching celebration. To that statement of man's triple relation to music the committee adds this special slogan regarding participation: "Make Music, for Music Makes Happiness."

In issuing the announcement of this special trend of the music week beginning on the first Sunday in May, C. M. Tremaine, secretary of the national committee, said:

"The dominant note of national music week this year will be the urging of participation in the fullest sense of the word—that is, by singing and playing as well as hearing the music. To 'hear music, make music, enjoy music' is a triune participation, in which possibly the greatest factor is the making of music, because it not only gives self-expression, but adds to the capacity of the performer for understanding the music that he hears, and hence it greatly increases his enjoyment in listening."

The committee recommends to churches that they reach their young people through hymn memory contests, hymn playing contests and junior choirs; for the schools and homes an inter-relation with pre-school music training in the household, parents' music days in the classrooms and more family music-making in the home; for men's and women's clubs, the featuring of American music through group singing and special programs; for stores and factories, music-making by employees in instrumental groups and choruses; for "movie" theaters, community singing and features by local talent; for radio stations, community sings on the air and musical quiz games, and for charitable institutions, concerts by the community's artists and ensembles. Pamphlets containing suggestions on all these lines are obtainable from the national committee, 45 West Forty-fifth street, New York.

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Who's Who Among American Organists

Hugh Mackinnon.

One of the most talented composers of church music today is Hugh Mackinnon. He has been peculiarly distinctive in a special field, that of the Christmas carol. It is impossible to isolate that something which distinguishes his work. Somehow the music just radiates the spirit of the Christmas season, with perhaps a touch of the days of yore. Without being modern at all, the harmony has a real variety, yet it is in effect very simple. The melodies are usually suited in character and eminently suited to the text. Many of the carols are unaccompanied.

The past Christmas season has seen a general interest in Mr. Mackinnon's music. Churches all over the country have used it. As is so often the case, the favorite on Christmas pro-

Hugh A. Mackinnon



grams in 1928 was "On a Winter's Night." This accompanied carol undoubtedly was used more than any other single Christmas number. And it is worthy of the choice. Choirs and congregations always find it delightful and appropriate. Mr. Mackinnon told me recently that he considered it the best thing he had done.

Hugh Mackinnon is a New Englander, having come originally from Vermont. He was graduated from the Trinity School of Church Music (now defunct), finishing the three-year course at the end of his second year. His work there was under Felix Lamond, now at the American Academy at Rome. In 1916 he won his fellowship degree in the American Guild of Organists. For four years he served Grace Church, Utica, N. Y., having a choir of forty-five boys and men. His health giving way, it was necessary for him to abandon his church work. After a short stay at Saranac Lake he went to Denver, Colo., where the almost continuous sunshine and clear air gave him back his health. He is now residing in Denver. Besides his work in composition he is engaged as a member of the faculty of the College of Music, University of Colorado.

No friend of Hugh Mackinnon can forego an opportunity to remark about the personality of the man. He is a real gentleman, a phenomenon all too rare. Modest, courteous, and loyal to his friends, he soon makes one feel those unusual qualities that engender true friendship. And to have him for your friend is a privilege that the thoughtful person must cherish. It is not often that one finds such a remarkable combination of talent and personality in an individual. I am sure all who know him at all will commend the sincerity of purpose of this inadequate tribute to a friend such as Hugh Mackinnon.

ROWLAND W. DUNHAM.

Alban W. Cooper.

Here is a case of an English youth who started at a tender age to serve the church musically as a choir boy, rose to the organ bench, served first in his native land, went to South Africa, returned to England and then came to America. In this particular instance the vicar of Mr. Cooper's church was made bishop of Korea, and when the vicar went to one far corner of the earth, the organist went in the other direction, although it was in no sense because of a desire of one to get as far from the other as possible within earthly limitations. Since coming to America eighteen years ago Mr. Cooper has administered first aid to many choirs which were in deep need of inspiration and training such as this church musician was able to give. For the last four years he has been at Trinity Episcopal Church, Elizabeth, N. J., where his work has earned the appreciation of the entire parish, as evidenced by practical expressions from time to time.

Mr. Cooper was born at Newport, England. At the age of only 8½ years he joined the choir of St. Woollos Church, now the Cathedral of Monmouthshire. Later he was appointed assistant organist and held that position until he was 18. He was graduated from the Newport Academy of Music after studying piano under L. Williams and organ and harmony with Edward Dean, director of the academy and organist of St. Woollos Church. His first post after graduation was as music master at Schorne College, Winslow, Buckinghamshire, and as organist and choirmaster of the Northmars-ton Parish Church. After two years here he went to Devon and was organist for eight years at Lustleigh (St. John's) Church.

Partly for his health Mr. Cooper left England for South Africa in 1900 and took charge of musical matters in Vansle Slatter's Music Business, being placed in charge of all theater and concert work at Pietermaritzburg, the capital of Natal. At the close of 1905 he returned to his native country and was appointed organist at St. Andrew's, Moreton Hampstead. Later he was appointed organist and choirmaster at St. George's, Stonehouse, and organist of the town hall. His next post was at Birmingham, in the Church of St. Alban the Martyr, a lovely edifice built by Pollack of "Litany" fame.

When his vicar was made bishop of Korea Mr. Cooper came to the United States. This was in 1911. His first

Alban W. Cooper



American post was at Christ Church, Little Rock, Ark. Then he was for six years at St. James' Episcopal, New London, Conn., where he followed in the footsteps of Dr. Louis Adolph Coerne. While in New London Mr. Cooper organized and directed the New London Choral Society, which under his baton presented the "Elijah,"

"Messiah," "Hymn of Praise," "Hawatha" and other works. Other positions held by Mr. Cooper have been at Muskegon, Mich., in the First Congregational Church; at Niagara Falls and at Binghamton, N. Y., before he went to Trenton four years ago.

As a choir director Mr. Cooper has made a reputation wherever he has been and his record is one not only of ability, but of Christian fortitude, as so well exemplified in many organists, and of a talent for avoiding and smoothing over the hostilities which often beset the choirmaster.

Ernest H. Cosby.

Ernest H. Cosby, organist and choirmaster of All Saints' Episcopal Church, Richmond, Va., is entering his twenty-ninth year with this church. Mr. Cosby began his service as organist of All Saints' March 1, 1901, at the age of 22. Previous to this he had served in numerous preparatory positions for eight years, having been a salaried organist from the age of 14.

Few organists have had so pleasant a tenure of office. During all this

Ernest H. Cosby, A. A. G. O.



period of time no friction has ever occurred either with officials of the church or the members of the choir. It was in 1904 that the church officials requested Mr. Cosby to assume the duties of choirmaster in addition to those of organist. This church boasts an excellent boy choir of about fifty voices, and it is due to the enthusiasm and tact, as well as the personality of the man and his inherent love for work with boys, that this choir has attained such success.

The church has not been slow to show its appreciation in a material manner. In addition to increases of salary, Mr. Cosby was presented with a handsome watch on the occasion of his twentieth anniversary, this token being a gift of the vestry of the church. On the occasion of his twenty-fifth anniversary the vestry remembered him with another token in the form of a wing chair, and the woman's guild of the church presented him with a beautiful mantel clock. On the occasion of his fiftieth birthday the vestry voted him a month's leave of absence with a substantial purse in order that he might enjoy a well-deserved and much-needed vacation.

Mr. Cosby is an associate of the American Guild of Organists, and is probably the only church organist who has ever been arrested on a warrant for playing the organ in church on Sunday. This was many years ago when the "blue laws" were being tested. Mr. Cosby was promptly acquitted by the judge, who was the famous John J. Crutchfield, a man of remarkable wit as well as wisdom. Justice John, as he was familiarly known, made it clear that if a fine or sentence were imposed in the case, every organist, choir singer or church janitor, and all

the preachers, would be guilty of playing their trade on Sunday.

In addition to his church duties, which include four choir rehearsals a week, Mr. Cosby has done a considerable amount of recital work and has several excellent compositions to his credit.

Mr. Cosby is much beloved by his choristers and is familiarly known to them all as "Fess." One of his choir boys, 12 years old, has written a poetic description which Mr. Cosby values highly. It is worth recording, so it is here given:

I now pick up my pen to typewrite you a verse,
But the subject I'm taking is not so
worse.
"Fess" is its name I'm here to say,
You can call him "Prof.," but that's the
wrong way.

He has false teeth that are plainly in
view,
And I'm inclined to think a rubber ear,
too;
He's 30 years old, I'm very sure,
And for all I know he may be more.

"Po!" is his car—what's left of it now,
'Cause it's all to pieces and rides like a
cow.

The body rattles, the engine's punk;
But it does right well for a pile of junk.

"Fess" is known to his wife as being
"old bird",
And he has a rubber neck, so I have
heard;

He has a cork leg that extends to his
back,
And he keeps up his sock with a big
thumb tack.

Some people say, and so do I,
That he's got a cedar chest and a glass
eye;

He has a wig that is made of hay,
And he takes it off to wipe the sweat
away.

He has a false hand and with it beats
time;

It cost 'bout a nickel or may be a dime;
But one thing he can do, and I know
he will,

Is to get knowledge in bone-heads with-
out a steel drill.

LAWRENCE HICKS.

Another poem of a different nature was written by one of the members of the church (a former choir boy) on the occasion of Mr. Cosby's twenty-fifth anniversary. It bears the inscription "To Ernest H. Cosby, A. A. G. O.":

Play on, O Player,
Your music does not end with day.
Play on!
It rolls away
Into the universe of tone;
And there, alone,
With all the golden echoes
Which have ever warmed the earth,
It blossoms forth
Resplendent in new birth.
Play on, O Player!

Sing, Organ,
Under steady fingers,
Sing!
For steady heart and purpose bring
Your glory into wearied hearts
Nor e'er departs
But gladdens them
Forever.
Sound on down the ages
Your golden echoes
Into that vast universe of tone
The Infinite.

Play on, O Player!
For your music does not end with day,
Nor years, nor ages;
But rolls away
Under the impress of your steady fingers
Heart and purpose;
Lives on in lives afar;
Perhaps on earth,
Perhaps upon some distant star.
But this I know—
That as life bears you on
You weave an anthem
Angels love.

C. C. CHAPIN.

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The First Congregational Church, Stratford, Conn., has just installed a three manual Hall Organ



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HAS SPECIAL STRING ORGAN

Specification of Large Instrument Installed by M. P. Möller Factory in St. Rose of Lima Catholic Church.

M. P. Möller has just completed a large four-manual organ with an ancillary string division for St. Rose of Lima Catholic Church at Carbondale, Pa. The scheme of stops of this instrument is as follows:

- GREAT ORGAN.**
1. Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 notes.
 4. Gross Flöte, 8 ft., 73 pipes.
 5. Clarabella, 8 ft., 73 pipes.
 6. Viola da Gamba, 8 ft., 73 pipes.
 7. Erzähler, 8 ft., 73 pipes.
 8. Flute Harmonic, 4 ft., 73 pipes.
 9. Octave, 4 ft., 73 pipes.
 10. Super Octave, 2 ft., 61 pipes.
 11. Mixture, 3 rks., 122 pipes.
 12. French Trumpet, 8 ft., 61 pipes.
 13. Tuba, 8 ft., 61 notes.
 14. Clarion, 4 ft., 61 notes.
 15. Chimes, 25 bells.
 16. Harp, 8 ft., 49 notes.
 17. Harp, 4 ft., 61 notes.

- SWELL ORGAN.**
18. Bourdon, 16 ft., 73 pipes.
 19. Open Diapason, 8 ft., 73 pipes.
 20. Violin Diapason, 8 ft., 73 pipes.
 21. Gedeckt, 8 ft., 73 pipes.
 22. Salficional, 8 ft., 73 pipes.
 23. Voix Celeste, 8 ft., 61 pipes.
 24. Virole d'Orchestre, 8 ft., 73 pipes.
 25. Flauto Traverso, 4 ft., 73 pipes.
 26. Flute Twelfth, 2 1/2 ft., 61 pipes.
 27. Flautina, 2 ft., 61 notes.
 28. Double Trumpet, 16 ft., 61 pipes.
 29. Cornopean, 8 ft., 61 pipes.
 30. Oboe, 8 ft., 61 pipes.
 31. Vox Humana, 8 ft., 61 pipes.

- CHOIR ORGAN.**
32. English Open Diapason, 8 ft., 73 pipes.
 33. Concert Flute, 8 ft., 73 pipes.
 34. Flute Celeste, 8 ft., 61 pipes.
 35. Dulciana, 8 ft., 73 pipes.
 36. Unda Maris, 8 ft., 61 pipes.
 37. Viola, 8 ft., 73 pipes.
 38. Rohr Flöte, 4 ft., 73 pipes.
 39. Piccolo, 2 ft., 61 notes.
 40. Clarinet, 8 ft., 61 pipes.
 41. French Horn, 8 ft., 61 pipes.
 42. Harp, 8 ft., 49 notes.
 43. Harp, 4 ft., 61 bars.
 44. Chimes, 25 bells.

- SOLO ORGAN.**
45. Stentorphone, 8 ft., 61 pipes.
 46. Gross Gamba, 8 ft., 61 pipes.
 47. Gross Gamba Celeste, 8 ft., 61 pipes.
 48. Tibia Plena, 8 ft., 61 pipes.
 49. Tibia Clausa, 8 ft., 61 pipes.
 50. Hohl Pfeife, 4 ft., 61 pipes.
 51. Tuba, 16 ft., 85 pipes.
 52. Tuba Mirabilis, 8 ft., 61 notes.
 53. Clarion, 4 ft., 61 notes.
 54. English Horn, 8 ft., 61 pipes.

- ANCILLARY STRING ORGAN.**
55. Violin, 8 ft., 61 pipes.
 56. Violin Celeste, 8 ft., 61 pipes.
 57. Bell Gamba, 8 ft., 61 pipes.
 58. Bell Celeste, 8 ft., 61 pipes.
 59. Salficional, 8 ft., 61 pipes.
 60. Violina, 4 ft., 61 pipes.
 61. String Fifteenth, 2 ft., 61 pipes.

PEDAL ORGAN.

62. Resultant, 32 ft., 32 notes.
63. First Open Diapason, 16 ft., 44 pipes.
64. Second Open Diapason, 16 ft., 32 notes.
65. Sub Bass, 16 ft., 44 pipes.
66. Gedeckt, 16 ft., 32 notes.
67. Violon, 16 ft., 32 pipes.
68. Trumpet, 16 ft., 32 notes.
69. Tuba, 16 ft., 32 notes.
70. Octave, 8 ft., 32 notes.
71. Flute Major, 8 ft., 32 notes.
72. Cello, 8 ft., 32 notes.
73. Flute Dolce, 8 ft., 32 notes.
74. Tuba, 8 ft., 32 notes.
75. Flute, 4 ft., 32 notes.
76. Clarion, 4 ft., 32 notes.

Studio Organ Is Opened.

A two-manual organ built by George Kilgen & Son, Inc., for the studio of Edgar L. McFadden at Centenary Methodist Church, St. Louis, Mo., was heard in an opening recital played by George L. Scott Feb. 6. About 250 guests were present. After the program refreshments were served by the Kilgen Company. Mr. Scott's program included: Chorale in E major, Franck; Intermezzo from Sixth Symphony, Widor; Prelude in E minor, Bach; Allegro Risoluto from Second Symphony, Viernie; "Vision," Rheinberger; Intermezzo, Callaerts; Finale in B flat major, Franck.

Henry A. Ditzel



Henry A. Ditzel observed his twenty-fifth anniversary as organist of the First Lutheran Church at Dayton, Ohio, by giving a recital Sunday afternoon, Feb. 17, at which he played the following selections: "Piece Heroique," Franck; Largo from Concerto, Handel; Overture, "Egmont," Beethoven; Caprice from "Alceste," Gluck; "Wotan's Farewell" and "Magic Fire Scene," Wagner; Festal March from "Tannhäuser," Wagner. At the morning service the choir sang one of Mr. Ditzel's anthems, "Light of Life." Mr. Ditzel began his work at the Dayton church when he was only 16 years old and through the quarter century of his service has endeared himself to the people of the church and the city. As a token of its esteem and appreciation the church, through Ezra M. Kuhns, presented to Mr. Ditzel a parchment containing a tribute to his service to the church and community. The tribute also has been cast into a bronze plaque which will grace the wall of the church auditorium.

The Church of Our Lady of Peace, Brooklyn, N. Y., has ordered a three-manual Kilgen organ. J. B. Rockefeller representing the company.

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ARCHER GIBSON PLAYS AEOLIAN IN BROOKLYN

MEMORIAL ORGAN IS OPENED

Gift to Lutheran Church of the Redeemer by Mr. and Mrs. Frank M. Schumann—Audience Stays for Improvisations.

The three-manual Aeolian-Votey organ in the Lutheran Church of the Redeemer in Brooklyn was formally dedicated Feb. 12 before a large audience which filled the church. This organ was presented to the church by Mr. and Mrs. Frank M. Schumann and is known as the Schumann memorial organ. After a happy speech of presentation by Mr. Schumann and a brief service of dedication, the dedicatory program was played by Archer Gibson. Mr. Gibson's program was as follows: Fantasia in G minor and Loure from Third Suite for Cello, Bach; Allegro ma non troppo, Organ Concerto, Handel; Largo Appassionato, from Piano Sonata, Op. 2, No. 2, and Minuet, Beethoven; Andante Cantabile, from Fourth Symphony, Widor; Cathedral Procession, from "Lohengrin," Wagner; "Orientale," Cui; "Liebesfreud," Kreisler; "Kammenoi Ostrow," Rubinstein; "Litany for All Souls' Day," Schubert; Spring Song, Gibson; "Pomp and Circumstance," Elgar.

Although the audience had been reminded that applause was forbidden, at the end of the program, led by the donor of the organ, the people spontaneously broke forth into an expression of approval. The program being finished, the entire audience remained for nearly an hour listening to Mr. Gibson improvise.

The specification of this organ is as follows:

- GREAT.**
- Double Open Diapason, 8 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Flute Harmonic, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Hohl Flöte, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 20 bells.
- SWELL.**
- Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salficional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Flageolet, 2 ft., 73 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
- CHOIR.**
- Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
- PEDAL.**
- Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Octave, 8 ft., 12 pipes.
Still Gedeckt, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.
Chimes, 20 bells.

Miss Jessie Craig Adam, with her choir at the Church of the Ascension, New York, gave the Cesar Franck "Beatitudes" Sunday afternoon, Feb. 3.

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VOLUME XXXVII

Page Organ Dedication in Methodist Church Next Sunday Evening

Next Sunday promises to be a big day for Methodism in Leighton—in fact the biggest day in its history. The morning service at 10 o'clock will be observed as "Home Department Day in Church." The service is in keeping with Home Extension Department of the Penna. State Sabbath School Association program and will add to the regular morning worship. The Home Department of the local Sunday School has for many years been under the careful and diligent supervision of one of the faithful mothers of the Church, Mrs. Amanda E. Anthony, at whose suggestion the service has been arranged. The sermon will be preached by the minister of the Church, the Rev. William John Bawder. His subject will be "The Book of the Golden Keys." The new pipe organ will be used for the first time at this service. The evening worship will bring to realization the dreams of the members for years when at

Leighton, May 22, 1928
Methodist Episcopal Church
Dear Rev. Bawder and friends,
Follage, flowers and friends,
and the love and fear of God in
our hearts blossom into exultation
worthy of "May Day."
Tomorrow is Mother's Day.
Every mother believes her boy
the greatest and best son on the
whole wide world. Every boy
regards his mother as the super-
lative in all creation. As that
boy grows older and his vision
becomes greater, that faith in
his simple grandmother of his
mother becomes stronger and
more profound until the faith
absolute on the hills.
In memory of just such
Mother one in whom charity
heart and soul permitted
harsh or unkind word to
reach to anyone, and will
Christian traits were such
those who know her speak
her as an unerring per-
sity, especially request
at such a moment.

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PAGE PIPE ORGANS

Philadelphia News

By DR. JOHN McE. WARD

Philadelphia, Pa., Feb. 19.—Through the courtesy of the Wanamaker establishment in Philadelphia and with the co-operation of Dr. Alexander Russell and Miss Mary Vogt, the members of the American Organ Players' Club and the Pennsylvania chapter of the A. G. O. were given a private recital on the enlarged Wanamaker organ by the eminent Italian virtuoso, Fernando Germani, on the afternoon of Jan. 22. After examining the new console of upwards of 700 tablets and hearing some of its newly installed string effects demonstrated by Charles M. Courboin, the recital, which was quite informal, began at 5:30. Sig. Germani played "Ad Nos," Liszt; Prelude and Fugue, E major, Bach; Pastoral Scene, Bossi; Pedal Study, Manari. His technique, both manual and pedal, is stupendous, impeccable, correct in every particular, while his sense of tonal values seems to improve on repeated hearings, due, no doubt, to his advancing familiarity with American instruments. One cannot imagine anything more brilliant than was displayed in his interpretation of the pedal study.

Following the recital a reception was held for the guest, when opportunity was afforded the members to meet the player, who proved himself the unassuming artist that he is. The complimentary dinner at Caruso's restaurant was attended by over seventy-five members. Addresses were made by Dr. Ward as toastmaster, Senator Richards, Henry S. Fry, Lynnwood Farnam, Nicola Montani, Charles M. Courboin and Sig. Germani, who on motion of Ueslma C. Smith was nominated as an honorary member of the A. O. P. C. The motion was unanimously carried and the club pin was attached to the lapel of the coat of the "baby member" amid hearty applause.

The Pennsylvania legislature by a vote of 148 to 3 passed finally the bill establishing a bureau of music in Philadelphia. This project has been the subject of litigation for the last two years.

The contract for a convention hall seating 18,000 has been signed by the mayor. The significant phrase embodied in the contract is that "it is to have an adequate space for a large organ."

Rollo Maitland's recitals on the Saturday afternoons of February are a joy to the organ fans.

The new Kilgen organ in St. Simon's Lutheran Church is finished and will be used for the first time on Feb. 24.

H. Frank Flanagan, who was for forty-four years organist and choir leader of Ebenezer M. E. Church, died Feb. 7.

A sacred concert and organ recital was given in St. Patrick's Catholic Church Feb. 10. Cesare Carlo Cantino, an Italian organist, now touring the United States, was at the console.

Henry S. Fry played a recital on the new Mudler-Hunter organ in Trinity Lutheran Church, Germantown, on the evening of Feb. 12.

Harry C. Banks, Jr., organist of Girard College, is giving a series of organ concerts in the college auditorium Sunday afternoons, Feb. 10 and 24, March 10 and 24.

In the Second Presbyterian Church, of which Alexander McCurdy, Jr., is organist, a recital was given Feb. 7 under the auspices of the A. O. P. C. and the Pennsylvania chapter of the A. G. O. by G. D. Cunningham of Birmingham Town Hall, England. Mr. Cunningham displayed a clever technique equal to all demands, a clear sense of tone color and an interpretation well worth hearing. A large audience was present.

ORDER AT GETTYSBURG, PA.

Austin Three-Manual with Echo for St. James' Lutheran Church.

St. James' Lutheran Church at Gettysburg, Pa., has awarded to the Austin Organ Company of Hartford, Conn., the contract for a three-manual, with an echo division playable from the great. It is to be a "straight" instrument with nearly thirty ranks of pipes, a harp and chimes, and all of the great except the first open diapason enclosed in a separate swell-box.

The stop list is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- *Second Diapason, 8 ft., 73 pipes.
- *Gross Flöte, 8 ft., 73 pipes.
- *Erzähler, 8 ft., 73 pipes.
- *Erzähler Celeste, 8 ft., 61 pipes.
- *Octave, 4 ft., 61 pipes.
- *Harmonic Flute, 4 ft., 61 pipes.
- *French Horn, 8 ft., 73 pipes.
- *Tuba, 8 ft., 73 pipes.
- Harp (subject to sub and super couplers).

*In separate expression-box.

SWELL ORGAN.

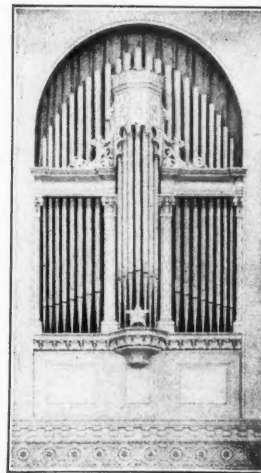
- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viol Celeste, 2 ranks, 8 ft., 134 pipes.
- Sallicional, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Oboe, 8 ft., 73 pipes.
- Cornopean, 8 ft., 73 pipes.
- Valve Tremulant.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Chimney Flute, 4 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Echo).
- Harp (from Great).
- Valve Tremulant.

PEDAL ORGAN.

- Open Diapason, 16 ft., 44 pipes.
 - Bourdon, 16 ft., 73 pipes.
 - Gedeckt (from Swell), 16 ft., 32 notes.
 - Major Flute (from Open Diapason), 8 ft., 32 notes.
 - Dolce Flute (from Swell), 8 ft., 32 notes.
- ECHO ORGAN (Playable from Great).**
- Chimney Flute, 8 ft., 73 pipes.
 - Spitz Flöte Celeste, 2 ranks, 8 ft., 134 pipes.
 - Vox Humana, 8 ft., 73 pipes.
 - Chimes, 25 bells.



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JANUARY AND FEBRUARY 1930



Dec. 18, '28

NEW YORK HERALD TRIBUNE.

MUSIC

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Bach on Sixth Avenue: the Complete Organ Works of the Master in a Notable Series

Organ recital by Lynnwood Farnam at the Church of the Holy Communion, No. 7, the series of twenty programs offering the entire organ literature of Johann Sebastian Bach.

Program

1. "To God We Render Thanks and Praise" ("Lob sei dem Allmächtigen Gott.")
2. Toccata and Fugue in E major.
3. Three Chorale Preludes on "From Above to Earth I Come."
4. "Vom Himmel hoch da komm ich her" ("From Above.") ("Vom Himmel Hoch.")
5. Trio-Sonata No. 3, in E minor.
6. Adagio Vivace-Andante-Un poco
7. Two Chorale Preludes on "Hilf Mir das Morgenstern."
8. "Wie schön leuchtet der Morgenstern" (a) G major, theme in F (b) G major, four voices, piano.
9. "Good Christian Men Rejoice" ("Wir Christen")
10. Trio in G minor, three voices
11. Prelude and Fugue in B-flat

BACH AT NEW YEAR'S
By LAWRENCE GILMAN
Dec. 20, '28

IT IS impossible to study Bach with a mind free from prepossessions, open to whatever he can give the receptive hearer, without realizing that this great spirit is at his most influential when he is talking to us through his art, and not merely delighting us or amazing us by the abstract and pas-

BACH AT CHRISTMAS
By LAWRENCE GILMAN
Dec. 23, '28

A N OPPORTUNITY of seeing Christmas through the eyes of that devout, unparagoned genius, Johann Sebastian Bach, is vouchsafed to us this week by Mr. Lynnwood Farnam, the distinguished organist, who is giving at the Church of the Holy Communion, Sixth Avenue and Twentieth Street, a series of free organ recitals presenting in twenty programs the entire organ literature of Bach—a stupefying enterprise! This afternoon and to-morrow evening Mr. Farnam will play a program largely devoted to music compelled from Bach by various aspects of the Christmas Festival; and nothing could be more fascinating to the student of that ageless master of beauty than this glimpse that Mr. Farnam offers us into the exhaustless world of Bach's musical imagination.

"THIS person," wrote a contemporary, "is a century in his famous 'Historia' celebrated for his invention of canon, as well as for his use of the pedals. It, but the 'pedal' spoke thus the composer of almost all the great music of the future of the world, which Mr. Farnam has chosen almost a dozen for his program of December 23-24. Johann Sebastian Bach. Alone among the older masters at his greatest speaks to the modern mind with a voice that comes to us as our very own, intimately near and vibrant, discoursing of everlasting things—of birth and death and grief and love and faith—in a tongue that we most movingly comprehend. Standing close to us, and yet beyond us, in tenderness and immensity, he draws round us at his greatest that "wind-warm space" which the mystics and the seers

observe the different ways in which Bach's skillfully chosen program to an instrument of poetic utterance has declared itself in those marvelous tone-poems for the organ that we know generally as chorale-preludes, of which Mr. Farnam has chosen almost a dozen for his program of December 23-24. Johann Sebastian Bach. Alone among the older masters at his greatest speaks to the modern mind with a voice that comes to us as our very own, intimately near and vibrant, discoursing of everlasting things—of birth and death and grief and love and faith—in a tongue that we most movingly comprehend. Standing close to us, and yet beyond us, in tenderness and immensity, he draws round us at his greatest that "wind-warm space" which the mystics and the seers

Farnam's Organ Playing A Growing Sensation in New York

We know of no musical performances anywhere given under circumstances more nearly ideal than these recitals of Mr. Farnam. There is no possibility of any sort of personal exhibitionism, no opportunity for social display, no chance for the explosive hero-worship of the concert hall. The personality of the performer cannot obscure that of the composer. . . . When under such circumstances the performer is an artist of the simplicity and sincerity of Lynnwood Farnam, and when he adds to these essential qualities a technical equipment which it would be inappropriate, although not exaggerated, to call virtuosity, there is nothing for a reviewer to say. . . . The eloquent simplicity with which Mr. Farnam interpreted the music completely eliminated the impression of the interpreter's presence. No higher tribute could be paid.—MUSICAL AMERICAN, Dec. 15, 1928.

Something of the exhilaration of novelty . . . subtle and sensitive registration, confident authority as to the import of the music, and his prodigious fleetness of hand and foot—these in their various uses surrounded the Prelude in D major with an atmosphere of tremulous ecstasy, and kindled the merry fugue to a blaze of brilliance.—N. Y. JOURNAL, Nov. 19, '28.

Farnam belongs to the small group that to technique and aesthetic sense adds a human cry that all the world hears. He plays Bach on the organ as Casals plays him on the 'cello, giving to the music a poignancy that surprises the listener.—M. C. W., in Providence Journal, Nov. 23, '28.

It is an adventure richly memorable to sit in the dim candle-lit church and listen to Mr. Farnam's masterly readings of incomparable music.—Laurence Gilman in Herald Tribune, Dec. 18, '28.

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BOSTON "MOVIE" MEN MEET

Interesting Programs Mark Sessions of Theater Organists.

The second meeting of the Boston Theater Organists' Club was held at the new Keith Memorial Theater Tuesday, Jan. 8, at 11:30 p. m., through the co-operation of Earl Weidner, the feature organist, and Harry Browning, the house manager. Mr. Browning was ill, but was represented at the meeting by Frank Eldridge, assistant manager, who made a brief address of welcome. There were about 115 organists and guests present, and the meeting was a success from the crack of the opening flashlight at midnight to the close of the session at 3:30.

Following the taking of the group pictures in the front lobby there was a brief business meeting, followed by a buffet supper on the stage. L. G. del Castillo, president of the club, acted as master of ceremonies for the entertainment that followed, consisting of an organ program by Earl Weidner, a talk on theater organ conditions by Herman Grote of the Wurlitzer Company, and selections by the Varsity Male Quartet.

For the February meeting, which was held on Tuesday, Feb. 5, at the University Theater, Cambridge, the club was indebted to Manager Stanley Summer, whose co-operation was a pleasure to the entire membership, and particularly to the members of the board, whose duties he did everything possible to lighten. In an endeavor to silence the protests of hungry members who had been heard wailing "When do we eat?" the usual order of the meeting was reversed, and supper was served at the beginning of the meeting. As usual, Francis Cronin had done himself proud in selecting the menu and about 120 members and guests were present.

The customary business followed. Barney Grishaver, representing local No. 9, made a short plea for funds to be obtained through advertisements in the program book of the benefit concert, and in addition to many individual subscriptions the club voted to carry a full page. Amendments to the by-laws were made limiting guest privileges to once in the season for persons eligible for membership, and creating an associate membership of organists in nearby locals. Outside of an impassioned plea by Roy Frazee for a more extensive musical program at the meetings and an address by Arthur Martel on the reaction against sound "movies" there was no excitement.

Immediately after the business meeting adjourned Elfrieda Orth and Sybil Morse, organists of the theater, entertained the club with one of the brilliant piano and organ duets which they have featured at this house. Follow-

ing that the club was transported back to the infant days of the industry and witnessed a screening of "The Great Train Robbery," accompanied by the "Gem Theater Orchestra," consisting of Arthur Martel at the piano and Mr. Del Castillo at the drums. John Keefe in the person of the operatic tenor Oscar Gunk then gave a stirring rendition of that pathetic ballad, "When the Grapes Grow Purple on the Banks of the Little Old Ohio," accompanied by genuine colored lantern slides. This number was marred only by the pathetic attempts of the Gem Theater Orchestra to read the number at sight, and a few minor mishaps in running the slides upside down. The program concluded with a recitation by George Williams entitled "Noah's Ark," accompanied by Mr. Del Castillo, and a short comedy synchronized by the newest sound device, the "Blatophone," which, as the advertisements said, could be smelled as far as it could be heard.

The members stumbled out into the dawn in anticipation of the March meeting, to be held at the Metropolitan Theater.

Kimball for Fort Snelling.

An order for an organ which is to be installed in the Fort Snelling, Minn., memorial chapel by the Veterans of Foreign Wars, department of Minnesota, has been placed with the W. W. Kimball Company of Chicago. The instrument is to have three manuals and twenty-five stops, and will include harp and chimes. Recitals and church services will provide uses for the organ.

Van Dusen Club Hears Lecture.

At the February meeting of the Van Dusen Organ Club held at the Fulco Little Theater Tuesday evening, Feb. 12, Henry Baxter Parker gave an interesting lecture on the history and construction of the organ and Miss Emily Roberts played a few illustrations of early organ music. Following the program, members and friends were served refreshments during a social hour.

The W. H. Reisner Manufacturing Company of Hagerstown, Md., makers of pipe organ supplies, has provided its employes with life, health and non-occupational accident protection through the adoption of a cooperative plan of group insurance. The contract is being underwritten on a cooperative basis by the Metropolitan Life Insurance Company. Under the cooperative arrangement the company is enabling its employes to receive double coverage at a low cost by making substantial contributions toward premium payments.

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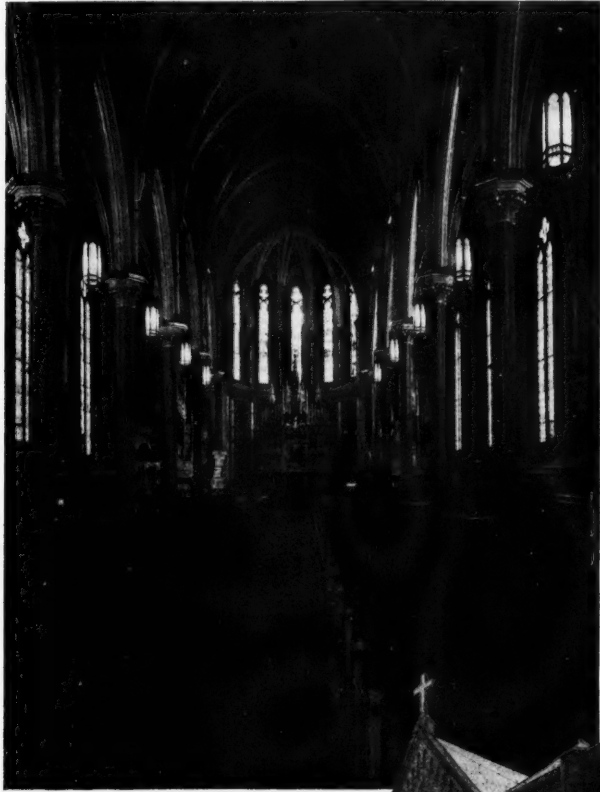
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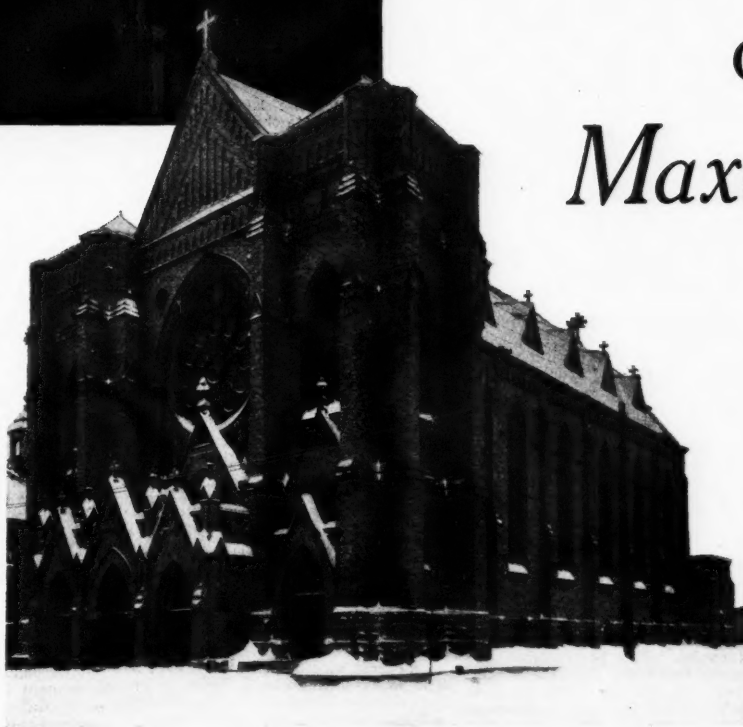
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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

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President — Reginald L. McAll, 2268 Sedgwick avenue, New York City.
 Chairman of the Executive Committee — Herbert Stavelly Hammond, 725 Argyle road, Brooklyn, N. Y.
 Secretary—Willard I. Nevins, 340 Manor road, Douglaston, N. Y.
 Treasurer—Ernest F. White, 49 West Twentieth street, New York City.
 Headquarters — Church of the Holy Communion, 49 West Twentieth street, New York City.

Even in this day of the modern organ, there seems to be among music committees and many of the clergy a decided prejudice against the woman organist. The executive committee feels that something can be done to break down such a biased opinion. A committee consisting of Dr. William C. Carl, chairman; Dr. T. Tertius Noble, Lynnwood Farnam and Dr. Clarence Dickinson has been appointed to prepare material extolling the merits of woman organists and urging a fairer consideration of their work. A brief bulletin will be prepared and we hope our members will see that it reaches the hands of church officials throughout the country. We propose this subject for discussion at the March meetings of N. A. O. chapters and look forward with keen anticipation to what the distinguished men named may have to say on this important topic.

Our treasurer, Ernest White, reports that there has been a fine response to the bills for the 1929 dues. You will be interested in the fact that there are now nearly 1,800 N. A. O. members.

For the 1929 public service the Worcester chapter gave a highly successful presentation of Rossini's "Stabat Mater." Numerous reports seem to indicate that the N. A. O. chapter in that city is having a considerable influence on matters pertaining to music in the services of the churches there. We ought to encourage more such public services for our organization activities.

We find on our desk a letter from the National Music Week Committee asking us to co-operate in the celebration of music week, which begins on the first Sunday of May. In writing of the importance of that week Kenneth S. Clark suggests that programs of American music are especially appropriate for that time. By sending a written request to the National Music Week Committee, 45 West Forty-fifth street, New York City, our members may obtain without charge copies of "Music Week and the Churches" and other informative pamphlets on the subject.

The New Jersey rally will be held at Long Branch May 27. Every year sees a remarkable one-day convention in that state. At the last executive committee meeting it was suggested that the national headquarters council plan a pilgrimage to that city in May.

Hartford Council.

Members of the Hartford council, to the number of twenty-five, were guests of the Austin Organ Company on Monday, Jan. 28. They were conducted through the Austin factory by John Spencer Camp, treasurer of the company and president of the council. One of the special features was a recital on the player organ in the Austin studio, the mechanical playing features of which were explained in detail. One of the selections was from a roll made by Miss Esther A. Nelson, organist and choir director of the Church of the Redeemer—"Spring Song," by Alfred Hollins. Miss Nelson and Wyllys Waterman played selections, which were recorded, after which the numbers were played for the audience.

Luncheon was served at the Hotel Bond, all being the guests of the Aus-

tin Company. Mr. Camp presided, and the secretary, Miss Elsie J. Dresser, reported that many new members had been added to the council. It was announced that the next meeting will be held in March, when several church choirs will join in the presentation of an appropriate Lenten program.

The numbers played at the recital in the Austin studio were as follows: Concert Overture, Rogers; Gavotte in F major, Beethoven; Oriental Sketch, Bird; Spring Song, Hollins; Fantasie in G minor, Bach; Prize Song, from "Die Meistersinger," Wagner; Aria from "Louise," Charpentier; "Angelus," Massenet; Melody, Dyson.

ELSIE J. DRESSER, Secretary.

Executive Committee Meeting.

The executive committee met at headquarters Monday, Feb. 11, with the following present: President McAll, Chairman Hammond, Mrs. Keator, Miss Whittmore and Messrs. Carl, Farnam, Stanley, Noble, White, Tilton and Nevins. After the reports of the secretary and treasurer, there was a brief report from the prize competition committee, of which Harold Vincent Milligan is chairman.

The public meetings committee announced that Henry Pilcher's Sons would entertain the headquarters council early in March at Second Church of Christ, Scientist, where there is a new Pilcher organ.

Mrs. Keator read a report from the convention recital committee. That committee was given power to act in selecting four recitalists for the Toronto convention.

President McAll gave a resume of his visit to the Baltimore chapter and told of the progressive work taking place there.

A committee consisting of Messrs. Carl, Noble, Farnam and Dickinson, with Dr. Carl as chairman, was appointed to prepare an article on the general capabilities of woman organists and to send the same to music committees and the clergy at large.

The remainder of the meeting was devoted to the discussion of convention details.

Worcester Chapter.

The executive committee of Worcester chapter presented Rossini's "Stabat Mater" in Wesley M. E. Church Feb. 11, thus marking the second annual public concert, which has become a definite event in the city's musical life, and a concert to which many people look forward. This presentation was even more successful than the concert of a year ago, and attracted an audience which filled the large auditorium.

A chorus of over 100 voices, combining the choirs of several churches, did excellent work under the direction of A. Leslie Jacobs, with Frederic W. Bailey at the organ, while the solo parts were taken by the leading church singers of the city. Mrs. F. J. Crosson played the prelude and Ethel S. Phelps the offertory. The postlude was played by Waldo McCracken. The Rev. William S. Mitchell, D. D., the Rev. Fenwick L. Leavitt, the Rev. Harold L. Stratton and the Rev. Stephen J. Callender assisted in the service.

The opinion was expressed by several clergymen and many musicians that this concert was a tremendous step forward in bringing the churches and the musicians of the city into closer fellowship and understanding—a goal toward which the churches are striving earnestly at this time.

Worcester chapter has again justified its existence, this time in abolishing an ironclad rule which for generations has decreed that the music year in churches must begin April 1, notwithstanding the fact that this has always been a most inauspicious time for singers and organists—yes, and even for the pastors. It is, of course, not an easy task to persuade a community to give up a time-honored custom, though it be an obsolete one, but this

has been accomplished with the utmost harmony, due to the thoughtful efforts of chapter members. The churches of Worcester and vicinity have adopted Sept. 1 as the beginning of the music year. Thus the new workers will have become thoroughly acquainted with one another and their surroundings before the more exacting Christmas and Easter programs are presented—a consummation which it is felt will benefit all.

ETHEL S. PHELPS, Secretary.

Kentucky Chapter.

The Kentucky chapter held its regular meeting at the Mayflower apartments, Louisville, Monday, Feb. 11. Our members are very busy with their Easter programs. Vesper services will be conducted at the Warren Memorial Church in Lent. Frederick A. Cowles will give a recital. Lenten recitals will be given at St. Andrew's Episcopal Church every Thursday during Lent. Gaul's Passion Music will be rendered at the Crescent Hill Presbyterian Church on Good Friday night. The choir will be composed of twelve singers. Farris A. Wilson is director and organist.

W. E. Connen, organist and choir-master of the Fourth Avenue Presbyterian Church, Louisville, gave a special musical service. The choir rendered "The Life Everlasting," by H. Alexander Matthews. A large congregation was present.

Quincy Chapter, Illinois.

The February meeting of the chapter was held in our headquarters, the studio of the president, C. Harold Einecke, at Salem parish-house. Because of illness several members were unable to be present, but we had a very interesting and helpful meeting. We welcomed Mrs. Lillian Brown Ingram as a new member, and she gave us a discourse on studying the child from an early age, and also upon the advantage of having organ recitals in our community.

It was decided that we should accept the invitation of Dr. Percy B. Eversden, president of the Missouri council, to be his guests on March 7, at which time Lynnwood Farnam will play a recital at Christ Church Cathedral in St. Louis. Five members will make the trip with the president. Mr. Einecke plans to attend a recital by Mr. Farnam at Washington University on the afternoon of the same day. We are also trying to arrange a suitable date to have Dr. Eversden in Quincy for one of his lectures.

Our next meeting, in March, will be held in First Church of Christ, Scientist, and the organist, Charles Weiler, will give a lecture on organ construction. In April we are looking forward to the recital by Frederic B. Stiven of the University of Illinois.

After our meeting we adjourned to Salem Church, where Mr. Einecke opened his large library of music to all members and gave us valuable suggestions on organ and choir music for Lent and Easter.

FRANCES Z. MOURNING.

Union-Essex Chapter.

The monthly meeting of the Union-Essex chapter was held at the home of Mrs. Wallace M. Scudder, Newark, N. J., Monday evening, Feb. 11. A committee selected from the two counties was organized to keep note of vacancies and suggest them to members desiring to make a change. Mr. Frederick Egner, a charter member, thanked the chapter for its letter of congratulation to him upon his fiftieth anniversary as an organist.

New members who joined at this meeting were R. H. Ranger of Newark and Carl F. Mueller of the Central Presbyterian Church, Montclair. Miss Margaret M. Donahue of Plainfield joined as an associate.

Henry Hall Duncklee, president of the chapter, called Mrs. Scudder to the dining-room, where the meeting was held, and the members gave her a ris-

ing vote of thanks. Following the business meeting the members adjourned to the music-room, where they enjoyed with a large assembly of invited guests a program of organ music by members of the chapter. Robert Willet Edwards opened the program by playing upon the beautiful Estey organ in the music-room the first two movements of the Rheinberger Sonata 2 in D minor. Following this Edward S. Breck played the Arabesque of Vierne, Chorale Prelude on "Melcombe," by Noble, and the "Ronde Francaise," by Boellmann. Representing the women organists, Mrs. Angeline Gifford Runser played the Prelude and Fugue in E minor, Bach; "In Paradisum," Dubois, and Grand Chorus, Salome. Demarest's Fantasia for organ and piano was played by Alexander Berne at the organ and his artist pupil, Miss Florence Savall, at the piano.

The chapter has among its membership a number of composers, and these were represented by Russell Snively Gilbert, who played two numbers from his manuscript Suite, "Notre Dame on a Summer's Day," the first being "Sunrise on a Window," and the second "Birds Among the Spires." Ralph A. Peters played the Prologue to the Rogers Suite in G minor, a Pastoral by Mauro-Cottone and Slumber Song, by Spinney. Mr. Berne and Miss Savall closed the program by playing the Grand Aria by Demarest, which the composer dedicated to Mr. Berne.

RUSSELL SNIVELY GILBERT, Secretary.

Central Chapter, New Jersey.

A business meeting was held Monday evening, Feb. 4, at the State Street Methodist Church, Trenton, with Edward A. Mueller, organist of the church, as host to the chapter. The treasurer, Mr. Riggs, reported a balance of \$148.56 in the treasury and a total membership, including both active and associate, of 106. Mrs. George Rogers was accepted as an active member. Plans were announced for the recital to be given by Norman Landis of Flemington in the First Presbyterian Church, Trenton, Tuesday, March 5. Mr. Landis is an accomplished recitalist and a member of the Central New Jersey chapter. At the close of the meeting a question-box was conducted, which created an unusually interesting discussion in which everyone present took part.

RAMONA C. ANDREWS, Secretary.

Camden Chapter.

At the January meeting of Camden, N. J., chapter Uelma Clark Smith, prominent Philadelphia organist, composer and author, presented to an interested audience excerpts from his book on "Technic," now being completed for publication. Following his talk he gave a short piano recital, playing compositions by Brahms, Chopin and Debussy, and a lovely "Romance" of his own.

Mrs. Kathryn McClelland, president of the New Jersey Federation of Music Clubs, addressed the meeting upon the aims and ideals of the Federated Music Clubs. The meeting closed with the usual social hour. Miss Blanche McCarter, Mrs. Gertrude D. Bowman and Mrs. Marion H. Owrld were hostesses.

There have been so many requests for a members' recital that one was given on Feb. 12 in the North Baptist Church. Miss Isabel D. Ferris, Mus. B., and Harry R. Bagge played the interesting program, assisted by Miss M. Louise Jacoby, who has a rich and beautiful contralto voice. Mrs. F. Marie Wesbroom Dager accompanied.

New members welcomed this month were Mrs. Ruth Torbet, Haddonfield; Mrs. Maud G. Benson, Collingswood; and Miss Gertrude E. Campbell, Philadelphia, active members of the Organ Club. Mrs. L. N. Farnham, Camden, and Philip MacClaskey, Collingswood, were received as associate members.

ISABEL D. FERRIS, Secretary.

News from Cleveland

By CARLETON H. BULLIS

Cleveland, Ohio, Feb. 20.—At his February recital in Trinity Cathedral on the 4th Edwin Arthur Kraft opened with the Ferrata "Overture Triomphale," a piece that seems to be having a general revival. The feature of the program was Stoughton's "Tales from the Arabian Nights," a suite of descriptive bits which again aroused much interest, as it did when Mr. Kraft played it last season. Vierne's Finale brought the entertaining program to a brilliant close.

On the same evening Carl Schluer gave a recital at the Church of the Saviour. This was a "repeat" program—a duplicate of his recital of January, when the severe weather interfered with attendance to such an extent that a request was made that the program be offered again. The attendance was appreciably increased, and those who heard Mr. Schluer's playing were well repaid for their attendance. A varied program included the Stoughton "Tanglewood Tales" suite.

On Feb. 6 the Museum of Art brought John Gordon Seely from Toledo for its February recital. As eager as I was to hear Mr. Seely, winter weather put an end to my plan to attend, for a twenty-five mile drive in snow did not appear feasible, especially when I could not start out until about the time the recital was scheduled to begin. The storm affected the attendance very much, I am told. Mr. Seely's program was 100 per cent unusual, with a generous amount of the ultra-modern added to rarely-heard items of Bach, Brahms, Boely, Franck and Elgar. Reports are that the organ playing was decidedly well done, even if the selections themselves did not

make a general appeal. An exquisite "Arabesque"—one of three Pedal Studies, Op. 83, of Karg-Elert—was mentioned as the gem of the program.

Stoughton's "The Woman of Sychar" was presented by the quartet of Calvary Church at an evening musical service Feb. 17. This work made greater appeal than do most cantatas presented here and there to enable the choir to do something extra, or to entice more people to church, or to relieve the minister (or the congregation) from a sermon. In fact, this cantata, as sung by these Calvary choristers, had a real element of devotional content—a meditation on one of the Biblical stories. For the organ selections Mr. Riemenschneider played compositions by Stoughton.

Dr. G. W. Andrews of the organ faculty at Oberlin College Conservatory of Music was a guest of the Fortnightly Club on Feb. 19 at a concert of its manuscript section. Dr. Andrews contributed to the program his Sonata in E flat, and several of his smaller pieces—"Con Grazia," "Sunset Shadows," Intermezzo and Elegy. In addition to these organ solos by the guest composer, the program consisted of compositions in manuscript by members of the club, and the offerings revealed creative activity in the form of a highly acceptable string quartet, a song and a choral number. In the last-named the organ accompaniment was played by Russell V. Morgan, organist of Old Stone Church, where the musicale was held.

During this season the music department of the Museum of Art has been presenting a series of programs featuring the music of various religious bodies. Feb. 20 Paul Allen Beymer and his double quartet from the Temple, Ansel Road, furnished a program of Jewish music. Choirs from a Roman Catholic church, from a Russian Orthodox church and from a Protestant church have appeared previously in this series.

Easter Organ Music

| | | |
|------------------------------------|-------------------|--------|
| PAEAN OF EASTER (New)..... | Carl F. Mueller | \$0.50 |
| REX GLORIAE..... | George Henry Day | .50 |
| EASTER MORNING..... | H. L. Baumgartner | .50 |
| FESTIVAL PROCESSIONAL, IN F..... | Leo R. Lewis | .50 |
| PAQUES FLEURIES (Palm Sunday)..... | A. Maily | .50 |
| EASTER MORNING..... | O. Malling | .50 |

Easter Anthems

| | | |
|---|---------------|-----|
| GEORGE HENRY DAY | | |
| 881 CHRIST, THE LORD, IS RISEN TODAY (An Easter Paean)..... | | .12 |
| 906 HE IS RISEN (New)..... | A. or B. solo | .16 |
| SAMUEL RICHARDS GAINES | | |
| 907 WE FOLLOW ON, O MASTER! (New)..... | A. or B. solo | .12 |
| CEDRIC W. LEMONT | | |
| 886 GOD HATH SENT HIS ANGELS..... | B. solo | .12 |
| 896 GOLDEN HARPS ARE SOUNDING..... | S. solo | .12 |
| JOHN WINTER THOMPSON | | |
| 880 DAY OF RESURRECTION, THE..... | T. solo | .12 |
| CHARLES VINCENT | | |
| 897 RESURRECTION MORN, THE..... | S. B. ad lib. | .12 |

Easter Duets

| | | |
|---|------------------------------|-----|
| DANKS-HARTS | | |
| WHOLE WIDE WORLD REJOICES NOW, THE (New)..... | Sopr. and Alto | .40 |
| H. J. STEWART | | |
| RESURRECTION LIGHT, THE..... | Sopr. and Mez. Sopr. or Bar. | .50 |

Palm Sunday Songs

| | | |
|------------------------------|------------|-----|
| EMIL BIERMAN | | |
| SUNLIT WAY, THE..... | Eb d-g | .50 |
| SUNLIT WAY, THE..... | C b-E | .50 |
| R. E. HILDRETH | | |
| BEYOND THE HILLS..... | Db E-a(b) | .50 |
| BEYOND THE HILLS..... | Bb c-F(g) | .50 |
| BEYOND THE HILLS..... | Ab b-E-(F) | .50 |
| P. A. SCHNECKER | | |
| COMING OF THE KING, THE..... | F c-g | .40 |
| COMING OF THE KING, THE..... | D a-E | .40 |

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Buffalo News Items

By DeWITT C. GARRETSON

Buffalo, N. Y., Feb. 20.—At the community vesper service of the First Presbyterian Church, the Circle, a program of sacred music was presented by the choir, under the direction of Clara Foss Wallace, Sunday, Feb. 17. The choir numbers were: "Hear My Prayer," Arkadelt; "Jesu, Joy of Man's Desiring," Bach; "Surely He Hath Borne Our Griefs," Lotti; "Jehovah, Hear, Oh Hear Me," Beethoven; "Lead, Kindly Light," Jenkins; "Hail, Holy Light," Kastalsky; "How Blest Are They," Tschaiakowsky; "For Us the Christ Is Made a Victim," Gounod; "From Thy Love as a Father," Gounod. The organ numbers were: Prelude to "Parsifal," Wagner; "Adorn Thyself, Fond Soul," Bach; "Night," Jenkins.

On the radio page of a local newspaper this announcement was made recently concerning a program to be broadcast on the following Sunday afternoon: Two excerpts from "Strainer's" service in E flat will be included in this program. We conclude that the performance was very fine.

The annual service of the Buffalo chapter of the American Guild of Organists was held Thursday evening, Jan. 31, at the Church of the Ascension. The combined choirs of the Delaware Avenue Baptist Church, the North Presbyterian, Westminster Church and the Church of the Ascension sang two anthems: "Fierce Raged the Tempest," Matthews, and "Ho, Everyone That Thirsteth," Martin. The prelude was played by Edna L. Springborn, organist of Grace Lutheran Church, and the offertory was played by William Benbow, organist of Westminster Presbyterian Church. The address was given by the Rev. Charles D. Broughton, rector of the Church of the Ascension and chaplain

of the Buffalo chapter. A procession of charter members in caps and gowns preceded the service. A chapter supper was served at the Town Club.

A roster of the names of members of the chapter was printed on the last page of the program, and this list shows that Buffalo chapter now has 106 members and seven subscribers.

The choir of the Prospect Avenue Baptist Church, under the direction of Robert H. Fountain, sang Gaul's "Holy City" Sunday evening, Feb. 10. Mrs. Fountain is organist of the church and the choir was assisted on this occasion by Alfred Laube, harpist.

At the Richmond Avenue Methodist Church a midwinter musical service was given Sunday evening, Feb. 10, under the direction of Mrs. Don Tullis, musical director and soprano soloist of the church.

At St. Paul's Cathedral the service lists for February included: "Jesus, Friend of Sinners," Grieg; "Lead, Kindly Light," Pughe-Evans; "Hymn to the Trinity," Tschaiakowsky; Cherubic Hymn, Gretchaninoff; "Bless the Lord, O My Soul," Ippolitof-Ivanoff; "Lead Me, Lord," Wesley; "From Thy Love as a Father," Gounod; "Jesus, Joy of Man's Desiring," Bach; "O Lord, Thou Hast Formed My Every Part," Bach; "I Have Considered the Days of Old," Philip James.

Short organ recitals are played every Tuesday, Thursday and Saturday, immediately following the Lenten noonday services at St. Paul's Cathedral. The list to date includes: Loure, Bach; Aria, Bach; "St. Ann's" Fugue, Bach; "Soeur Monique," Couperin; Sonata in C minor, Ralph Baldwin; Suite in Miniature, DeLamarter; Chorale in A minor, Franck; "Meditation a St. Clotilde," Philip James; "Marche Religieuse," Guilmant.

On Tuesday evening, March 5, Chandler Goldthwaite will play a recital at Trinity Methodist Church,

under the auspices of the Buffalo chapter of the American Guild of Organists.

Miss Cramp Wins Brooklyn Post.

Miss Carolyn M. Cramp has been appointed organist and director at the Fourth Avenue Methodist Episcopal Church of Brooklyn and expects to assume her duties as soon as she is able to leave the Kingston Avenue Hospital in Brooklyn, where she is suffering from a severe attack of diphtheria. Miss Cramp has been the victim of almost as many afflictions as was Job in the last few years, one of them being the loss of all her possessions in a fire which destroyed a truck taking them to Pennsylvania, but when it comes to winning desirable appointments her luck is quite different. She has been at the Nostrand-DeKalb Methodist Church of Brooklyn, where she will be succeeded by Robert Morris Treadwell. Meanwhile Miss Jessie Newgeon is substituting at this church. Miss Cramp was at the Fourth Avenue M. E. some time ago for a period of three years. She will have both senior and junior choirs and will preside at a new three-manual Austin organ.

Dixon Organ Work of Youth.

Hubert A. Howell, a youth in his early twenties, who at the age of 19 distinguished himself by building an organ for his father's home at Dixon, Ill., has constructed an instrument of two manuals and 794 pipes for the Christian Church of Dixon. The instrument was dedicated Jan. 29 and the occasion was marked by many expressions of admiration for the young genius, who expects to devote himself to a career as an organ builder. Howell was assisted by Kenneth R. Simpson of Chicago, a young organist. Mr. Simpson also played a group of selections on the opening program. Mrs. Nate Morrill is organist of the church and played the opening group of the program and the choir accompaniments. Clinton Fahrney also took part in the organ program.

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Philo A. Otis
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Solo for Alto and Tenor
John A. West
PSALM OF EASTERTIDE .12
Eleanor V. Hull
COME SEE THE PLACE WHERE JESUS LAY.... .12
Solo for Alto, Tenor and Bass
John A. West
AN EASTER SONG OF TRIUMPH15
Soprano solo
Philo A. Otis
CHRIST THE LORD IS RISEN TODAY..... .06
Four Part Choral
George M. Evans
CHRIST THE LORD IS RISEN TODAY..... .06
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News of San Francisco and Northern California

By WILLIAM W. CARRUTH

San Francisco, Cal., Feb. 17.—Organists of the bay region had an opportunity on Jan. 28 of hearing the four-manual and echo Aeolian organ which has been installed in Calvary Presbyterian Church. The organ was a gift of John A. McGregor, a devoted lover of music, and the specifications were drawn up by Otto Fleissner, organist of the First Presbyterian Church and director of music of the California School for the Blind in Berkeley. The beauties of the organ were ably demonstrated by Harold Mueller, A. A. G. O., and Robert Bossinger, organist of the church. Mr. Mueller played the following numbers: Festival March, Grasse; "Elegie," Birstow; "At Dawn of Day," Fry-singer; Fugue from Sonata, Reubke. Mr. Bossinger played: Andante in D, St. Clair; "Choeur Triomphale," Hack-ett; Canzonetta, Rockwell.

Ernest M. Skinner arrived in San Francisco from Honolulu on Feb. 7 and a number of local organists had the pleasure of meeting him and Stanley Williams, Pacific coast Skinner representative, at a dinner arranged in honor of the genial organ builder. Mr. Skinner was in Honolulu on a combined business and pleasure trip, it being his first opportunity of seeing his three-manual and echo organ at Central Union Church—the echo organ is a recent addition. It was the writer's pleasure to assist at the dedication of the new church and to play the inaugural organ recital in May, 1924. The church, which numbers among its members most of the old missionary families, stands in the center of an eight-acre park, formerly the Dillingham estate. Each department of the Sunday-school has a separate

building, the primary department being built around the swimming pool. The church is modeled after one of the old New England churches, but adapted to the warmer climate of the islands; both sides are made of glass doors, which can be opened during the services, thereby filling the church with cooling breezes. Mr. Skinner was enthusiastic over the climate, scenery and people of Honolulu. A number of dinners were given in his honor, but the one that made the deepest impression was a "luau" by Mrs. J. P. Cooke, donor of the organ. A luau is a native feast at which raw fish, poi and other native delicacies are served. Mr. Skinner said that poi was one of the things he was glad to leave in the islands.

Mendelssohn's "Elijah" was performed Feb. 12 in honor of the convention of the Union of American Hebrew Congregations at Temple Emanu-El. The chorus of sixty-five was under the direction of Cantor Reuben Rinder. The accompaniment was furnished by the organ and a sixteen-piece orchestra. Wallace Sabin presided at the organ. Reinald Werrenrath sang the part of Elijah, the other parts being sung by the members of the temple choir. The work of the chorus was especially fine, every member singing as if inspired.

Swift Composition Prize.

The ninth annual composition prize of \$100 offered by the Swift & Co. Male Chorus, Chicago, has been announced. This year's prize will be awarded for the best musical setting of Catherine Parmenter's "Outward Bound." The setting must be for a chorus of men's voices, with piano accompaniment. The rules of the contest say that the composer must be a resident of the United States, that his composition must "sing well," and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Compositions must be sent to the conductor of the chorus, D. A. Clippinger, Kimball building, Chicago, by July 1. The award will be made Aug. 1.

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**Bach Organ Recital
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Wednesday evening, Jan. 23, will go down in the musical history of Philadelphia for a red letter event. Representing the American Organ Players' Club and the Pennsylvania chapter of the American Guild of Organists, Rollo Maitland, F. A. G. O., rendered on the Hering memorial organ at the Church of the New Jerusalem an all-Bach program.

At the first mention of an entire recital from the works of Johann Sebastian Bach the music-lovers or limited abilities immediately conjure such an overburdened musical menu as to threaten them with harmonic indigestion for a long time to come. However, this recital was different. To begin with, it was a Candlemas service. As one entered the auditorium he was struck with the harking back to medieval times with the symbolic triple-flamed candelabra furnishing their faint illumination. Grotesque shadows from the flickering tapers chased themselves about the darkened recesses of the ceiling of the Gothic edifice.

Without any announcement the organist began to play the chorale prelude, "We All Believe in One True God." It did not require any great stretch of the imagination to see the famous Bach himself seated at the organ. (As a digression, permit me to suggest that one may well wonder what Bach might have done had he the marvelous new six-manual console of the Wanamaker organ instead of the sadly limited resources of his day in the way of organs.) The figurative treading of the "Giant" over the pedals in the prelude had scarcely ceased when a most delightful transition occurred in the presentation of the A minor Adagio. This selection was rich in the most appealing of melodies and seemed altogether too brief.

Next came another chorale prelude, "In Thee Is Gladness." In striking contrast to the dignity of the first number with its somber passages teeming with religious devotion, this composition was filled with passages tending toward the lighter vein—that of happiness and joy. Particularly noticeable was the impressive pedal foundation of the entire contribution.

The Trio-Sonata No. 1, with its three movements—allegro moderato, adagio and allegro—in which the author ingeniously combines contrapuntal problems of no little difficulty with themes which embody a variety of appeals to the senses, was well received. Perhaps Mr. Maitland's best and most comprehensive work of the evening was in the ever-popular Toccata and Fugue in D minor. In it the recitalist reflected the training he had received under the late Dr. David Wood. It was a most faithful performance. Then came three chorale preludes—"My Heart Is Filled with Longing"; "In Death's Strong Grasp the Saviour Lay" and "The Blessed Christ Is Risen Today." The construction of each was a distinct entity and their brevity was disappointing.

As a concluding number the Passacaglia was marvelously well rendered. It ranks close in popularity with the Toccata and Fugue in D minor and is not capable of a conscientious rendition by less than a virtuoso. There is an embodiment of exaltation which is singularly suggestive of attaining great heights. Once having reached the peak of endeavors, the music adapts itself to comprehensive views from the crest. As in the other works of the great master, this one also displays the most intricate passages, which are inseparably woven into a musical fabric that the centuries cannot dim.

Mr. Maitland exhibited an almost uncanny knowledge of Bach and in his interpretation of it furnished unalloyed delight to a large and attentive assemblage of musicians. His memorizing is prodigious and permits much more latitude in registration than is given to those who are bound down to following the score. In selecting the program the organist judiciously covered

the salient features of the gamut of Bach opuses and the arrangement of the numbers also was creditably done. It is to be hoped that there will be more all-Bach programs in the not too distant future.

E. N. FOUGHT, M. D.

Pastor Appreciates Hastings.

Dr. Ray Hastings' seventeenth anniversary as organist at the Temple Baptist Church, Los Angeles, was not overlooked by the pastor, the Rev. John Snape, D. D., or by other officers of the church. In the Reflector, the weekly publication of the church, Feb. 10, there are printed paragraphs which illustrate amply the position held by Dr. Hastings in the hearts of the parish. The following is quoted from a statement of the pastor: "Today is Dr. Ray Hastings' seventeenth anniversary and, as the pastor of one year, I want to congratulate the church that through the years has been blessed with the services of this master of the keys, and to congratulate him on the good health, good humor and good friendship which have been his rich assets. I can honestly say I have never had an organist in any church who so nearly reaches my ideal of a church organist. I trust he and I may be permitted to labor together in the Temple for many years."

Tri-City Club's Activities.

The Tri-City Organists' Club held a vesper service and organ recital Sunday, Feb. 17, at the Central Presbyterian church, Rock Island, Ill. The Rev. H. L. Moore, the pastor, conducted a brief devotional service and the musical program included organ solos by Miss Katherine Moore, R. E. Lindstrom, Miss Ruth Carlmark and Mrs. G. E. Sherman and songs by H. O. DeBoer. The next supper meeting of the club will be held Monday, March 11, at the Y. W. C. A. in Moline with an evening organ recital at the Trinity Lutheran Church, Moline, by Miss Ruth Carlmark.

Robert U. Nelson in Europe.

Robert U. Nelson, organist of the State College of Washington, who is on leave of absence from this scholastic year, is now in Paris, where he is studying improvisation with Marcel Dupre. Previous to going to Paris he was in London for three months, studying composition with Gustav Holst. About April 15 Mr. Nelson plans to go to Vienna, and he expects to attend the Festival of Contemporary Music at Geneva on his way.

The Choral Society of Sherrill, N. Y., conducted by Frank Parker of the Utica Conservatory of Music, with Miss Zillah L. Holmes, the organist, as accompanist, gave its twentieth concert at Plymouth Church in Sherrill Jan. 28. The chorus of sixty voices did some excellent work and among its offerings was the cantata "Gallia," by Gounod. Miss Holmes played Bach's Toccata and Fugue in D minor as an organ solo. In May the society will sing Handel's "Messiah" to mark music week.

Detroit Doings

By GUY C. FILKINS

Detroit, Mich., Feb. 22.—Musical affairs in choir and organ lofts have been numerous during this past month, and with the observance of the Lenten season the next four weeks will be a busy time for all church musicians.

The quartet and choir of Wesley Methodist, under the direction of Grace Halverson, presented "The Woman of Sychar," by Stoughton, on Sunday morning, Jan. 27.

The popular organ programs at the Detroit Institute of Arts for the past month were played by the following organists:

Jan. 29—Charles Wuerth of Woodward Baptist Church.

Feb. 3—L. L. Renwick of Metropolitan Church.

Feb. 5—Ruth Sloan of Calvary Presbyterian.

Feb. 12—Edwin Arthur Kraft of Cleveland.

Feb. 19—Arthur B. Jennings of Pittsburgh.

The quartet of the First Presbyterian Church, composed of Muriel Kyle, soprano; Pauline Wright, alto; Wayne Van Dyne, tenor, and Kenyon Congdon, baritone, with Frank Wrigley as organist, all radio artists, gave a program in the church house, Friday evening, Feb. 8.

Noonday Lenten services at Keith's Temple Theater, sponsored by the Detroit Council of Churches, were begun Monday, Feb. 18. Ralph Calder, organist of the First Baptist Church, plays a short organ solo before each service, which is broadcast by WGHP. Other Detroit organists will do similar service while the Lenten meetings are continued.

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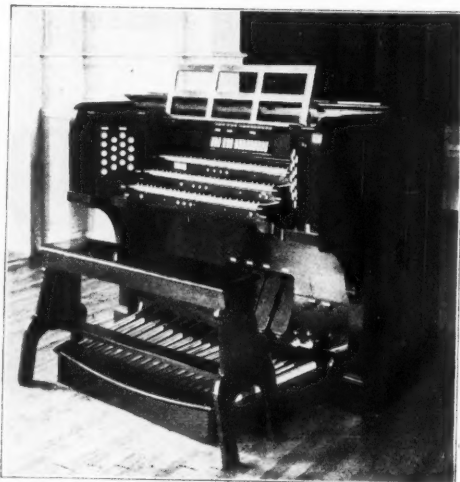
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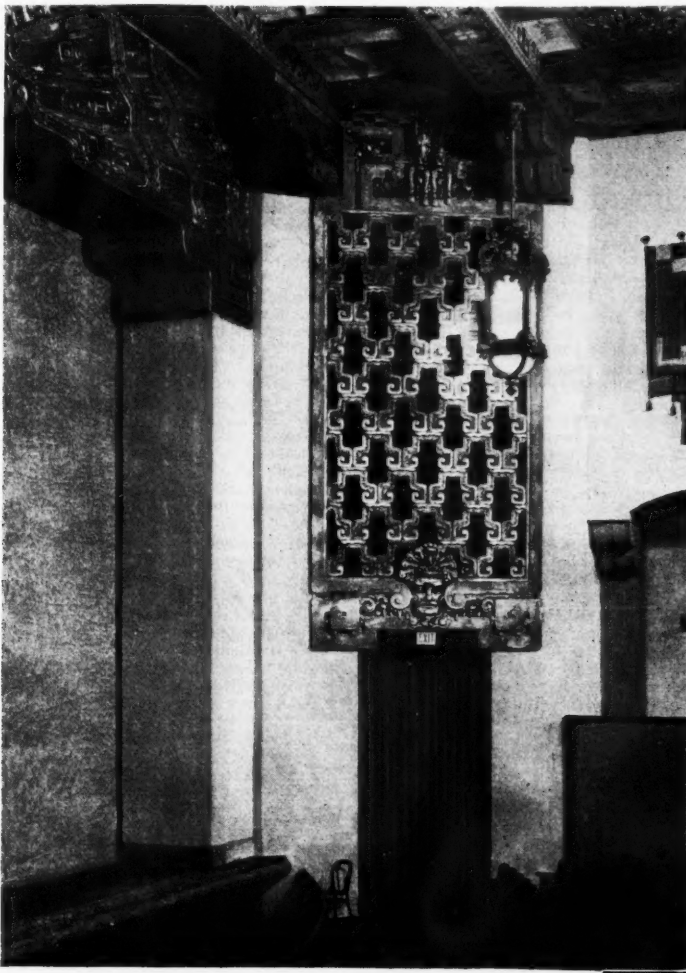
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CHICAGO, MARCH 1, 1929.

STRENGTH IN UNION

Facing the great body of American organists in 1929 is a question which has been brought up occasionally in private and in public and which without doubt must force itself to the front sooner or later as a real issue to be settled by the intelligent thought of our leaders. The Diapason, because of its widespread list of readers among all classes of organists, considers itself justified—in fact believes that it is performing a duty—in presenting the subject for the thoughtful consideration of all who are, or should be, concerned.

There are in the United States two strong and growing national organizations of organists. Though originally in many respects not competing bodies, they now overlap considerably in their functions. One was founded thirty-two years ago with the distinct aim of "raising the efficiency of organists by examination * * * and to grant certificates of fellowship and association to members who pass such examinations." It has been, in origin and policy, distinctly an academic body, with a strong religious tendency, as plainly set forth in its declaration of principles. The other organization was founded twenty-two years ago largely as a social factor and with the object of supporting undertakings for the promotion of the welfare of the organist, the principal activity in its early years and one of the most important today being an annual convention, at which recitals and discussions are featured.

Thus we have two bodies of very different original aims and objects, for the organist who wished to attain academic standing by means of a degree naturally turned to the American Guild of Organists, whereas in order to enjoy the benefits and pleasures of the annual convention and to help in promoting various movements for the advancement of his profession he became a member of the National Association of Organists.

The changes which come with the years have affected both of these organizations. At its inception and for a number of years thereafter the Guild was a select body in principle and practice. To be elected a colleague was rated an honor, for it meant recognition by one's fellow organists of your ability as a player and your usefulness in the exalted service of the church. It also involved the obligation as soon as possible to take the examinations and to strive for academic standing. The membership, as a consequence, was limited. Organ builders, organ "fans" and amateur players—even those who played only in the theater—were not deemed eligible to membership.

In recent years, however, there has been a distinct broadening of the policy. Warden Sealy, who is in his fifth year in that office, and who has devoted himself wholeheartedly and energetically to the expansion of the scope and power of the A. G. O., has stated

at the Guild's conventions and repeats in the year-book issued in 1928 that today the membership of the organization exceeds 3,000. According to the same yearbook, containing the latest public records of the Guild, there were 187 living fellows and 599 living associates—certainly not a large enough proportion to justify too strong an emphasis on the academic character of the organization! In place of the one-time scrutiny of applications for membership, the purpose today apparently is to have a large and powerful organization—all of which seems to us as much a mistake in policy as if Phi Beta Kappa launched a membership drive.

Under Warden Sealy's leadership annual conventions have been held, and these have been successful and valuable gatherings. They have been held in various parts of the country and at a convenient time just as the season's work for many was coming to a close. But this has been, of course, following in the footsteps of the N. A. O., and the same men have played at meetings of both organizations and largely the same persons attend.

Meanwhile the National Association, though younger, has grown rapidly and has had the good fortune to enlist many of the men whose names are outstanding in the American organ world and to benefit from their counsel and support. And it has been especially fortunate in an energetic and distinguished leadership by such men as Noble, Fry, Schlieder, McAll, and many others who have held lesser offices than the presidency. Its conventions have been a boon to all who have been privileged to attend them. After an early history marked by some misfortunes, a new era dawned for this organization. Today it has a membership of over 1,500, which is somewhat less than half that of the A. G. O. In addition to its conventions the N. A. O. has fostered many activities such as the music week concerts in the Wanamaker Auditorium in New York, orchestral concerts in Chicago and other cities, and recitals by noted visitors from foreign countries, and has conducted contests of national interest to promote organ composition. One of the secrets of the success of this organization lies in the fact that it has for years made it a practice to bring out new talent—to encourage the rising generation of organists. One could compile a long list of men of fame whose first introduction to the organ world at large has been through appearances at N. A. O. conventions. There has been no spirit of aloofness at any time.

Should these two national bodies amalgamate? Someone may say that competition is a good thing. Our belief is that they should be combined for the same reason that the telephone companies and other forms of public service are natural monopolies—for the benefit of the organists of the nation. A study of the situation outside New York City will reveal that there is little Guild consciousness or N. A. O. feeling today except at headquarters. In Chicago, for instance, we have branches of both associations. Officers overlap or go from office in one to similar honors in the other. The membership is largely duplicated. To avoid conflict of activity there are frequent joint meetings. Exactly the same might be said of the St. Louis situation. In Philadelphia there is another well-established organization of which the organists of that city are justly proud—the American Organ Players' Club—of thoroughly academic character, and its leaders and those of the Guild and the N. A. O. interlock very largely.

In many cities and states one organization is strongly established and the other has not tried to obtain a foothold, thus avoiding the needless duplication noted.

In other great professions we find that united effort has proved the wisest plan. Why cannot the organists have an association of the strength and influence of the American Medical Association or of the American Bar Association?

If what has been suggested proves to be the will of the rank and file, it will be necessary to create a basis of union. This cannot be by absorption of one organization by the other, for rea-

sons that are obvious. Our vision is that of a powerful new body, with a new name, such as "National Guild of Organists," with a new constitution and a new roster of officers, selected with the greatest care for their reputation as organists, the respect in which their fellows hold them, their scholarly attainments and their tact. In this organization must be combined the very essential examinations of the Guild and the very valuable conventions and contests of the N. A. O.

The Diapason therefore would suggest that the governing heads of the American Guild of Organists and of the National Association of Organists proceed to test the sentiment of the membership throughout the country, and that if it is found that a union is favored, the council of the A. G. O. and the national executive committee of the N. A. O. agree to select a commission of, say, six members, three to be nominated by each, these six to select a seventh and a chairman, and that this commission be authorized to prepare and submit a plan of amalgamation under which a new and greater organization shall be created.

To prevent possible misunderstanding in any quarter let us say that the foregoing is written without the slightest inspiration from any officer of either of the organizations concerned. This paper is the official organ of one of the two bodies, but we are violating no confidence in stating that this accounts for only a fractional part of our circulation, that all copies sent to members are paid for at the regular price, with only a small cash discount, and that organists of affiliation with both, or neither, of the two bodies make up our readers.

In order to shed light on the question, The Diapason will open its columns as far as possible to comments, which are invited from our readers in general and from those active in the organizations of organists especially.

DR. BAIRSTOW'S "STUNT"

The Royal College of Organists of England, which is the bulwark of righteousness that protects the art of organ playing, or the bane of the profession—according to whether the president of the R. C. O. or Dr. Roland Diggle happens to be talking—held its distribution of diplomas Jan. 19. Incidentally we note that of sixty-six candidates for the fellowship eleven passed, while of the candidates for associateship, who numbered 147, only twenty-seven survived. Verily a case of many being called and few chosen. Dr. E. C. Bairstow, president of the college, known on this side through his compositions, in his address as president said some interesting things, after calling attention to the fact that the R. C. O. is in its sixty-fifth year. One paragraph which does not conceal very carefully the fact that it is aimed at America, is interesting also. Dr. Bairstow said:

We live in an age of stunts. There is a craze for perversion—for putting things to a use for which they were never intended. A certain nation that invented the word has infected us. It is a younger nation than ours. It is not their fault, perhaps, but their misfortune that they have no traditions. Like children, they seize on any new thing and stunt with it. They use the wireless to advertise pork factories and the organ to reproduce the kitchen furniture of the orchestra. Their orchestral programs are thickly sprinkled with stunting pieces, and their lighter music is constructed entirely of rhythmic stunts.

We can imagine the genuine satisfaction it is for the president of the Royal College of Organists to be able to say: "Lord, I thank Thee that I am not like one of these."

SPECULATION

Brother Charles E. Watt of Music News, who watches benevolently over a large flock of Chicago musicians who have looked to him for advice and publicity for these twenty years—and who is himself a reformed organist—has a leading editorial in his paper on "Speculation"—indeed a timely and a fruitful subject. As we are given to speculating about, if not in, many things, and as we know that Mr. Watt's editorials never are dull, we proceed at once to read. What we discover, in a nutshell, is that Editor Watt has been speculating, apparently—speculating on the businesslike habits and the con-

sciences of his clientele. Incidentally we discern between the lines a warning to the malefactor who owes and does not pay. Mr. Watt quotes an "observing man" as saying to him: "Do you know why there are so many musicians who cannot pay their advertising bills? I will tell you why. A great many of them are putting all the money that comes their way in speculation—either real estate which they usually bite off in bigger chunks than they can care for or just plain buying of stocks on the hope of quick profits."

Commenting on this the editor of Music News says:

It seems incredible that the above could include many of the musicians who are affected by the present depression, for there are many things that must be done, looking toward the future, and publicity is one of the things that should not be sacrificed. If a musician or anyone else has \$100 which is not "working" and which he does not need immediately for essentials he has a perfect right to do with it as he likes, but is it wise to jeopardize all one's future because of trying to carry too great a load of speculation?

We hesitate to add any more information that may seem incredible to our colleague in the next block, but we must say that his informant has by no means exhausted the subject. The Diapason, being conducted with a heartless business policy, has few accounts such as try the patience of the more lenient Mr. Watt, but we have discovered that the most common cause of delinquency in payment of bills is a sick wife. So often does an unpaid bill precede an operation on the debtor's helpmeet that we sometimes have been tempted to place them in the position of cause and effect and to hold the threat of the hospital over the man whose account is needlessly past due. Of course, there are various other reasons. One unmarried organist holding a lucrative position once gave as the excuse for his poor technique as a check writer that he had to buy a new automobile.

There is only one remedy, Mr. Watt: Make them pay you before the stock salesman tempts them. It is unfair to the man who remits promptly to carry those who chronically are behind, for after all your rates are based on what you collect, and not on the space occupied by your advertising. The large department stores, the electric light companies and the building owners who rent studios demand their money on time, and their patrons soon find ways of paying them in accordance with good business requirements. Why let anyone speculate with your money?

Musicians should learn that business methods are required in their profession just as much as in any other, and you can help teach them. Fortunately organists are noted for being better able—or more inclined—to manage their affairs sanely than are any other musicians.

After an honorable career of two years, the Aesthete, one of our Chicago contemporaries, surrenders its spirit with the current issue, according to a letter from Henry Francis Parks, its editor, who is a well-known theater organist, teacher and philosopher. Mr. Parks' paper always was sincere and interesting. Were we called upon to conduct an inquest or to issue a death certificate we would say that the poor metabolism which brought about the death of this publication was due to a complication of diseases which included lack of a sufficient field and the fact that in the newspaper and magazine world that which corresponds to Beethoven, Mendelssohn and Guilmaut still prevails over that which would be represented in musical literature by Honegger, Stravinsky et al.

The bulletin of the General Theological Library of Boston for January contains a valuable feature in a special reading list on church music compiled by Professor Charles N. Boyd of Pittsburgh, known to all readers of The Diapason. Professor Boyd has divided his list into classifications on music in church, hymns and hymn authors, hymn-tunes and composers, choirs and choral music, the organ and organist, and history and biography. It is a compilation most informative not only to the minister, but to the organist and choir director.

The Free Lance

By HAMILTON C. MACDOUGALL

A conversation with one of the best-known organ builders of New England led up to the discussion of why it is that of two recitals, one by a pianist and the other by an organist, both excellent players, the piano recital is more interesting and will hold the attention of an audience for a longer time. This reminds me a little of the question asked of his courtiers by a king of the olden time: "Why is it that if a fish is added to a dish of water full to the brim, the water will not be spilled?" The answer is: "It will be spilled."

But my organ builder friend was firm in his opinion that the piano recital "puts it over" on the organ recital, although he hated to admit it. He believes that the refinements of nuancing are so much more possible on the piano that the attention of the audience is correspondingly keen. Despite the apparent advantages of the organ in tone color, the capacity of the piano for an infinity of variations in nuancing and rhythmic effect gives it the palm.

There seems to be little doubt that the "sound movies" are driving organs (and therefore organists) out of some picture houses. This may not be a permanent banishment of our instrument from the theater, for it is well within possibility that audiences will find the "sound movie" mechanical and unhappily impersonal and will demand the return of the organ and the orchestra.

If the "movie" organist is to go—I say "if"—we must not forget that he has taught us to make the organ entertaining. Of course, his eternal staccato and permanent tremolo are to be deprecated; on the other hand, the type of organist that has made the legato an object of adoration has been as far wrong.

In the Free Lance for November, 1926, I wrote about the influence of the radio on the sales of popular songs. Before the radio got into full swing, there were three or four songs every year with sales from a million to a million and a half copies. In 1926 song hits were more numerous, but average sales seldom were more than 500,000. With the advent of the "talking movie," or the synchronized sound cinema, and the theme song the situation has changed materially. The first big sellers among the theme songs were "Charmaine," from "The Big Parade," and "Diane," from "Seventh Heaven," both associated with the silent drama; the sales are past 1,000,000 copies each. Both are still selling and will continue to sell as long as the pictures are exhibited. It seems evident that a song used in a sound film will be successful in proportion to the popularity of the picture, and conversely a poor picture will give even a good song little publicity and hence little chance for success. There is no need to wonder at the success of theme songs when we realize that every "movie" theater lobby is a music shop for their sale. If you fancy yourself as a composer of a theme song selling 20,000 copies a week, read the interesting article by Abel in Variety, and see how it is done.

Do you read Variety, either habitually or occasionally? It is an astonishing weekly, covering intimately the whole theatrical field. If you have never seen it, buy a copy and revel in its stage argot, as well as in the keenness of its criticisms and the breadth of its knowledge. I gleaned from a recent number that Frank Gallagher, now of Loew's Allen Theater, Cleveland, was the first to play an organ in a theater; this was in 1908, in the Fourteenth Street Theater, New York. Comments by church organists who went to hear the organ were just what one might expect, ranging from "terrible," "faker," to "prostitution of the instrument." Gallagher,

however, stuck to it and weathered the storm.

Musical Opinion recently called attention to the difficulty of producing a good specimen of the saxophone organ stop. I recommend the editor of M. O. to examine the saxophone voiced by Haskell to be found in the gallery organ at Holy Trinity, Philadelphia; I believe he will consider it very good.

It is interesting to note the vitality of Ralph L. Baldwin's organ Sonata in C minor, a fine work, written, I would say, twenty-five years ago. It is modern in style and spirit. I have often asked Baldwin why he did not follow this up with other works, and he has as often shaken his head, a shake to be interpreted: "Why, my dear fellow, one has to make a living as well as express one's emotions." The indefatigable Ralph Kinder played the sonata at his 1,128th recital at Holy Trinity Church, Philadelphia, last month. It seems difficult to believe that Kinder is such a veteran in service (thirty years at Holy Trinity), for I knew him before he came to his "teens" and even then he gave ardent promise of his distinguished career as composer and player.

Will you tell me why the foolish notion still persists that work paid for lacks the virtue of work done for nothing? It is disgusting to me to hear people laud the work of any amateur over any professional; the argument is that the amateur loves his art, but the professional loves it so little that he would not exercise it without the prospect of money.

A peculiarly obnoxious form of this doctrine was described to me by a friend who took part in a small conference of church musicians. The leader said: "Of course it is evident that the composers of music for the services of the church to-day do it for money; their heart is not in their work; they are not religious; neither is there any religious inspiration in it, whereas the Palestrinas and others of the fourteenth and fifteenth centuries were directly inspired by the Holy Ghost."

The same sort of person airily dismisses the whole of church music not on a plainsong basis as "dance music." Well, it takes many kinds of people to make up this world's population.

For the second time in Boston we have had Bloch's "America" symphony and I find my first agreeable impressions confirmed and strengthened. The work is modern, but not hopelessly so; that is to say, it relates itself to the past, not breaking entirely with it; it has a clear, well-knit structure of its own, suggested rather than derived from classical procedures; and it is full of melody, original and quoted; it is also highly emotional, controlled by a strong sense of proportion. It seems probable, however, that the chorus at the very end—hoped by the composer to become the national air—is an anti-climax; this comes about in two ways, (1) through the inherent weakness of the music, and (2) because the chorus is in unison instead of in harmony, the latter being necessary for the fullest sonority.

Did you read the article by Ernest Newman in which he lambasts Ravel for finding fault with Berlioz's harmony? And have you seen the report by M. D. Calvoaressi of an interview with Ravel in which the noted Frenchman explains himself? It is well worth reading and thinking about. It seems that Ravel considers that Newman misunderstood his point of view; he explains (see the London Daily Telegraph of Jan. 12, 1929) that "Berlioz never acquired the capacity to hear harmonies, a point which must be felt and cannot be elucidated." Felt? Yes, but by whom? By Ravel only, or by Ravel and possibly Newman, or by Ravel and a few choice spirits? The question also arises: "If Berlioz could not hear harmonies, why did he not check up his harmony by playing over his manuscript on a piano, or since he could not play the piano get someone to do it for him?"

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adopted even as far as Bavaria; last summer while the train stopped at Garmisch, a station on the line from Munich to Interlaken, I noticed a sign reading: "Adolph Herzheimer, Director of the Band, BLACK BOTTOM STOMPERS."

Answering O. and C.'s Complaint.

[From Fischer Edition News.]
Probably some of our readers are willing to agree with the organist and choirmaster who registers such strenuous complaint in the January issue of The Diapason regarding the service he has received when asking publishers to send him music "on examination." This, of course, is one of the most convenient ways of selecting music; as the O. and C. correctly supposes the "mail orders from organists and choirmasters form no small part of a publisher's business," and it should certainly be possible to get for examination the sort of music which each individual organist or choirmaster seeks. Yet the complaint here is to the effect that "if you are at all choicy (a good word, that!) about what you sing and play you simply must go through a lot of stuff to find just what you want. Time and again I have specified the exact character of choir or organ music desired—have been careful to designate in detail what was wanted—and did it come as expected? It did not. Rarely did I get an intelligent selection—and I know that others have had the very same experience."

In justifying ourselves, for we imagine that we must be involved in this denunciation, for the writer states that what was true of one house was true of the half dozen or so leading publishers of the country, we can only say that we do make a real effort to meet intelligent requests made for music for examination. The practice with us is not, as he suspects, to have the request handed to some counter clerk and have him merely go "through the boxes and pick out stuff that the retail manager desires to unload." One of our greatest difficulties is in finding out just what type of composition the would-be purchaser desires; information is gener-

ally lacking as to grade of difficulty desired or purpose for which the music is to be used. If we get definite facts, intelligently expressed, we do try to give intelligent service; for we certainly agree that getting samples of music that are not what one orders but are "absurdly unsuited to one's needs is extremely disappointing."

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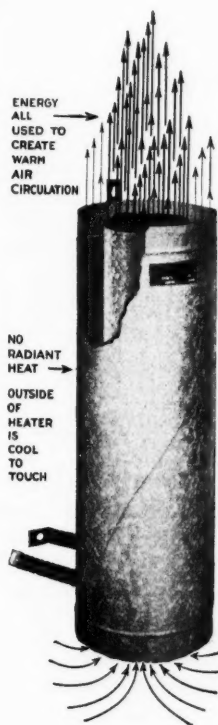
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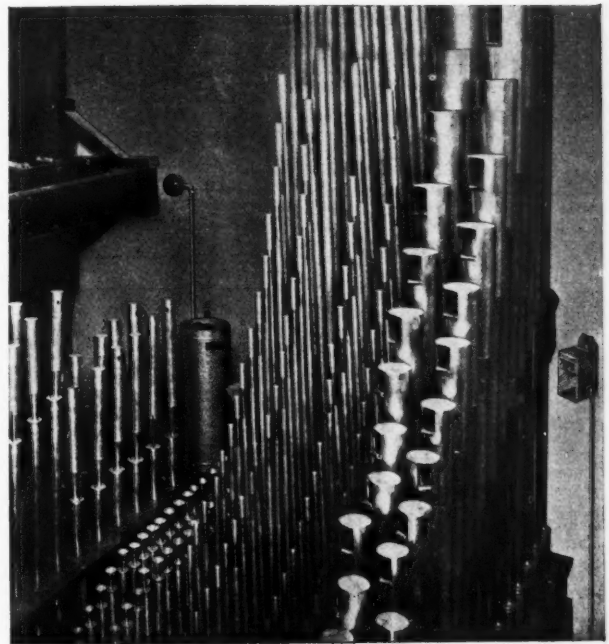
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Boston News Notes

By S. HARRISON LOVEWELL

Boston, Mass., Feb. 20.—At a recent Friday night rehearsal a great surprise was perpetrated upon Harris S. Shaw, organist and choirmaster at Grace Church, Salem. Mr. Shaw conducts a volunteer choir. On this occasion, in place of a rehearsal, the young people had gathered and tendered to their "chief musician" a turkey dinner of large proportions. Even that was insufficient. The mayor of Salem, in the name of the choir, donated to the affable Harris a splendid fireside chair.

It is seldom that in this column I record orchestral concerts, but Feb. 14, at Jordan Hall, the Civic Symphony Orchestra, conducted by Joseph F. Wagner, played a program of major interest. Mr. Wagner conducts his amateur forces with great verve and the results he obtains are indeed commendable. Harold Schwab was organ artist at this time. He played with the orchestra Handel's Fourth Concerto in F, in a convincing manner. It was very fine to hear Boellmann's "Fantaisie Dialogue" as a concluding number for organ and orchestra. Now that a beginning has been made to have organists appear publicly with the orchestra, it is to be hoped that these occasions will become more general.

Raymond C. Robinson departed from all precedents when on Ash Wednesday he gave a recital that included a host of Bach's chorale preludes that practically covered the whole church year. Such an undertaking requires much study, a labor of love in tribute to the Leipzig cantor that can hardly be estimated. It is also an undertaking that comparatively few appreciate. Playing of about twenty-seven selections on the one program was a fitting way to close the day of

fasting and prayer.

After thirty-one years of continuous service, Everett E. Truette was detained at home by sickness, and in his stead Charles D. Irwin played at the Eliot Congregational Church, Newton, Sunday, Feb. 10. Such an unbroken record as that of Mr. Truette is extremely rare.

Sunday, Feb. 17, was a red letter day in musical history at First Church. The building was so filled with people to attend Mr. Zeuch's concluding organ recital that many were unable to get beyond the vestibule. The Rev. Charles E. Park, the pastor, described the meaning of the text to Wagner's "Parsifal" and selections from this great work were played by Mr. Zeuch. An augmented choir with solo voices also assisted at this time. Max Polster of the Boston Symphony Orchestra played tympani and chimes. The music consisted of the Prelude, the Grail scene, the "Good Friday Spell," "Glorification" and Finale. From all accounts the performance was magnificent.

Pre-Lenten organ recitals were given at Trinity Church, Newton Center, Sunday evenings, by Leland A. Arnold, organist and choirmaster. A recent program presented: "Piece Heroique," Franck; Gavotte, Martini; Allegro from "Concerto 10, Handel; Reverie, Bonnet; Canon in B minor, Schumann; Fountain Reverie, Fletcher, and, by request, Schumann's "Traumerei."

Miss Margaret Reade Martin of Lowell, organist at Second Church, Dorchester, is giving Lenten recitals at the church in which she plays.

A Hillgreen-Lane organ has been sold to the First Methodist Church, Sweetwater, Tex. Another contract for a Hillgreen-Lane organ has come in from First Church of Christ, Scientist, at Monroe, La. The Will A. Watkin Company represents Hillgreen, Lane & Co. in the Southwest and Herman Boettcher is manager of the organ department.



JOSEPH W. CLOKEY'S

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With the Theater Organist

By WESLEY RAY BURROUGHS

Synchronizing Music to Screen Solos.

In many features occur scenes in which one of the principals plays an instrument. In innumerable instances this is the violin. The organist can obtain a remarkably close imitation of the violin tone by use of the string stops. The viol d'orchestre is the best medium, and it may be drawn at 8-ft. alone, or sometimes 8 and 4-ft. We have even used the 2-ft. string to follow high treble passages, which may be indicated by watching the position of the violin bow on the screen. An excellent example of this occurred in a film in which a little boy plays the violin in a garden and the little girl comes to listen. Although the cue sheet prescribed "Amaryllis," by Ghys, solely because that was the girl's name, the movement of the bow and arm clearly showed that the boy was not playing a gavotte, but a tender romantic number, so we chose Drdla's "Souvenir" and used it as the theme whenever he played, with the exception of the concert scene in the theater. Here we used as the first number a brilliant Spanish waltz, and as he played an encore the "Souvenir" again.

We keep a special cover labeled "violin numbers" and the list includes compositions that are most suitable for these scenes. They include: Serenade and "Souvenir," by Drdla; Berceuse ("Jocelyn"), Godard; "Dost Thou Know?" ("Mignon"), Thomas; Meditation from "Thais," Massenet; Melody, Dawes; "Mighty Lak a Rose," Nevin; "Romance of the Rose," Trinkhaus; "Supplication," Baron; Elegy, Massenet, and "Träumerei," Schumann, all of which are ideal for scenes of this character.

Where the cello is the solo instrument Schubert's Serenade is effective, as the melody begins in the baritone register and this is obtained by using the 16-ft. string or 8-ft. with 16-ft. coupler. Massenet's Elegy played an octave lower is also good.

For flute solos suitable selections are the mad scene from "Lucia," by Donizetti; for cornet and trumpet, "Call Me Thine Own" ("L'Eclair"), by Halevy, and a "Perfect Day," by Jacobs-Bond. The clarinet is seldom used, but Karganoff's "Adieu" in F sharp minor is correct for it.

Where a principal character sits at the piano, unless a direct cue indicates what is being played a Chopin nocturne or mazurka will be found useful. For a harp solo Ganne's "Extase" is excellent when played with 4-ft. coupler and the melody combined with the accompaniment in arpeggio fashion. For the French horn Langey's "Romance" for flute and horn is suitable.

These suggestions apply only to feature films of a dramatic and romantic nature, as comedy solos usually call for a popular song or foxtrot. Recently in a scene where a soprano sang, accompanied by a pianist, a combination of stops closely imitating the treble voice (flutes and vox) was used with the left hand playing in the upper register in burlesque style, while the right provided the accompaniment on the harp. Where there is no piano available (through a piano tablet) the nearest imitation is the harp or chrysoglott.

In comedy work the instruments most commonly used are the trombone and the saxophone and here a popular number with plenty of syncopation is the right idea.

New Photoplay Music.

A new series of Kinotek loose-leaf numbers by G. Becce (Belwin) comes to our desk. "A Happy Ending" is in the nature of a joyful and majestic andante, with a hint of slightly dramatic texture, fitting for the end of a feature film. "Premonition" is short and rather tense. "March of the Acrobats" may be immediately assigned to the comedy cover, being a burlesque march for carnival, circus and other comedy scenes. "Lively and Happy" describes itself. The opening measures remind one of the

rhythmic idea of Nicolai's "Merry Wives of Windsor," although the similarity ends there. "Fire and Destruction" is a lengthy allegro agitato with occasionally an excursion into the overture style. "The House of Mystery" is not a stereotyped misterioso, but a doleful and weird bit of writing suggested for scenes where the characters are terrified and perplexed with fears. "Dramatic Conversation" is a type of composition highly useful and not often seen in collections. It portrays a heated argument, with abrupt pauses to intensify both music and scene. A valuable picture number. "Misterioso Eccitato" is another creepy piece, this time picturing a scene in which the actors are in a more excited frame of mind, bordering on the dramatic. "A Pleasant Argument" is another unusual work, the participants evidently bantering and cajoling each other in a good-natured way. We classify it in both comedy and two-four bright covers. "Lovers' Rendezvous" is a tranquil romantic piece for scenes of a sentimental nature.

Two lengthy descriptive pieces dealing with Roman history, by T. R. Leuschner, are "The Fall of Pompeii" and "The Burning of Rome." The first is a furious allegro movement illustrating the avalanche and earthquake attending the destruction of Pompeii. It is well-written and the effects obtained are legitimate and do not descend to cheap claptrap. In the second piece the composer assigns the fire to the right hand and the thematic material for the most part occurs in the left.

It is a good idea for theater players to go through their libraries at intervals and remove the "deadwood." Meaning, of course, that numbers that are seldom used, are poorly written, or are hackneyed should be eliminated. The careful choice of new works for the library is important. Choice of only the best and most cleverly composed pieces in the many different classifications, and dispensing with such items as are no longer useful, will keep the library interesting and satisfying. Emphasis should be laid on the dramatic, quiet-neutral, bright and comedy pieces. (Not popular music.)

Speaking of popular music we were struck recently with the inane and senseless theme, if one may call it by that name, of a foxtrot song. There was a ceaseless repetition of four notes, no attempt at constructing an original and pleasing melodious number, and exceedingly poor harmony. The wonder of it is that such trash finds its way into print. There are a few well-written and tuneful pieces in this class, but of the flood of so-called "hits" that bombard the theater organist few are worth preserving. Shades of Victor Herbert! Why do not some of these industrious fellows that try to emulate his success give serious study to harmony and composition?

Is "Talkie" Losing Ground?

[From Music Trade Indicator.]

This paper has frequently admitted that it is not the seventh son of a seventh son, that it has none of the qualities of a Daniel, an Elijah or a Cassandra. We are not endued with the prophet's mantle. We will say, however, that from the first we have been dubious about the talking "movies." Not that we fail to recognize the fineness of the achievement, although it does seem to us rather a mechanical extension of inventions previously made than a real discovery. It has been our feeling all along that in the production of music and spoken drama the personal presence is well-nigh essential. Remarkable as the talking "movies" have been, so far they seem to us but imitations of reality. For the small theater that lacks a real musical talent they are probably a boon, for a fine mechanical production is better than an amateurish one by actual performers, but wherever it is possible to secure good musicians we believe that the public will prefer them, now that the first novelty of the "talkie" has worn off. A good organist, pianist or trio is better than any mechanical production. Mechanical means have great value where indi-

vidual performance cannot be secured, but a live man is better than an automaton, unless the live man is an inferior person.

It is now claimed that the talking "movies" have not been as successful as was so confidently predicted, that the fickle public has already begun to tire of the novelty and to select its "movies" without much regard to whether Greta Garbo talks or doesn't talk. To judge by some of the results, it would seem that one might well apply to the "movie" queens and kings the remark of the Irishman: "What we want from you is silence, and d— little of that." When so famous a producer as Joseph Schenck declares that the talking pictures are already a "fadeout," it is time to prick up one's ears and hearken to the sounds of distant footsteps. Orchestras, organs, etc., will probably be as popular as they ever were in two or three years.

Kilgen Activities in New England.

Four Kilgen events have taken place recently in New England—the dedication by Pietro A. Yon of a three-manual and echo organ in St. Joseph's Church, East Providence, R. I.; the opening of a three-manual and echo in the new Temple Ohabei Shalom by Gottfried H. Federlein of New York, and a recital by Pietro A. Yon on the recently installed three-manual in St. Charles' Church, Woonsocket, R. I.

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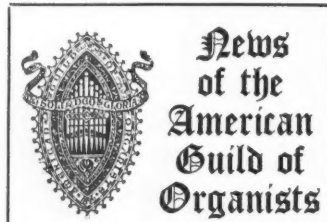
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News of the American Guild of Organists

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

Chesapeake Chapter.

The Chesapeake chapter has been fortunate in the opportunities which have developed for it in 1929. Beginning with the monthly meeting Jan. 7 the members enjoyed a real Christmas celebration. Following our custom, we began the evening with a turkey dinner, served in the social hall by the ladies of the Seventh Baptist Church, Baltimore. The long table was beautifully decorated with Christmas trees and candles. The business meeting was conducted by our corresponding secretary, Miss Della V. Weber, A. A. G. O., in the absence of the dean, John Demies, who has just undergone a serious operation (much to the anxiety of all his friends and colleagues), and also in the absence of the sub-dean, John H. Eltermann. We had the pleasure of listening to a few words of greeting from two distinguished guests, Dr. Day of the Seventh Baptist Church and E. H. Pierce, the new organist and choirmaster of St. Anne's Episcopal Church, Annapolis, Md. The evening ended with a series of delightful original games and real party refreshments.

Then, just one week later, a group of thirty-three of our members rode over to Washington by chartered bus to be the honored guests of our good friends of the District of Columbia chapter at a dinner in the Hotel La Fayette, followed by a recital in St. John's Episcopal Church by the young Italian organist, Fernando Germani, which proved to be a real inspiration to us.

We have had another meeting Feb. 4, of quite a different character, although equally interesting. After another turkey dinner, and a keenly interesting meeting, we had the pleasure of having Howard R. Thatcher talk to us about the "Art of Fugue," by Bach. In preparation for this treat we procured individual copies of the work and were thus able to analyze the first four fugues. Keen interest was shown, and it is planned to continue this feature at the March meeting.

Feb. 7 was held the third in a series of week-night services arranged by the chapter to illustrate the several types of services in use in churches of the various denominations. The first service in the series was held in the Franklin Street Presbyterian Church Dec. 6, with a double quartet furnishing the musical setting under the leadership of J. Norris Hering, F. A. G. O., and a fine address by the Rev. Dr. Harris E. Kirk. The second service was held Jan. 18, at the Eutaw Place Temple, with a chorus under the direction of Howard R. Thatcher and a splendid address on "Music in the Synagogue" by Rabbi Rosenau. The third service was held at St. Mark's Lutheran Church, and the musical setting was sung by the festival choir under the direction of our sub-dean, Mr. Eltermann, with an address by the minister, the Rev. Robert D. Clare, D. D. This series will continue with at least two other services.

DELLA V. WEBER,
Corresponding Secretary.

Eastern New York.

A choir of 150 voices took part in a service Jan. 29 at the Cathedral of All Saints in Albany under the auspices of the Eastern New York chapter. The chorus consisted of singers from nine churches of Albany, Troy and Canajoharie, under the direction of Lawrence H. Pike, with Willard Retallick at the organ. The chorus sang Gounod's "Send Out Thy Light," Noble's "Rise Up, O Men of God," "O Strength and Stay," by Thiman, Noble's "Fierce Was the Wild Billow"

and Geoffrey Shaw's "Worship." James C. Ackley played as an organ prelude the first movement of Vierne's First Symphony. Mrs. J. D. Krause played the offertory, the first movement of Widor's First Symphony, and Miss Florence Jubb, dean of the chapter, played the postlude, Clausmann's "Marche de Fete."

Western New York.

Members of the Western New York chapter were the guests of the new Lutheran Church of the Redeemer, Rochester, on Tuesday evening, Feb. 19, at the dedicatory recital on the fine three-manual Austin organ played by Harold Gleason, director of the organ department of the Eastman School of Music. Mr. Gleason was assisted by the choirs of the Church of the Redeemer, under the direction of Miss Thankful Spaulding, and Trinity Lutheran choir, directed by Arthur Wolfe. Miss Marion Stenzel, organist of the church, accompanied the choirs and played the organ prelude and postlude.

Mr. Gleason's brilliant playing of an interesting program held the close attention of the large congregation which filled the church. Beginning his program with selections from old masters, he presented to his audience step by step music, in chronological order, of masters down to those of the present day.

At the close of the recital the guest organists were delightfully entertained in the parish-house by Miss Stenzel and the choir, and refreshments were served. Words of welcome were spoken by the Rev. William Long Dowler, pastor, and an invitation was extended to the Guild to give a recital there.

GEORGE HENRY DAY, Dean.

New England Chapter.

Hardly more than a handful of people attended the 141st recital of the chapter at First Church, Monday, Jan. 28. (On the afternoon of Sunday there were present 500 persons to listen to Mr. Zeuch's recital.) A fully advertised recital for Sunday is a different proposition from a recital on Monday noon, of which little mention has been made. Letting that be as it is, the recital Mr. Zeuch played on this occasion could be counted among his best. It was full of interest in legitimately fine effects, and was performed matchlessly. The program brought items to suit all tastes and surely no one could have gone away dissatisfied. The program included works by Gigout, Bach, Vierne, Stuart Archer, Bruno Klein, McKinley, Mailly, Lemare, Volkmann, De Lamarter and Widor.

After a very brief church service, an audience of about 200 remained Feb. 4 to listen to the music of a noon-time recital at the Cathedral Church of St. Paul, as played by Arthur M. Phelps, assisted by Miss Louise E. Serra, violinist. This program fulfilled the mission of interesting people in good popular selections. Miss Serra played Svendsen's "Romance" and equally well the Lalo "Romance." Her playing was most attractive. It also permitted the organist to play a different type of organ music from that ordinarily heard at chapter recitals. His selections were from Lachner, Bach, Handel, Ropartz and Södermann. It was refreshing to listen to a good rendition of Lachner's "Marche Celebre."

The infrequent recitals of Benjamin L. Whelpley invariably bring out a good following. The church edifice, the Arlington Street Church, in its colonial beauty is a most attractive place for an hour of music. For his noon-time recital Monday, Feb. 11, Mr. Whelpley was wise in having Mrs. Grace Bonner Williams appear as soprano soloist. She is one of Boston's favorite singers and it is given to few to offer so fine an interpretation of Mendelssohn's "Hear Ye, Israel" as was heard at this time. The group of unpublished sacred songs which Mr. Whelpley produced at this recital belongs to the best of his work as a composer. Each had great musical value, but the second one, "The Wilderness," seemed more satisfactory than either "They That Go Down to the Sea in Ships" or "How Beautiful upon the Mountains." The organ

music comprised: Prelude to Sonata 3, Guilman; Andante Cantabile, Symphony 4, Widor; Andante from Organ Concerto 4, Handel; Melodie in E flat, Tschaiowsky, and "Final-Marche," Suite 2, Boellmann. Mr. Whelpley's organ playing is notable for its clarity and definiteness of interpretation.

A public service is announced for Monday evening, March 4, at Second Church, Audubon Circle. The choir will be directed by Homer C. Humphrey. The instrumental selections will be played by Gardner C. Evans, William Self and Francis W. Snow.

One of the most artistic of the noon-time series of organ recitals was the one played at the Old South Church, Copley Square, Feb. 18, by Arthur H. Ryder, organist and choirmaster at St. Paul's Episcopal Church, Dedham. Mr. Ryder is always most fortunate in his selections. He is also willing to break a lance with the old routine, as witnessed especially by the two Bach numbers. In the Prelude in A major he followed Straube's version, which results in an almost ethereal atmosphere and a tonal delicacy far remote from the ponderous effects heard when played "traditionally" by other organists. Preceding the Chorale Prelude on "Liebster Jesu, wir sind hier," the melody was given out on the chimes and the Bach music was played devoutly. Such a manner of treating Bach should have the approval of other organists. For solid organ tone, there was Croft's Voluntary. Away from trammelled paths were: "Slumber Scene" and "Fairies and Giants," by Elgar, written when he was a lad of 12. It was delightful music. Very enjoyable also were the "Prayer" by Humperdinck, Prelude Pastorale, by Cor Kint, "Invocation," by Wolstenholme, and, for a grand conclusion, Guilman's Triumphant Chorus.

A public service of unusual interest is booked for Friday evening, March 15, at the Cathedral Church of St. Paul. Choral Evensong will be rendered by a choir of about ninety voices under the direction of George C. Phelps, organist and choirmaster at All Saints' Church, Ashmont. The two boy choirs, with soloists, will sing Handel's "All We Like Sheep," Palestrina's "Sicut cervus," Dvorak's "Blessed Jesu," Gounod's "Gallia," and Harwood's Magnificat and Nunc Dimittis in A flat. Arthur M. Phelps is organist and choirmaster at the cathedral and Laurence A. Copeland is his assistant.

Festival Service March 14.

A festival service of the American Guild of Organists will be held in St. James' Episcopal Church, Seventy-first street and Madison avenue, New York, on the evening of March 14, at 8:15 o'clock. The music will be sung by the choirs of St. James' Church and Grace Church, Brooklyn, the organists and choirmasters being G. Darlington Richards and Frank Wright. The program will include Smart's Magnificat in B flat, also Eaton Fanning's anthem "When the Lord Turned Again the Captivity of Zion." There will also be two anthems by members of the Guild, "Benedictus es Domine" by G. Darlington Richards and "Enter Not into Judgment," by Frank L. Sealy. R. Huntington Woodman, one of the charter members and a former warden of the Guild, will play Cesar Franck's "Piece Heroique." Henry S. Fry, dean of the Pennsylvania chapter, will play the postlude and Miss Char-

lotte Klein, sub-dean of the District of Columbia chapter, will play as an organ interlude the Passacaglia and Fugue in C minor by Bach. The Rev. Dudley Hughes of the Cathedral of St. John the Divine will sing the service.

Admission will be by complimentary tickets, which can be obtained on application to G. Darlington Richards, 31 East Seventy-first street, or to the Guild Office, 217 Broadway, New York.

Oklahoma Chapter.

The Oklahoma chapter gave the second concert of the season at the First Baptist Church, Tulsa, Sunday afternoon, Feb. 3. Those participating were Frances Wellmon, organist and director of music at the First Lutheran Church; Esther Handley, organist and director of music at the Presbyterian Church, Sand Springs, and Philip La Rowe, high school organist. They were assisted by the St. Cecelians, the high school girls' glee club, under the direction of George Oscar Bowen. The organ program follows: Prelude, Clerambault, and "Rhapsody Catalane," Bonnet (Mr. LaRowe); Offertory in D minor, Batiste, and "Afterglow," Grotton (Miss Wellmon); "Oh, the Lifting Spring-time," Stebbins, and "Bells of Aberdoevy," Stuart (Miss Handley).

On Feb. 5 the Guild met in the Y. W. C. A. club rooms for the monthly dinner, business session and program. The subjects under discussion were "The Music of the Reformation," "English Psalm-tunes," "English Hymn-tunes," "New England Psalmody" and "American Hymn-tunes." The discussion was led by Mrs. La Verne Markey, Harry Kiskaddon and Mrs. Marie M. Hine, dean of the chapter.

Tennessee Chapter.

The Tennessee chapter held a dinner and a recital on the evening of Feb. 4 at the Idlewild Presbyterian Church, Memphis. Thirty-five members and their friends enjoyed the dinner, prepared by the ladies of Idlewild, and a well-filled church greeted the five members who played. They were Harry J. Steuterman of Grace Episcopal Church, Ernest F. Hawke of St. Luke's Episcopal Church, Mrs. O. F. Soderstrom of Westminster Presbyterian Church, Miss Barbara Singer and Franklin Glynn of the Idlewild Presbyterian Church.

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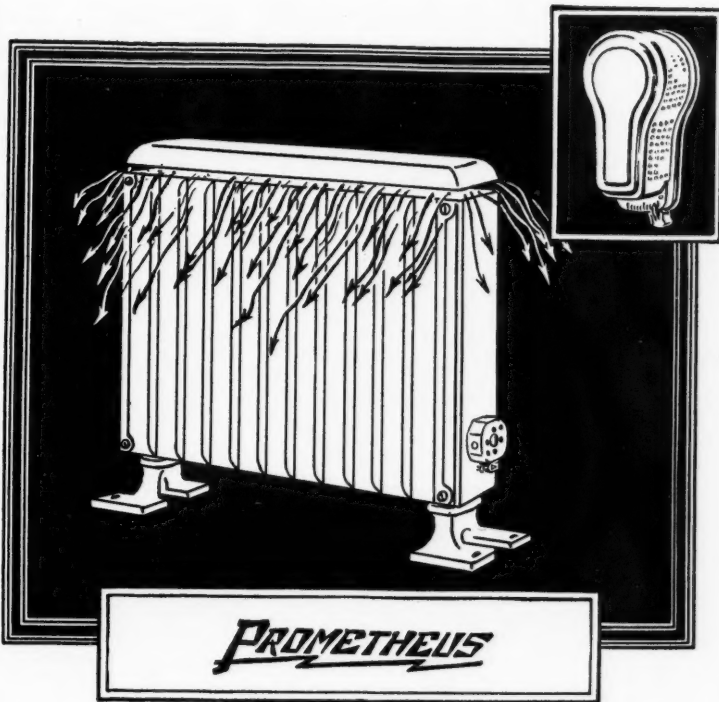
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Catholic Church Music

By ARTHUR C. BECKER

I wonder how many choirmasters have noticed an improvement in the attendance at high mass in their churches since the widespread use of liturgical music. I am not speaking of plain chant exactly, but of masses and motets that are rubrical—that is, those that have no undue repetition of words. Brevity has always been an inducement to attendance, and music written on a high plane and artistically performed, although brief, will bring more listeners than many of the old war horses formerly so common in our churches. Even to the trained musician the hearing of oft-repeated phrases in an almost endless Gloria or Credo is bound to become tiresome; how much more so to the simple worshiper.

From a strictly musical standpoint many of the older style theatrical masses were interesting, with canonic treatment of the Credo and wonderful examples of double and triple counterpoint, although very little real polyphony as exemplified by Palestrina and his colleagues; but leaving aside the intrinsic musical values, how meaningless they were! More often they were a source of delight to the performers, while a torture to the listener, because of the undue length.

There are always two angles from which to judge a composition—that of the performer and that of the auditor. Beauties the performer may see in a work which he is thoroughly trained to understand after numerous rehearsals is entirely lost on the listener who receives only the external features of the composition, and while said composition may be an ear tickler, if it extends over too long a period of time, even the sweet sounds will pall. Any number of the more modern masses and motets possess ex-

traordinary worth, being written with due appreciation and reverence for the spirit of Catholic worship and therefore inspiring the same reverential feeling. If these masses were written with repeated phrases and sentences in an endless jargon, their beauty would be lost and the purpose for which they were written would not be achieved. It is in their brevity that their charm lies and therefore they fulfill their mission. It is seldom that one finds a sermon in our churches lasting over fifteen to twenty minutes; why should we prolong the high mass to an hour and a half or over just to perform some mass which forever repeats itself? There is no reason why the high mass, at least on ordinary Sundays, should last much over an hour. If this is adhered to and only the best of music is used, we will find more and more people attending high mass.

New Music.

"Christ Triumphant," by Stephen A. Erst, published by McLaughlin & Reilly Company, is an Easter recessional which can be sung equally well by two or four voices. This is a spirited number which should prove very serviceable to a choir looking for a recessional for a festal occasion.

Mass in honor of "The Little Flower," by F. Francis Burke and published by the McLaughlin & Reilly Company, is written for two voices and is very charming. Mr. Burke, former organist of Holy Cross Cathedral, Boston, has written a most eminently satisfying work in this little mass, a hard thing to do when limited to two voices, but he overcomes this difficulty in an admirable manner. The Credo is especially interesting, not being dull in spots, as so many Credos are.

"Ave Maria," by Margaret Tiernon, and "Christus Vincit," by H. Nibelle, are published by the McLaughlin & Reilly Company. The "Ave Maria" is a solo for soprano or tenor and lies well in the ranges of these voices. It

is short and very effective. The "Christus Vincit" is a motet for Easter and is written for four voices. The composer is the distinguished organist of St. Francis de Sales, Paris. This composition breathes the spirit of Christ victorious, is rugged and sturdy, and possesses a stunning fugato in the Alleluia section.

El Dorado, Ark., Organists Heard.

Interest in organ music was enhanced at El Dorado, Ark., a thriving city which boasts three good organs, when the Musical Coterie presented the organists of the town in an American program at the First Methodist Church Monday evening, Feb. 4. Miss Bessie Hearon was in charge. The program contained informative notes and Miss Hearon testifies that some of the data was obtained from the columns of The Diapason. A large audience heard the following: "Majesty," W. A. Goldsworthy (Mrs. Graham Moore); Cantilene, Rogers (Miss May Belle Shaver); solo, "My Redeemer and My Lord," Buck (Mrs. H. C. Bull); Toccata in D minor, Nevin (Mrs. C. H. Jones); vocal, "Before the Crucifix," La Forge (Mrs. S. E. Babb); "An Evening Benediction," Diggle (Miss Pauline Pittman); sextet, "Hymn to the Pilgrim," MacDowell, and "Nobody Knows," Burleigh; Second Movement, Sonata, "The Chambered Nautilus," Stewart, and Concert Prelude in D minor, Kramer (John Robertson).

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Department.**

A three-manual practice organ just completed by the Hall Organ Company furnishes the music department of Vassar College with an organ unique in many respects. The specifications, drawn by Professor E. Harold Geer, are as follows:

- GREAT ORGAN.**
Diapason, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
- SWELL ORGAN.**
Bourdon, 16 ft., 97 pipes.
Salficional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Flute d'Amour, 4 ft., 73 notes.
Nazard, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.

- CHOIR ORGAN (In separate swell-box).**
Dulciana, 8 ft., 73 notes.
Melodia, 8 ft., 73 notes.
Harmonic Flute, 4 ft., 73 notes.

- PEDAL ORGAN.**
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.

This scheme, it is observed, is a departure from the ordinary skeleton type equipment. Three stops duplexed from the great offer a suitable choir division and a unified 16-ft. bourdon makes possible five gedeckt stops in all practical pitches on the swell. The couplers, together with an adjustable visible combination system of ten buttons, allow free scope in the practice of registration. "On" and "off" buttons under each manual provide for drawing on or off pedal stops on the manual buttons.

Installed in a rectangular room thirteen feet wide by twenty-three

feet deep and nine feet two inches high, the organ occupies both corners at one end, and the detached console is placed at the other end. The swell, under expression, is opposite the great and choir, also under expression, allowing of a tone chamber four feet wide by the full height of the room. The entire organ is concealed by a false cloth wall.

Special attention was given to scales of pipes and voicing, to give both the delicacy and richness of tone provided in a larger instrument, and at the same time to conform with the smallness of the room and the purpose of the organ. Commenting on the installation Professor Geer said: "I am heartily pleased with the organ. For its purpose it is as nearly ideal as the space would allow. Considering its size, it is remarkably effective and flexible. Mr. Thompson is to be congratulated on having secured a refined quality of tone, in spite of the small room."

The installation and final tone work was effected by Robert Goeckler, erector, and George H. Thompson, voicer for the Hall Company.

Baldwin Not to Retire This Year.

Professor Samuel A. Baldwin of the College of the City of New York, whose organ recitals in the Great Hall at the college have been a feature of New York musical life for a number of years, writes that he is not to retire this year, as has been intimated in the public prints. Several years still intervene before the time when Professor Baldwin's retirement under the age limit of the college will have to become effective, and he expects to continue his organ programs and other work until that time arrives.

Tells of Composer's Experience.

George B. Nevin recently addressed the fine arts class at Lafayette College, Easton, Pa., on some of the interesting experiences in the life of a composer of music. Mr. Nevin also explained the origin and use of the copyright law, of which he has made a study.

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American Composers of Church and Choral Music Since 1876

By EDWARD SHIPPEN BARNES

Paper Prepared for Meeting of Music Teachers'
National Association at Cleveland

A resume of this sort is subject to certain disadvantages. It must, for brevity's sake, give rather scant notice to many a more deserving composer. It must also assume rather the aspect of a very hasty tour through a gallery of celebrities, a tour informative rather than entertaining. With this apology we will at once commence our survey.

Of those whom we will mention it cannot be said that many giants will appear upon the stage of American choral music, but outstanding figures there certainly are. The year of the Centennial Exhibition is a good starting point for our study, as prior to that time there was produced, in the line of American church and choral music, little that was not a feeble copy of the none-too-exciting English models. Church and choral music was then, and is even now, largely bound up with the art of the organist and choir-master, and there were very few men who achieved prominence in music generally—orchestral or other—who could bring to choral music either a harmonic richness derived from instrumental composition or that sweep of untrammelled, free accompaniment which produced so much of the charm of a Brahms or a Franck, or, in our own present day, of an Ireland or a Clokey. An extenuation should be made in that many of the choral writers did also write for the organ in a more spontaneous fashion, but such freedom as this might have given them showed up to a remarkably limited extent in their anthems and choruses. This, however, is not surprising, for their models were English, and without detracting from the beauty of much of the work of their immediate predecessors in England, it is the exceptional anthem of that period which, except for solo preludes and interludes, evolves any particular interest in its organ accompaniment.

Certain forerunners were, just before 1876 or early thereafter, beginning to show the way in the matter of choral music, and to indicate what its character might be. Among these were John Paul Morgan, J. Mosenthal, J. C. D. Parker and J. C. Warren. These were men of great seriousness and of no small ability. Dr. Morgan was a famous organist and became a pioneer, upon his removal to California, in the establishment of a musical academy of high aims in the far West. Parker and Warren were decidedly talented, and while there is little music of theirs that we would now be inclined to use, there are among their works a considerable number displaying fine melodic gifts and good workmanship. Arrangements from the classic writers—Haydn and Mozart among them—were very much in vogue and many musicians of this time, prominently among them Mosenthal, adapted, often rather awkwardly, the sprightly old music to our Episcopal canticles and other sacred texts. These arrangements are dead and gone, but a very few of them might well be preserved, perhaps—especially Mosenthal's arrangement of the Jubilate to an unidentified melody by Mozart—an extinct publication of the house of Pond, Henry Wilson, Eugene Thayer and George E. Whiting should also be remembered for their very considerable contributions to the church music of their time.

Upon this comparative darkness there broke a very bright and interesting light—though not wholly so considered by all of his contemporaries—in the person of Dudley Buck. Born in Hartford, Conn., he had the advantage of a training in Germany under competent masters and presently made his home in Brooklyn. His influence upon his contemporaries can scarcely be overestimated, for he brought to his work a new freedom, a new virility and an elasticity of mood unknown in

this country. To our modern ears the rapid, contrasting changes from pomposity to gloom, from bouncing optimism to rather sickly sentimentality seem crude and puerile, and it is the accepted pose among our sophisticated younger musicians of today to ridicule Buck and all his works. But in estimating his place in history we must dissociate ourselves from the present day and realize that he was a genuine pioneer—the first to give due consideration to the mood of his text, the first to possess the genuine invention to be adequate to its needs—that he was in serious earnest in all that he did and, lastly, that his influence emancipated scores of composers from dull traditions, and held uncontested sway over the field of choral music for nearly a generation. His works are still in great demand, and many of the older generation of lay listeners prefer him to all the new "upstarts." Freedom, authentic popular melody and a mighty effort at sincere interpretation were his attributes, and no single composer in our history, appearing when the time was exactly ripe, has had greater effect. His organ sonatas were serious efforts founded upon German models, and they, too, had their telling influence in their own line.

His principal works were the oratorios "The Golden Legend," "The Light of Asia," several cantatas, including "The Coming of the King," several popular services, particularly the melodious Te Deum in E flat, and an array of anthems, many of which still stand high in the publishers' sales reports. His pupils were numerous and several of them famous.

Almost exactly contemporary with Buck's life was that of David D. Wood of Philadelphia. Totally blind almost from birth, his feats of memory and his acquisition of new music derived from the spoken reading to him of the notes of a new composition were almost unparalleled. A great devotee of Bach, his playing of that master was a wholesome tonic for the organists of his day, and his church's music was famous in the land. Only after his death were his anthems collected and written down by loving hands. Many of them are extraordinarily influenced by Buck, others by classical models. His Te Deum in B flat might have been a Buck composition, but in two instances he wrote anthems of almost perfect originality and freedom, and these two have lived—"There Shall Be No More Night There" and "The Twilight Shadows Fall." The texts are indeed touching when one considers his affliction. "There Shall Be No More Night" is a masterpiece, and merits perhaps as high a place as any American anthem of any period. Here, indeed, we have perfect freedom of melodious counterpoint—an art of which Dr. Wood was a master. Had he published his works when written it is likely that their influence would have been second only to those of Buck, but he modestly presented them with his choir from manuscript voice parts to his own remembered or improvised accompaniment.

Mention should be made at this point of P. A. Schnecker, popularly known as "Pa" Schnecker. He was a contemporary of the latter period of Buck and flourished for some years thereafter. Martial energy and melting sweetness he turned on with the utmost facility, and his vast number of anthems, rather mawkish to modern ears, had a mighty vogue. No quartet escaped Schnecker. The large number of his works and their use even unto this day make it fitting to give him mention.

Church and choral music continued, after Buck's day, to be enriched from a number of sources, not in any startling manner, but with a gradual accumulation of useful anthems of thoroughly worthy music written with considerable freedom of technique and expression. It must be said at this point that a chronological order of presentation is virtually impossible, for so near are we now approaching to modern times that many of the important composers of those days are still with us, and others have only recently passed away. It is, therefore, preferable to advance by types of music rather than by actual years.

About the period under considera-

tion there appeared in the catalogue of the Arthur P. Schmidt Company the famous series of anthem writers whose leading lights were George W. Chadwick and Arthur Foote. The quartet and small choir may indeed bless these extremely gifted men for a large repertoire of excellent and erudite anthems, and from Mr. Chadwick there still appear splendid examples of his art. In these men we have that sensitiveness to expression and mood that has become a new national possession, and a real and vital gift of melody. They may justly be allied, as they are in the popular mind, for they are much alike in style, Foote inclining, perhaps, more to the massive and Chadwick to the delicate—although such a description is certainly overdrawn. There is no pandering to popularity or degrading sentimentality about this music; it is sane, well-ordered and sincere. Both men achieved success in other fields of music, both are famous theoreticians, and their orchestral works are those of rounded musicians. Their names will live long and be greatly esteemed in musical history. Typical choral works of Foote are "Still, Still with Thee," "Into the Silent Land," "Awake Thou That Sleepest"; and of Chadwick "Art Thou Weary," "Peace and Light," "O Cease, My Wandering Soul" and several excellent patriotic numbers and timely publications.

Other composers, some of them excellent, were producing valuable works at this time, and of them several will be mentioned. But at this period began the rise of one of our foremost musicians, Horatio W. Parker. Times have changed even since the days of Parker's best work, but it may not be too much to state that this country has so far seen no greater composer. His anthems were couched in the English style, but with a majesty of poise and a wealth of ideas that quite set them apart from most of the work of his contemporaries and followers. Certainly it is hard to point out a greater American work than "Hora Novissima," an oratorio which marks his finest style and greatest originality. Larger works there are, and more involved, but for true inspiration and sympathetic setting of its magnificent text we believe that it remains supreme in American music. Here is splendid orchestration handled with the sweep of a master, here also a melodic gift of the first rank. It is beautiful, dramatic and thrilling, yet always practical. Another oratorio, "St. Christopher," has much strength and many beautiful portions, but it is not the equal of "Hora Novissima." In the field of the anthem Parker was not less strong. "To Whom, Then, Will Ye Liken God" is an American classic, virile and splendid; "Calm on the Listening Ear of Night" is as delicious a Christmas anthem as heart could desire, "In Heavenly Love Abiding" is a romantic masterpiece, "The Lord Is My Light" is of less value musically, but has had a great vogue. Parker scored again in his "Complete Service" in E, embracing the morning, evening and communion services of the Episcopal Church, which has probably and deservedly been the most popular service in use in this country. His chorus, "Union and Liberty," is one which should be better known, and used on patriotic occasions. Many other works of a very high quality are to Parker's credit, but space forbids the mention of them. His preeminence is great and his influence through his music and through his teaching, in which art he was a past master, is profound.

We now turn to a large class of gifted writers whose work from, roughly, 1885 on has been, in its aggregate, extremely important, and has provided much of the routine music of our churches and choruses. These must, perforce, follow each other rather at random, as they are practically contemporaries, and many are still adding their valued works to our repertoire.

Harry Rowe Shelley is probably the best-known composer of church music in the country. His music is, for the most part, frankly popular, with a strong and intended appeal to the groundlings of the congregation, but none the less well made. His fund of melody is unending and his musical taste is completely under the control of his desire as to effect. To him goes the

credit for producing America's most popular anthem, "Hark, Hark, My Soul," with "The King of Love" and "God Is Love" as close seconds. A vast output, following these in popularity, fills the choir libraries the country over. If we quarrel a little with Shelley's frankly popular output, we must none the less give him his due as successfully gauging the national opinion on church music. But it must not be forgotten that this is the same man who also wrote "Vexilla Regis," a work finely conceived and seriously executed, showing what he could do with a very high type of music. Musicians will regret that he has not more often turned his very exceptional gifts in such directions as this. Shelley's principal teachers were Buck and Dvorak.

A very important pupil of Dudley Buck is R. Huntington Woodman, who has much beautiful music to his credit. The charm of character which radiates from Mr. Woodman himself permeates also his music, which has a suave, flowing character, very grateful in performance. This is not to say that his works are not vivacious, but they are bound together by a smooth and perfect technique. Among his best anthems are "A Song in the Night," "The Souls of the Righteous," "Turn Thy Face from My Sins" and a fine setting of the "Recessional." Deep and genuine feeling and reverence are characteristic of this music.

Very appropriately, after Woodman, may we mention James H. Rogers of Cleveland. Here is another charming character expressing himself in well-made, highly grateful music of a type not dissimilar to Woodman's. Mr. Rogers writes with ease and distinction for the organ and the piano, as well as choral works, sacred and secular, and no more useful works than his are at the choir-master's command. His list is long, but his quality remarkably steady. Here, too, there is genuine feeling and no searching for popular expression. Not searching for it, he finds it abundantly. Fine compositions of many sorts has Mr. Rogers produced, but of choral works a few are typical: "Doth not Wisdom Cry?" "Still, Still with Thee," the beautiful sacred song "Great Peace Have They," and the anthem, in lighter vein, "My Sheep Hear My Voice." In cantatas Mr. Rogers is not so interesting, but "The Man of Nazareth" is a good example.

Many Philadelphians remember affectionately W. W. Gilchrist, and feel that the success he deserved was never his. He wrote a prize cantata, "The Forty-sixth Psalm," and other extended works, but a good, though unpretentious, sample of his best style may be found in the little anthem "I Heard the Voice of Jesus Say."

Others of this period who should be mentioned, some on account of popular "hits," others for a considerable output of worthy material, are:

Homer N. Bartlett—prolific but not always practical. His a cappella number "O for that Tenderness of Heart" is charming.

Samuel A. Baldwin, known almost solely as a composer by his successful anthem, "Tarry with Me, O My Saviour," has, however, composed a considerable amount of serious music, some of it still in manuscript.

Paul Ambrose, a popular composer, whose "O Come to My Heart, Lord Jesus" is known everywhere.

George B. Nevin, whose immensely appreciated work is still coming upon the market, and who shows continual improvement in style and matter. His son, Gordon B. Nevin, is a worthy successor.

Daniel Protheroe, a Welshman by birth, who wrote a very beautiful bit in his unaccompanied anthem "The Trees and the Master."

Patty Stair, a talented lady of Cleveland who shows a charming imagination and a fine style in her delightful "All My Heart This Night Rejoices" and more sombre "These Are They That Came."

Frederick Stevenson, originally English, whose rich and peculiar anthem and song style has made a considerable impression. Two important works are "I Sought the Lord" and "Behold, the Master Passeth By."

William H. Berwald (born in Ger-

many), a very industrious composer of anthem and instrumental music.

Howard Brockway, known as teacher and orchestral writer, has to his credit some beautiful secular choruses, in particular his eight-part unaccompanied chorus, "Wings of a Dove."

Henry Hadley, who has occasionally turned from orchestral writing to give us such notable choral works as his Service in A.

Edward Burlingame Hall, whose interesting anthem "And the Wilderness Shall Rejoice" deserves a wider acquaintance.

Philip Greeley Clapp, whose "Evening Song" is among our gems of anthem literature.

Louis Viture Saar, whose arrangement of the old tune "The Keys of Heaven," for mixed chorus, with accompaniment of two pianos, should be overlooked by no choral conductor.

J. Christopher Marks, composer of "The Day is Past and Over," a great favorite.

David Stanley Smith, a worthy successor to Horatio Parker as dean of the Yale School of Music, has written anthems of a high, sometimes austere type, but worthy of the attention of the most discriminating. "I Will Lift up Mine Eyes" is a good type of his anthem work, and his oratorio "Rhapsody of St. Bernard" is a work of great importance.

T. Tertius Noble, whose works written here may properly figure in our national output, has, since his residence here, produced some splendid anthems, the finest of which is "Grieve Not the Holy Spirit." His anthem "Souls of the Righteous," produced some years ago in England, has been acclaimed by a large vote of organists and choir-masters as the most admired and popular now in use.

Gaston Borch has contributed many fine and upstanding anthems, which deserve a wide public.

Reginald DeKoven, whose "Robin Hood" has proved not only a stage success, but a fertile field for choral conductors, wrote the most practical setting of the "Recessional" which has yet appeared, but we must admit that there are other settings which we prefer.

J. C. Knox, whose "Pray for the Peace of Jerusalem" continues to be a delight to the congregation.

C. P. Scott, whose anthems and service numbers are of the very essence of practicability.

H. C. Macdougall, for so many years the delightful musical shepherd of Wellesley College, should be remembered for his fine "King Arthur's Hymn" for women's voices.

W. G. Owst of Baltimore, a fertile and interesting composer for chorus, in both sacred and secular vein. "The Lord Reigneth" is a spirited work.

W. H. Neidlinger, pupil of Buck, whose "Birthday of a King" and "Saviour, Like a Shepherd Lead Us" are only two of a very mellifluous and appreciated legacy.

Another composer who should be better known is George A. A. West of Philadelphia. "I Am the Bread of Life" and "The Morning Stars Sang Together" are two of the outstanding anthems produced in this country.

Our list now approaches the group that I would like to class as "modern." This classification applies to many works of those mentioned above, nor is it confined to the youngest in years of our worthy composers—but our attempt is to group together those whose work seems pregnant with development for our musical future. In certain cases choral work is a side line with the composers to be mentioned, but the weight of their productions in other lines makes such mention only fair.

It would seem that the recent tremendous development and enrichment of English music was beginning to have its echo in this country. The underlying motif of the English development seems to have been a sudden realization of the beauty and power of modern French music, and our own advancement and awakening probably owes much to the study and appreciation by our younger generations of the excellencies of both the modern French and modern English schools of composition. Musical innovations are first reflected in instrumental rather than in the less pliable choral music—

a condition which is true of several composers to be mentioned in the modern group. But it may be said that the modern Americans are not lagging behind the English in choral writing. And by "modern" we do not mean to imply any wild schemes of experimentation in fantastic harmonization, but the flowering of enriching harmonic devices which are a natural growth.

A truly monumental work for chorus and orchestra is the dramatic oratorio "Pilgrim's Progress," by Edgar Stillman Kelley. This work, exceedingly fertile in invention and versatile in harmony and effect, entitles its creator to a high place in our choral history.

A little over thirty years ago there came to this country from England J. Sebastian Matthews and, shortly thereafter, his brother, H. Alexander Matthews. We may fairly consider their compositions as the works of Americans, as almost the entire volume of their influence upon current composition has been great, and their contributions to church and choral music invaluable. J. Sebastian Matthews is at his best in anthems of a graceful, spirited style. He has always avoided the obvious, and his free, unsteretyped rhythms, together with a keen, idiosyncratic sense of harmony and excellent handling of the organ part, produce works instinct with charm. He has been called the "Christmas composer" and his contributions to the anthem literature for that happy season are indeed among his best. Many are the works which might be quoted to his honor, among them the anthems "On Wings of Living Light," one of the most successful Easter anthems from American sources; "Ye Pious Folk," a Christmas anthem, a capella, recently published, to his own text, "The Little Door," a beautiful carol, and the cantatas "The Eve of Grace" and "The Way, the Truth and the Life."

His brother, H. Alexander Matthews, has a long list of compositions to his credit and his works are among the very leaders in widespread popularity. Extremely versatile, he paints any mood which he desires, and, while slightly more conventional in his rendering than his brother, he achieves beautifully-rounded music in every style and always thoroughly singable. He is most famous for a series of cantatas, as follows: "The Life Everlasting," "The Conversion," "The Story of Christmas," "The Triumph of the Cross," "The City of God." From many anthems we would select as typical: "Hide Me Under the Shadow," "Blessed Be Thou, Lord God of Israel," an important work, "The Recessional," one of the very best settings of this text, and the exquisite "O Saviour of the World," from one of the cantatas, but available separately. A delicate and charming secular cantata should be mentioned, "The Slave's Dream," for women's voices, with tenor solo. Mr. Matthews has, of late, shown his versatility by producing an extremely modern number for unaccompanied chorus, "Summer is Gone"—which, in spite of previous remarks, shows it unfair to call all of his work conventional.

During the summer of 1928 the Matthews brothers collaborated upon a series of joint compositions which promise to be of great significance. The very best qualities of each are found in these works—the grace and charm of the one and the vigor and practicality of the other. Preeminent in the series are a Christmas anthem, "As Blooms the Rose," and a truly stunning Easter anthem, "Jesus Victorious." A "musical service" based upon the life of Christ, entitled "Christ in the World," should also be mentioned. The idea of this work is clever, as it provides in itself a complete church service as opposed to the idea of a cantata, and is simply enough written to be available even for a single quartet. The world of choir-masters owes much to the genius of these two men.

T. F. H. Candlyn of Albany is a prolific writer, with admirable skill in producing all types of works, sacred and secular. He has recently published an organ sonata typical of an English composition of the Harwood type, and we understand that he plans another to be in the French vein. And what

Mr. Candlyn plans he executes and executes well. Another recent production is a communion service of a strong, relentless, modal type, in which he has been highly successful. Anthems, cantatas and other works appear constantly from his pen, maintaining a remarkably high standard. Among the cantatas we would mention "The Light of the World," and "The Prince of Peace," and of the anthems "I Am the Bread of Life," "Easter Antiphon," and "In Dulci Jubilo."

The Rev. Marcus H. Carroll is a composer who should have more prominence than he has heretofore achieved. His style is one of distinction and un-faltering interest. A splendid Service in E—the component parts scattered, unfortunately, among the publishers—containing a magnificent Credo, would be a credit to any composer of church music, and it is our hope that the work of this talented man may be more widely known.

Arthur Whiting might have been mentioned earlier, were we strictly following the chronological order of dates of publication, but Mr. Whiting anticipated to no small degree the style of a later period. There is, perhaps, a flavor of Brahms about some of his music. This is not surprising, as he has long been a skillful exponent of that master's piano and concerted music. His music is of a rich texture, somewhat introspective, and will appeal most to the educated musician. His Service in A is a really great service and is all too seldom performed. Very fine also are his anthems "Give Ear, O Shepherd of Israel," and "Thou Art Fairer than the Children of Men," to mention only two of his works.

A fine, spirited style pervades the work of William Y. Webbe. Webbe is not an out-and-out modernist, but has a command of modern idioms which illuminates his work, and his anthems are of sterling quality and very graceful in performance. "The Lord Is My Light" is an object lesson in how alive and vital a conventional form can be made. "The King Shall Come" and his "Benedictus es, Domine" are full of his very individual charm. "I Will Lift up Mine Eyes" finds him successful in a more reflective mood, and he, too, has produced a modally severe communion service.

Professor Harry B. Jepson of Yale University is known far and wide for his most original and successful works for the organ. But it would be un-forgivable not to mention his "Veni, Sancte Spiritus"—written for the choir of his university. This is, perhaps, the finest anthem for male voices that has so far emanated from an American source.

Harvey B. Gaul of Pittsburgh writes in a strong and virile style, though his works are somewhat uneven as to merit, particularly as to careful finish. His "Benedictus es, Domine," a dashing composition, is one of the strongest settings of that new canticle. Gaul has served very significantly in his collections of French Christmas carols, well edited, which are found in several publishers' catalogues.

Frances McCollin and Harry C. Banks, both of Philadelphia and pupils of Dr. H. A. Matthews, are making their mark in choral composition. Both have a flair for the modern, Banks particularly so. His unaccompanied anthem "Souls of the Righteous" is a beautiful and thoughtful piece of work and is more and more appearing in the repertoires of good choirs. Among Miss McCollin's compositions is a fine example of her best style is the short cantata for women's voices, entitled "June."

Very high indeed in the ranks of the most gifted is the name of Mark Andrews. At his best his works have an ethereal quality not inferior to the best productions of the Englishmen Baird and Davies. "O Brightness of the Immortal Father's Face," is one of the most beautiful anthems ever written, and is, as far as our knowledge goes, Mr. Andrews' masterpiece. Had he written no other his place would have been secure; but others there are, many of them, and of exquisite texture. He shows another side in his rollicking songs for men's voices, one of the finest of which is his arrangement of "John Peel." He has also produced dainty choruses for women's voices, and at least two other

anthems for mixed voices should be mentioned: "Build Thine More Stately Mansions," a stalwart piece, and "Behold, What Manner of Love," in a quiet vein. His music possesses great distinction and is never other than lofty in conception.

An example of an only and very successful offering to the service of the church is Stokowski's setting of the "Benedicite." This canticle, with its rather absurd text, is a hard nut to crack, as organists know, to their dismay. Mr. Stokowski, in his organist days, provided the one best solution of the "Benedicite" problem. The setting is unusually brilliant and absolutely free from hampering convention of any kind.

We now approach a group of young men upon whom rest, as much as upon any, the hopes of choral music in this country. Others there are who are equally prominent in instrumental composition, but our attention must be centered upon choral work. And very prominent among these is Philip James. His earlier works were received with a bit of a gasp, but with no less of a heartening grasp, by the publishers. Mr. James seems to possess every gift necessary to the writer of distinguished choral music. He is a modern, but with all the foundation of form and solid technique necessary to produce perfect work. His output has been considerable, but no greater than he could conscientiously elevate to his own high standard. There is beauty throughout every line of Mr. James' music, and great recognition has been his from the cognoscenti. He has an intense and discerning regard for his text, and his words and music are perfectly wedded. Among his fine anthems are: "I Am the Vine," "As Now the Sun's Declining Rays"—the latter, though brief, perhaps his very finest, and equal to anything produced in this country. A short cantata with organ and accompanying instruments, entitled "The Nightingale of Bethlehem," shows a superb richness of harmonization and the ethereal mood so typical of the most sensitive masters of choral writing. May he long continue to enrich our musical heritage!

Another man from whom we have much to hope is Leo Sowerby. Organ and orchestra have received much of his attention, but a few anthems of uncompromising excellence and some austerity show him to possess an independent spirit. His work so far has been decidedly only for the most skillful and suitably sizeable choirs. Mr. Sowerby and Eric DeLamarer for some years cooperated in the music of the Fourth Presbyterian Church in Chicago, and both men are now in the forefront of American composers.

Another modernist should not be omitted from our survey. Only two or three anthems have come from his pen, but they are of a character so startling and so entirely original that we must watch with intense interest his future career as a composer. David McK. Williams is the organist of St. Bartholomew's Church in New York, and his few compositions are available only to choirs of the highest calibre. A typical specimen of his work is his setting of Whitman's "Darest Thou Now, O Soul." Its dissonant, dramatic, rather splendid in broad sweep, Mr. Williams' work may prove of the utmost interest.

No one's work is more beloved in this country than that of that charming negro gentleman, Harry T. Burleigh. To him more than to any other is due the intense interest now existing in the rich legacy of negro spirituals. His choral arrangements of such beautiful melodies as "Deep River," "Swing Low," "Were You There when They Crucified My Lord?," "My Lord, What a Mornin'," "Wade in de Water" and many others are quite perfect. But such a description gives no idea of the harmonic skill which is the foundation of his work. Two other negro composers should be mentioned for their high services to American music: R. Nathaniel Dett, with his famous "Listen to the Lambs" and "O Holy Lord," and Carl Diton, with his "Pilgrim's Song," "Poor Mourner's Got a Home" and other spirituals. These men are a credit to their race and an adornment to our musical progress.

[To be continued.]

Pittsburgh News Items

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., Feb. 21.—Dr. Charles Heinroth will deliver a series of six Lenten lectures at Carnegie Music Hall, instead of the customary Saturday evening recitals, the first theme being "How to Find Beauty in Music." It was illustrated by the following piano numbers played by Dallmeyer Russell: Serenade, Schubert; First Movement of Symphony No. 7, Beethoven; Adagietto, Bizet; Minuet, Lully, and Fugue in G minor, Bach. Subjects of the remaining lectures are: "Weber, a Romantic Figure"; "The Hand of History in Music"; "Strauss, Richard the Second"; "Development, What It Means and What Takes Place"; "The World's Capitals of Music—Past and Present."

Arthur B. Jennings, Jr., A. A. G. O., organist and director of music at the Sixth United Presbyterian Church, gave a recital in the series at the Detroit Institute of Arts Feb. 19.

William H. Oetting, one of the directors of the Pittsburgh Musical Institute, gave a recital Feb. 19 in the institute hall. His numbers were: Second Symphony, Barnes; "Starlight," Karg-Elert; "Bach's Memento," Pastorale, "Miserere Mei Domine," Aria in E minor, "Marche du Veilleur," "Sicilienne" and "Mattheus-Final," Widor; Toccata in D major, Lanquettuit.

The First United Presbyterian Church of Wilkensburg, of which Mrs. Adalaine Merrill Biddle is organist and director of music, announces a series of special Sunday evening services during Lent, in which the sermons and music will be devoted to interesting Biblical characters. The quartet, senior and junior choirs will be used in giving parts of Mendelssohn's "Elijah" and "St. Paul," Bennett's "Woman of Samaria," Sullivan's "The Prodigal Son," Moore's "The Darkest Hour" and Stainer's "Crucifixion."

C. L. Barnhouse, a well-known organist of Oskaloosa, Iowa, has purchased a three-manual Kilgen organ for his residence studio.

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7. Harmonic Tuba, 8 ft., 73 pipes.
8. Chimes (prepared for).

SWELL ORGAN.

9. Bourdon, 16 ft., 73 pipes.
10. Diapason Phonor, 8 ft., 73 pipes.
11. Concert Flute, 8 ft., 73 pipes.
12. Flute Celeste, 8 ft., 61 pipes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Flauto Traverso (from No. 11), 8 ft., 61 notes.
16. Violina (from No. 13), 4 ft., 61 notes.
17. Violina Celeste (from No. 14), 4 ft., 61 notes.
18. Oboe Horn, 8 ft., 73 pipes.
19. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

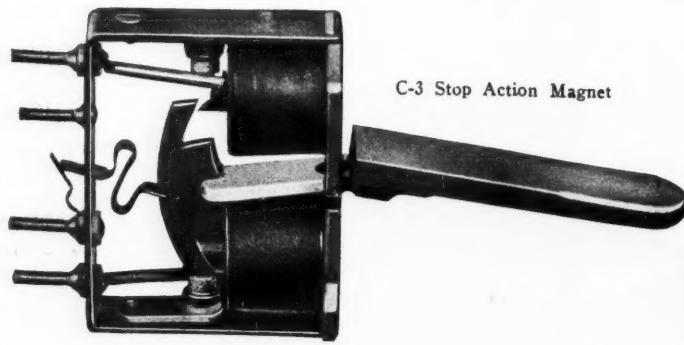
20. English Diapason, 8 ft., 73 notes.
21. Melodia, 8 ft., 73 notes.
22. Dulciana, 8 ft., 73 notes.
23. Harmonic Flute, 4 ft., 73 notes.
24. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

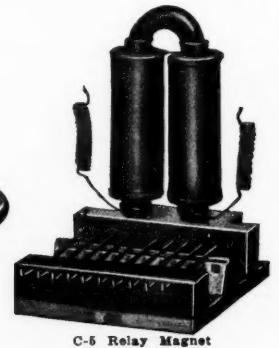
25. Resultant, 32 ft., 32 notes.
 26. Open Diapason, 16 ft., 32 pipes.
 27. Bourdon (ext. No. 3), 16 ft., 12 pipes.
 28. Lieblich Gedeckt, 16 ft., 32 notes.
 29. Doppel Flöte, 8 ft., 32 notes.
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Fire in Plant of the Rev. W. S. Stevens.

The organ factory of the Rev. W. S. Stevens, at Moravia, N. Y., was considerably damaged by fire on the evening of Jan. 22. The building is a two-story structure. Mr. Stevens has been an organ expert and designer all his life and also has built instruments, though not on an extensive scale. Three organs, for Homer, Syracuse and Elmira, N. Y., were in process of construction and were damaged to a considerable extent. The woodworking machinery on the lower floor did not suffer to any extent, but a large number of pipes on the second floor were destroyed and some choice lumber was damaged. The loss to the building and contents will approximate \$4,500, with no insurance. A dog belonging to William Perkins was confined in the building and was dead from suffocation when taken out.



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Scarritt College Awards Contract for a Three-Manual.

Henry Pilcher's Sons, Louisville, Ky., have been awarded the contract for a large three-manual instrument to be placed in the chapel of Scarritt College, Nashville, Tenn. The great, swell and pedal organs are to be built at this time and provision will be made for adding the choir at a later date.

Other recent contracts received are for the following: First M. E. Church, McAllen, Tex., two-manual; First Baptist Church, Brownwood, Tex., two-manual; Church of the Holy Name, Detroit, two-manual; A. K. Hems mortuary chapel, LaJolla, Cal., two-manual, and Davis Bonham mortuary chapel, San Diego, Cal., two-manual.

Treadwell Returns to Brooklyn.

Robert Morris Treadwell, A. A. G. O., leaves the Claremont Presbyterian Church, Jersey City, March 1 to accept a call to the DeKalb-Nostrand M. E. Church in his home city. In his new post Mr. Treadwell will have a vested chorus of thirty voices, a new junior choir which will be augmented to fifty members, an adequate modern Austin organ and a well-stocked music library. Claremont Church is one of the largest Presbyterian churches in New Jersey, having a membership of 1,800. At Claremont Mr. Treadwell organized a junior choir of fifty members, which, with an adult chorus and the solo quartet, is augmented to a festival strength of nearly 100 voices. During his term of office the musical work has been systematized and annual examinations with prizes and certificates have been given at special commencement services. During the last year two of the boy sopranos have been accepted as members of Trinity Church choir, New York. The last Sunday evening service in February took the form of a testimonial in recognition of the departing organist's work and accomplishments as director of music.

Dunham Before Nebraska M. T. A.

The Nebraska State Music Teachers' Association held its annual convention in Lincoln Feb. 18, 19 and 20. The program was one of great interest, featuring four well-known authorities in master classes in piano, voice, violin and organ. Professor Rowland W. Dunham, director of the college of music, University of Colorado, took the organ class. A discussion of details of organ technique was carefully prepared by Professor Dunham. Interpolated throughout his illustrations of the various details was considerable playing from memory.

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A Blue Monday Musing

By ROLAND DIGGLE, Mus. D.

I know of few organists and choir-masters who are not doing their utmost to improve the music of the churches in which they officiate, but as Monday follows Monday there is so often that feeling that things might have been very much improved the day before. It is difficult to say what the real trouble is. The choir was out in full force and sang well, the organ numbers seemed effective and the service as a whole went better than usual. At the same time, as you look back at things, there is that feeling that they were not as satisfactory as you thought they were at the time and you know in your heart that there was room for improvement. Too often one is inclined to let it go at that. This is a great mistake, for in a short time you don't even notice the little slips and mistakes and when things get so bad that the matter is brought to your attention in some unpleasant way it is usually too late and the only thing to do is to retire gracefully and let someone else tackle the job of reorganization.

Without doubt the most important thing in a well-ordered service is complete co-operation between pastor and organist. I believe that the clergy as a whole are beginning to realize this more and more. I know of a number of instances in which this sort of co-operation has worked wonders. Not only do these churches have a beautiful service, but the feeling of harmony extends to the congregation and there seems to be no jarring note anywhere. My advice to every organist is to work for this sort of co-operation; it will be worth everything not only to your music, but to your peace of mind. I am afraid there is a feeling abroad that the average pastor is jealous of the music; in fact, I have more than once been asked by a fellow organist not to tell the pastor that the music

was good until I had praised the sermon. Under such conditions it matters not how beautiful the musical part of the service is; there will always be the feeling of something lacking.

I would suggest that you have a straight talk with your pastor and make him realize that you don't wish any personal glory, but that you want to help him make the service beautiful, so that the congregation in the pews will be helped. Let him see that by working together you can select the best music to fit with the sermon or spirit of the service. Who would sing "Crucify Him" after a sermon on the God of Love or play Guilman's "Lamentation" after a service centered on the Ascension if he knew ahead what the topic was to be? It is such things as this that can be avoided with the co-operation I have in mind.

I am a firm believer in five or ten minutes of organ music to set the mood of the service. Here again the pastor can help by insisting that there be quiet as soon as the organist begins playing. In so many churches the organ is used simply to cover up the noise of the congregation. This is wrong and organists should see to it that the organ prelude is made part of the service. Don't be discouraged, but keep at it until you have the congregation on your side, as well as the pastor.

Be careful with your choice of music. Avoid anything cheap or popular in the way of transcriptions. I believe it is a good rule to stick to legitimate organ music as much as possible. One of the most successful ways of binding a service together is to select as your organ prelude, or as the last number, if you play more than one, a chorale prelude or organ piece written on the tune of one of the hymns to be used in the service. There must be over a hundred pieces along these lines and it is not difficult to find one to suit a special service. Often I have used the same piece as a prelude as well as a postlude, changing the registration to suit the different condition, but thereby binding the whole service into

one mood.

One can safely say that the average choir is a voluntary one. The system seems to have a firm hold and it is surprising what excellent results are accomplished even in the hundreds of small towns over the land. Where possible it is advisable to have a junior choir made up of young people of 15 to 18. This choir should have regular practices and be allowed to sing in conjunction with the main choir at least once a month, and three or four times a year it should sing the service or put on a musical program. When the members reach a certain age they would automatically become members of the main choir. I also have a rule that works in much the same way with the main choir and keeps it from becoming cluttered up with a lot of elderly folk whose day as choir singers should be over.

In your choir work have a few good rules regarding attendance, etc., and see that they are rigidly kept. Be firm, kindly and courteous.

The choice of church music has improved very much in the last decade. Yet too often one hears a choir singing music that is far from devotional. Here again if we have the true feeling for worship and are really co-operating with the pastor to make the service what it should be we shall not be singing music merely for the sake of entertaining the congregation or to show what a fine choir we have built up.

Do not be afraid of unaccompanied music. There is nothing more beautiful and uplifting. The choir will enjoy doing it and you will be surprised at the improvement in the diction and expression as you work on this style of music. Above all, do not sing music that is too difficult for you to do well. I am afraid many of us have an idea that unless a thing is difficult it can't be worth doing. What a mistake! Only the other day I heard one of the finest choirs in the West sing Goss' "O Saviour of the World" and it was as impressive and beautiful as anything I have ever heard. Why? Because it was devotionally sung, with

excellent diction and phrasing, and it fitted in with the rest of the service.

Nothing helps a service more than good congregational hymn singing, and as the principal purpose of a choir is to lead the congregation, be sure that you have it ready to do its part. I should like to see the English idea of congregational hymn practices carried out over here. We do not learn enough new hymns and we do not get enough out of the hymns we do sing. Why not have more unison singing? There is nothing more inspiring and effective. In such hymns as "St. Ann," "Dundee," "Old 100," etc., how stunning it is to have two or three verses sung in unison against a varied organ accompaniment! Again, what lovely effects can be obtained by the use of descants. I have used them for some years and can vouch for their effectiveness. Such books as those of Alan Gray and Geoffrey Shaw are of great help and with practice and the co-operation of your pastor you can do wonders in creating new interest in the hymn singing.

We must do our best to give the congregation an opportunity to hear new music. Don't be satisfied to sing and play the same old things over and over again. Keep abreast of the times. Be on the lookout for new ideas that will help enhance the service. Arrange for musical services and cantatas three or four times a year. Keep your choir busy and interested.

See that every service is a devotional whole. Such a service will influence even the unmusical members of the congregation and they will realize that the musical part of the service is helping them spiritually as much as the sermon. And let us not waver in our desire to make our part worthy of the religion it voices and the God to whom it is addressed.

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By WILLIAM LESTER.

"The Science of Organ Pedaling," by H. F. Ellingford and E. G. Meers; published by Musical Opinion, London.

This firmly bound volume of sixty-four pages should be in the hands of every organist, both for its sane survey of "footing" problems, and its sane, intelligent handling of the same. Among other valuable and thought-provoking points made in a foreword to the volume, Henry Willis states:

"It is obviously time that some intelligent system should be applied to the pedals, in the same way as the regular system of fingering is applied to the manuals; and, while acknowledging the excellence and inherent soundness of many works upon this subject that have appeared in the past, I suggest that the authors of this work have gone a long way further, and in the proper direction, to achieve this end. They claim that their system renders the execution of the difficult passages easy and certain; they have demonstrated that it is rarely necessary to cross the feet in playing, except in direct scale and arpeggio passages, and that a smoothness of execution of scale and other passages is obtained, enabling the player to render the pedal part in an artistic manner, which (without a well-devised system) is hardly possible. This, of course, is rendered the more important, and even essential, because, with modern voicing, the pipes of the pedal organ can be voiced so as to sound as quickly, practically speaking, as the smaller pipes of the manuals; and, aided by modern electric action and sliderless windchests, there is no longer any suspicion of the slow response which used to impose annoying limitations on the technique of the player in the days of tubular-pneumatic and other inferior and old-fashioned mechanisms. * * * I am quite certain that the publication of such a work is not only very desirable, indeed, from the organist's point of view, but should prove of the very greatest assistance to those earnest students who have not the gift of faultless pedal technique and are desirous of attaining perfection in the readiest possible manner."

Space does not admit of detailed analysis of this valuable book; let it suffice to set down that footing possibilities are considered in great detail, requirements noted and solutions elaborated. Some of the conclusions may strike the reader as radical—but logical and practical. The many musical illustrations provided add greatly to the value of the treatise. Certainly in no other work of this type has this reviewer found so much condensed practical common-sense with understandable guidance for the application of the same.

Prelude and Toccata, by W. Berwald; "Loneliness," by Cesar Borre; published by J. Fischer & Bro., New York.

Two worthwhile pieces for organ of vividly contrasted types. The Berwald opus opens with a majestic theme in the pedal and lower registers of the great, which works its way to the brilliant figure of the toccata section. After a vigorous climax a secondary theme of pastoral quality is set for choir clarinet against swell strings. A subsequent amplification of the toccata idea serves to bring this fine work

to a sonorous and stunning close. The second piece is of slighter structure, and uses more delicate shades of color. It will have wide appeal for its melodic beauty and its individuality of mood tenses.

Three Short Postludes for Organ, by Arthur G. Colborn; published by A. Weekes & Co., London.

These are just what the titles indicate. Well-written, brilliant pieces, modest in technical demands, conservative in idiom, and cannily set for any size of organ. A present help for the rushed church organist.

"Sing Unto the Lord," festival anthem; "The Strife Is O'er," anthem for Easter; Te Deum in C; all by H. J. Stewart; published by the Arthur P. Schmidt Company.

Three more virile and virile anthems, marked by musical values of a high order, with practical possibilities that are unusual. The massive Te Deum is available in two issues—for mixed voices and for male.

"The Divine Tragedy" ("The Crucifixion of Our Saviour"), a Lenten cantata for five solo voices, mixed chorus and organ or orchestra, by Christopher H. H. Booth; published by Harold Flammer, Inc.

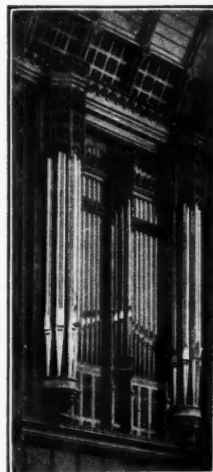
An important and imposing choral work deserving the critical attention of all interested in the production of sacred music. The design of the work is on a large scale, there is much vivid dramatic interest, the musical themes are individual and appealing, and the idiom is far from the commonplace.

Artists' Association Recital.

The Chicago Artists' Association held its annual organ recital at Kimball Hall on the evening of Jan. 29 and presented a diversified program that was attractive in every sense. The participating organists were Mrs. Gertrude Baily, Whitmer Byrne and Paul Esterly. Edward Eigenschenk was the guest artist of the evening. Others who assisted in the program were Florence Lucas, contralto; Edgar Eastman, baritone, and Christina Nisted, violinist. Miss Lucas was accompanied by William H. Barnes. Mr. Byrne played the pretty "Legend" from Ernest Douglas' Suite in B minor, which won the N. A. O. \$500 Kilgen prize in 1927, and Cesar Franck's Chorale in A minor. Mrs. Lily Wadhams Moline's Rhapsodie for organ, piano and violin constituted the second group on the program, with Mr. Eigenschenk as organ soloist, Mrs. Baily at the piano and Miss Nisted playing the violin part. This valuable addition to ensemble literature was first played at the Van Dusen Club's annual concert last year and at that time, as again before the Artists' Association, made a most favorable impression. It has just been published by the Gamble Hinged Music Company. Mrs. Baily played a group of photoplay selections and finished brilliantly with the allegro movement from Vierne's Second Symphony. In addition to two vocal groups there was another organ performance when Mr. Esterly gave Dickinson's melodious Reverie and Yon's refreshing Italian Rhapsody.

The Reuter Organ Company in February installed an instrument of a little more than 1,200 pipes in the First Christian Church at Olympia, Wash.

Belle Conant Marden, for the last ten years organist of the Starrett Memorial Church at Athol, Mass., has been appointed organist of the First Baptist Church at Fitchburg, Mass.



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Annual Dinner of Nonessential Organization Held in New York.

The International Guild of Former Organ Pumpers, the humorous and professedly nonessential organization of the organ world which rallies around its flag men of prominence throughout the nation who at one time officiated at the lever and thus furnished wind for organs, held its annual banquet Jan. 30 in New York. Samuel Taylor Moore, vox humana of the New York loft of the order, of which Chet Shafer, a magazine writer, is the founder, presided at the dinner, the attendance at which was 100, all men who began in life as blowers and who now mourn quite merrily the fact that their old profession has been driven out of existence by electric blowers.

The greatest interest was shown in the report on the guild's wild cast iron animal life conservation crusade. During the year a preliminary survey was made on the condition of America's cast iron fauna by Chet Shafer and Dr. Esterhazy, connected with the Springfield (Mass.) Esterhazys. Dr. Esterhazy was not present. The report made clear that the breed of cast iron fauna in America was dying out.

Organ volunteers were offered by Archer Gibson, organist for Charles M. Schwab, while his brother, Arthur, a Baltimore banker, pumped. Other members were permitted to pump during the evening. Archer Gibson, Mr. Moore announced, was a product of the guild's self-help course.

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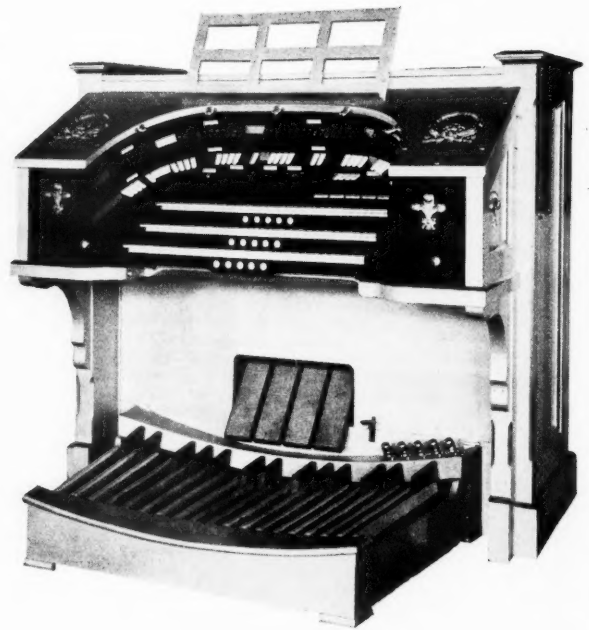
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ELECTS OFFICERS FOR 1929

Meeting of Philadelphia Fraternity of Theater Organists.

The Philadelphia Fraternity of Theater Organists held its big meeting of the year Sunday, Jan. 6, at the Wurlitzer organ studio, 1031 Chestnut street. At this meeting the election of officers took place. In the absence of President Schmidt, the meeting was conducted by Miss Jeanette Hollenbach, first vice-president. The officers elected are as follows:

President—Harry A. Crisp, organist at the Stanton Theater, Philadelphia.
 First Vice-President—Jeanette Hollenbach, Karlton Theater.

Second Vice-President—Leonard MacClain, Strand Theater.

Recording Secretary—Roland A. Kerns, Westmar Theater, Norristown.

Corresponding Secretary—Malcolm Thomson, Sedgwick Theater, Philadelphia.

Treasurer—D. Harry McPoyle, Aldine Theater, Wilmington, Del.

Sergeant-at-Arms—Leo McGarrity.

Those elected to the executive committee are: Rollo Maitland; Muriel Draper, Park Theater; John Stango, Boyd Theater; Otto Schmidt, Logan

Theater; Richard Bach, Roosevelt Theater.

The executive committee consists of these members and the officers combined, with Harry Crisp as chairman of the committee. Plans for the year are to have the executive committee conduct the business of the fraternity, while the monthly meetings will be social affairs, followed by a recital.

Ovation for Hastings With Orchestra.

Dr. Ray Hastings received an enthusiastic ovation when he appeared as organ soloist with the Philharmonic Orchestra at Los Angeles under Conductor Georg Schaevoigt Jan. 31 and Feb. 1, and played Boellmann's "Fantasie Dialogue." Carl Bronson, critic for the Los Angeles Herald, wrote: "The guest soloist of the event was that splendid musician and master organist, Dr. Ray Hastings, and the novelty of an organ 'Fantasie Dialogue,' with orchestral accompaniment, lifted the enthusiasm of the big audience. Dr. Hastings performed admirably and together with Schaevoigt's conducting conjured up one of the really great moments of musical thrill. Dr. Hastings was recalled many times."

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Milwaukee Notes

By **SHELDON FOOTE, F. A. G. O.**

Milwaukee, Wis., Feb. 20.—St. Olaf's Choir, from Northfield, Minn., made its annual visit to the city this month, appearing at the Auditorium under the auspices of the Milwaukee Federation of Lutheran Laymen. From Bach's "Sing Ye to the Lord" at the beginning of the evening to the ever-lovely "Beautiful Saviour" at its close we were left breathless by the attempt to realize that such singing could really be. Many of the Lutheran choirs attended in a body.

The Church Singers' Guild, with Mrs. J. Archer Hervey, director, was assisted by the West Allis high school orchestra at its annual concert of miscellaneous chorale numbers in the high school auditorium.

A special program of music and song was given Feb. 3 at Calvary Evangelical Church, of which Norman Sinske is organist.

Sunday, March 3, the last of the series of recitals given by Sheldon Foote will be played at St. Mark's Episcopal Church. These recitals have included all of the associate and fellowship A. G. O. test pieces for 1929 and this program will feature the Allegro Appassionato from Sonata 5, Guilman, and Allegro from Symphony 6, Widor.

Hugo Gehrke of Mayville recently wrote us a word of thanks for the organ news appearing here each month, for which we are grateful, and we are glad to announce for his benefit and that of others who may be near the city that on March 10 the A. G. O. will give a recital at the Kenwood Methodist Church at 4 p. m. Mrs. Kirchner, Mr. Vantine and Mr. Foote are to provide the organ numbers.

Sunday afternoon Feb. 17, Herman Nott played his first recital on the new

Austin organ at Kenwood Methodist. He played a program of wide variety generously besprinkled with compositions of our own American writers and convincingly "showed off" the fine points of his instrument.

The Pilcher organ in the First Baptist Church at Fairmont, W. Va., of which Mrs. Florence Clayton Dunham is the organist, was opened with a recital by Claude R. Hartzell of New York Jan. 31.

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Schlieder, Courboin and Swinnen at St. Andrew's M. E., New York.

An informal recital service was given in St. Andrew's Methodist Church, West Seventy-sixth street, New York, Sunday evening, Jan. 27. Mrs. Bruce S. Keator, the gifted organist and choir director, has arranged a series of choir and organ recitals for this church, featuring Charles M. Courboin, Frederick Schlieder and Firmin Swinnen as visiting solo organists and the church choir, a double quartet of mixed voices. This choir is most efficient, and Mrs. Keator is to be congratulated upon having such a competent organization. St. Andrew's organ is a noble instrument containing many beautiful tonal effects and was competently handled by Mr. Schlieder and Mrs. Keator.

Upon entering the church, the striking interior decoration, especially behind the main platform, arrested attention and seemed later to influence one's evaluation of the music itself. Was the artist's idea an expression of modern Turkish or ancient Hebrew? At any rate Christian symbols seemed entirely lacking. But one soon grew accustomed to the surroundings, and enjoyed the hearty congregational singing of old Antioch, "Joy to the World." An effective setting of the "Lord's Prayer" by the choir, a cappella, while but a small item, deserves honorable mention for tone and enunciation. The fact that during this the singers were unseen may have added unconsciously to its charm. Soon Mrs. Keator introduced our old friend, Dr. Frederick Schlieder, formerly very active in N. A. O. affairs, but now so busily engaged in imparting the rare art of improvisation that he has almost entirely deserted church choir work. He writes: "I have torn myself away from this form of delight to carry on a greater work—a work of worldwide import, a work the need of which is little by little coming to be understood by the serious musician and educator. If what I did last night was commendable, it was due to the knowledge of the principles that should lie at the base of all musical thinking, and which all should possess."

The evening's program was almost entirely made up of Dr. Schlieder's compositions, and included two separate improvisations. The eight singers were a backdrop behind the minister, in a straight row, but in spite of this military arrangement they kept together very well, though their tone at times lacked blending and focus. The console was on their right at some distance and the organ on their left, except for an echo stop or two in the gallery.

Dr. Schlieder's anthems and carols were excellent compositions, as was to be expected, full of lofty ideas, well

expressed. Like much modern service music, the style seems too general and indefinite in musical content to be really ideal for the limits of church use. The Christian centuries have left a heritage of musical associations too hallowed and definite to be set aside, even in worship music of today. We tire, to be sure, of stereotyped forms and progressions, but all forms of art have limitations, or they cease to be distinctive. The long association of Gothic arch and window with a liturgy of plainsong and polyphony is too deep-seated to be ignored and some suggestion of this venerable association always enhances the value of any composition for church, just as any musical suggestion of opera or concert in a church composition is out of place. Perhaps our reactions to all music depend more largely upon association than we realize.

At the offertory, a chaste Largo for violin and organ, suggestive at times of Bach, was played with fine effect, with Miss Margaret Sittig as violinist. To some this seemed the most pleasurable part of the program. The themes for the two improvisations were furnished by Charles M. Courboin and Firmin Swinnen. Mr. Courboin's was a sprightly folk-dance from Belgium. Mr. Swinnen's was a portion of "Adeste Fideles," the old Christmas hymn (the modern "How Firm a Foundation"). Both were treated by Dr. Schlieder with great ingenuity and ease of manipulation, with swift-running counterpoints and contrasted rhythms. In the "Adeste" theme he employed the cooperation of "Antioch," sung earlier in the evening, as interlocutor and sparring opponent and ended with the audience singing two verses of "How Firm a Foundation." Evidently some of Dr. Schlieder's pupils attended with music-pad and pencil, making notes of his themes during the improvisations.

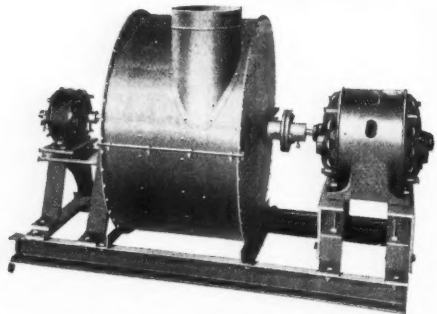
The enthusiastic industry of Mrs. Keator in preparing and giving such interesting programs deserves great praise from all who are really interested in the betterment of church choir work, and in its recognition as a most important part of any religious service.

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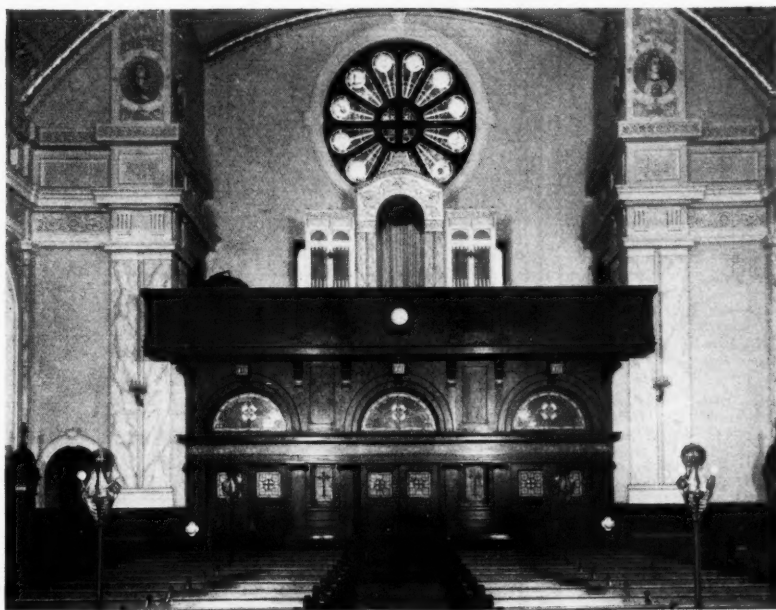
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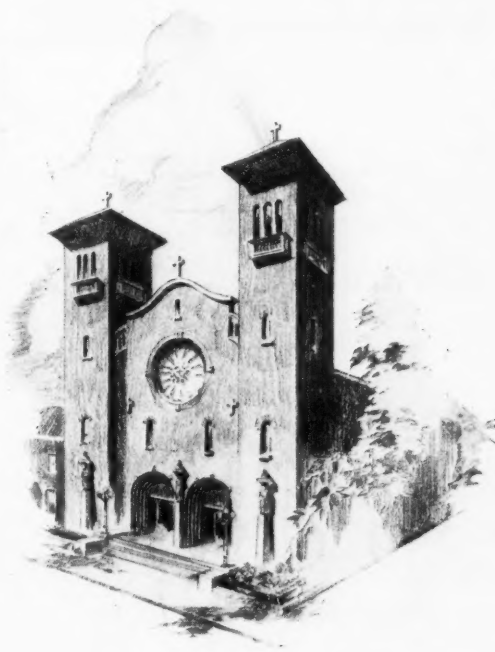


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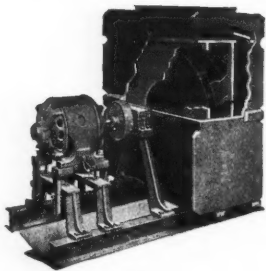
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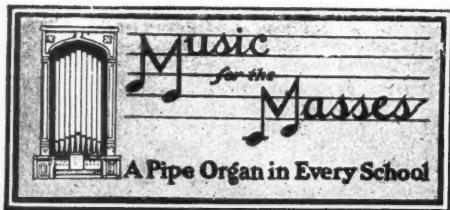
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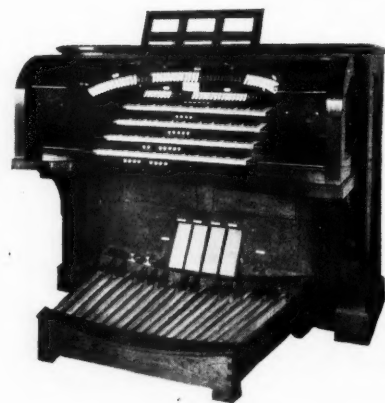
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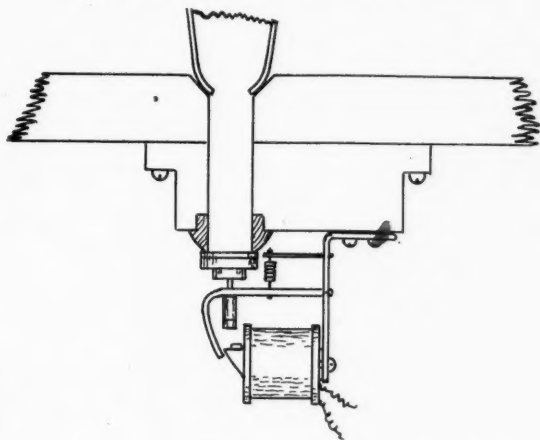
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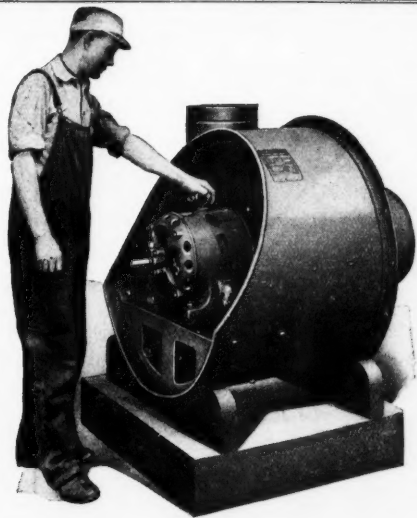
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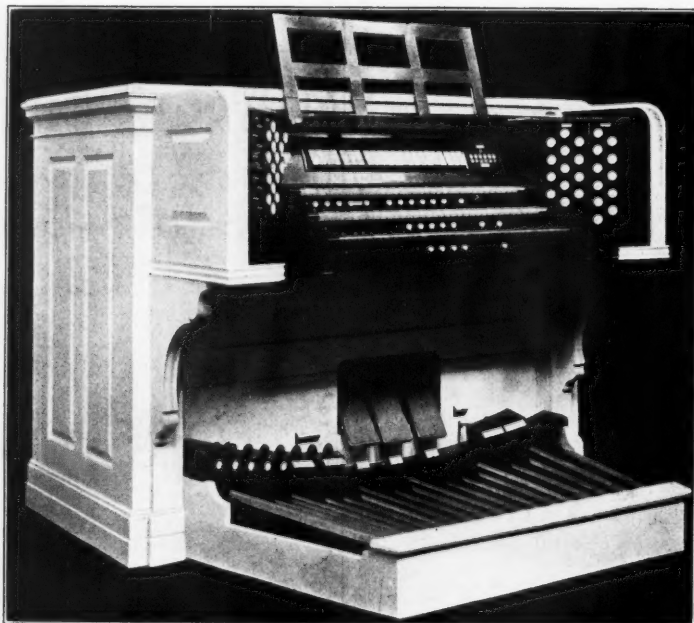
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