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# THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists. Official Journal of the National Association of Organists.

Twentieth year—Number Five.

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## WANGERIN ORGAN FOR CATHEDRAL ON COAST

### LATEST FOR LOS ANGELES

St. Vibiana's Instrument Will Have Seventy-three Stops, with Solo and Floating String Divisions, All Enclosed.

The well-known Cathedral of St. Vibiana, on Main street and Second, in the section known as the old part of Los Angeles, has placed a contract for a large four-manual organ with the Wangerin Organ Company of Milwaukee. It will be the first installation of a Wangerin organ in that city and its completion is awaited with interest among Pacific coast organists and churches.

The organ will rank among the most imposing instruments in the West. It will occupy the full forty feet width of the back gallery, will be fifteen feet in depth and twenty or more feet in height above the main organ floor, while the larger pipes will rest on wind chests several feet below the base of the organ case.

The beautiful case, above and back of which is a circular stained glass window (obscured by the present organ) will transform the appearance of the west end of the church auditorium. The console and choir seats will be placed thirty-five feet forward of the organ, in the center and front of the overhanging gallery, which at this place has a width of approximately eighty feet.

The whole organ will be under expression. The string section of the organ may be played from any of the four manuals.

Frank H. Colby, organist at the cathedral, has held this position for more than twenty years, and it is something of a coincidence that in the two large churches in Milwaukee in which he played before moving to California have been installed Wangerin organs approximating in size that to be built for the Los Angeles Catholic cathedral. The instrument is to be installed in the early fall.

The stop specifications of this most recently announced addition to Los Angeles' substantial number of large and fine organs are as follows:

#### GREAT ORGAN.

(Enclosed with Choir.)

1. Open Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Gross Flöte, 8 ft., 61 pipes.
5. Gedeckt, 8 ft., 61 pipes.
6. Gamba, 8 ft., 61 pipes.
7. Gemshorn, 8 ft., 61 pipes.
8. Harmonic Flute, 4 ft., 61 pipes.
9. Octave, 4 ft., 61 pipes.
10. Quinte, 2 1/2 ft., 61 pipes.
11. Super Octave, 2 ft., 61 pipes.
12. Mixture, 4 ranks, 244 pipes.
13. String Organ, 5 ranks.
14. French Trumpet, 8 ft., 61 pipes.
15. Chimes, 25 notes.

#### SWELL ORGAN.

16. Bourdon, 16 ft., 73 pipes.
17. Open Diapason, 8 ft., 73 pipes.
18. Stopped Diapason, 8 ft., 73 pipes.
19. Sallcional, 8 ft., 73 pipes.
20. Voix Celeste (sharp), 8 ft., 73 pipes.
21. Voix Celeste (flat), 8 ft., T. C., 61 pipes.
22. Quintadena, 8 ft., 73 pipes.
23. Flauto Traverso, 4 ft., 73 pipes.
24. Octave, 4 ft., 73 pipes.
25. Nazard, 2 1/2 ft., 61 pipes.
26. Flautino, 2 ft., 61 pipes.
27. Tierce, 1 3/5 ft., 61 pipes.
28. Mixture, 3 rks., 183 notes.
29. Horn, 16 ft., 85 pipes.
30. Cornopean, 8 ft., 61 notes.
31. Clarion, 4 ft., 61 notes.
32. Oboe, 8 ft., 73 pipes.
33. Vox Humana, 8 ft., 61 pipes.
34. String Organ, 5 ranks.
35. Harp, 8 ft., 49 notes.
36. Harp Celesta, 4 ft., 37 notes.

#### CHOIR ORGAN.

37. Violin Diapason, 8 ft., 73 pipes.
38. Concert Flute, 8 ft., 73 pipes.

## Harrison M. Wild, Whom Many Mourn



## HARRISON M. WILD DIES A VICTIM OF TRAGEDY

### SHOOTS HIMSELF AT HOME

Chicago Man Famous for Two Score Years as Organist, Conductor and Teacher, Discouraged as Result of Deafness.

Harrison Major Wild, for two score years one of the most famous organists, organ teachers and choral conductors of this country, died on the evening of March 1 at his home in Beverly Hills, Chicago, in a tragic manner. Mr. Wild shot himself in the head in the basement of his house after having first killed a pet dog which had been his companion for a number of years. The body was found by Mrs. Wild, who heard the two shots. Mr. Wild had come home discouraged, said Mrs. Wild. He had been gradually losing his hearing for some time and had brooded over this fact. This led him to abandon all his teaching several years ago, followed three years ago by his resignation as conductor of the Mendelssohn Club and last fall by his retirement as conductor of the Apollo Club, which had been under his baton for thirty years.

The death of Mr. Wild cast a shadow over the entire organ fraternity of Chicago, by which he was greatly admired. Many of the prominent organists of the present generation received their inspiration and instruction from him in the last forty years. Among his former pupils are Clarence Dickinson, Herbert E. Hyde, Lester W. Groom, Allen W. Bogen, Lily Wadhams Moline Hallam, the late John W. Norton, Robert Birch, Alice R. Deal, Florence Hodge, Mrs. Anne Pearson Maryott, Mason Slade, Emory L. Gallup, Tina Mae Haines, S. E. Gruenstein and Charles H. Demorest, besides many others whose names are not immediately recalled. Mr. Wild succeeded William L. Tomlins as director of the Apollo Club thirty-one years ago and brought that club up to a high standard as a choral body. His annual presentations of Handel's "Messiah," the Bach B minor Mass and other works are among the notable events in Chicago musical history. The Mendelssohn Club of Chicago, a men's choral body, likewise owed most of its reputation to his training over a period of twenty-nine years. For a number of years Mr. Wild was also conductor of the Mendelssohn Club of Rockford, Ill. In addition to his organ teaching he taught piano and in later years was much in demand as a vocal coach.

As an organist Mr. Wild held some of the most prominent posts in Chicago, the last of these being at Grace Episcopal Church, where he served twenty-five years. After the destruction of this church by fire some years ago, with its large Kimball organ, Mr. Wild carried on for a long time in the chapel at the rear of the burned edifice, using a small two-manual instrument. At Grace Church his musical service programs and the work of his boy choir made the music of the church nationally known and the burning of the building, with the loss of his library of organ music, was a severe blow to him. It was his hope that Grace Church would be rebuilt on a larger scale, but it went the way of nearly all churches in neighborhoods near the downtown district, where slum and factory have crowded out the fine old homes of the past. Before going to Grace, where he succeeded the late Henry B. Roney, Mr. Wild was for thirteen years at Unity Church, then a famous north side Unitarian church, and earlier posts held by him were at the Church of the Ascension and at Memorial Church. In his earlier years he was in great demand for recitals.

Mr. Wild was a founder of the A.

## UNITE IN ROCKY MOUNTAINS.

### Organists Form New Body with Denver As the Center.

"The Rocky Mountain Society of Organists" began its career Feb. 19 as an independent body, with headquarters at St. John's Cathedral parish-house in Denver. The roster of charter members includes the names of between forty and fifty organists. The society will include all the territory of the mountain region. While affiliation with one or the other of the national organizations has been considered, it is not deemed advisable for the present. When a strong local body has been established the proposition may be entertained again. The society chose as officers the following:

President—R. Jefferson Hall.  
Vice-Presidents—Clarence Reynolds, Earl Johnson and Mrs. Thomas R. Walker.

Secretary—Miss Tura Davidson.  
Treasurer—H. Hauk.  
Directors—Karl O. Staps, Milton R. Givins, Rowland W. Dunham and Hugh Mackinnon.

### To Open Great Memphis Organ.

The large organ installed in the Memphis, Tenn., Auditorium will be dedicated April 9, with Charles M. Courboin, designer of the instrument, at the console. This organ, built by the W. W. Kimball Company, is one of the great municipal organs of the country. The complete specification of stops appeared in The Diapason Nov. 1, 1927. One of its most interesting features is a diapason mixture ensemble which will provide a brilliant full organ tone without sacrifice of the foundation tone. This organ will be used at the convention of the American Guild of Organists in June and a number of noted performers have been invited to play it at that time.

39. Flute Celeste, 8 ft., 61 pipes.
  40. Dulciana, 8 ft., 73 pipes.
  41. Unda Maris, 8 ft., 61 pipes.
  42. Flute d'Amour, 4 ft., 73 pipes.
  43. Piccolo, 2 ft., 61 pipes.
  44. String Organ, 5 ranks.
  45. Clarinet, 8 ft., 73 pipes.
  46. Harp, 8 ft., 49 bars.
  47. Harp Celesta, 4 ft., 37 notes.
- SOLO ORGAN (Separate enclosure.)  
(On 10-inch wind pressure.)
48. Gross Principal, 8 ft., 73 pipes.
  49. Flauto Major, 8 ft., 73 pipes.
  50. Stentor Gamba, 8 ft., 73 pipes.
  51. Flute, 4 ft., 73 pipes.
  52. French Horn, 8 ft., 73 pipes.
  53. Tuba Mirabilis, 8 ft., 73 pipes.
  54. String Organ, 5 ranks.
  55. Chimes, 8 ft., 25 tubes.
- STRING ORGAN (Separate enclosure.)
56. Violoncello, 8 ft., 73 pipes.
  57. Cello Celeste, 8 ft., 73 pipes.
  58. Violin, 8 ft., 73 pipes.
  59. Violin Vibrato, 8 ft., 61 pipes.
  60. Violina, 4 ft., 73 pipes.
- Tremulant.
- PEDAL ORGAN (Enclosed.)
61. Resultant, 32 ft., 32 notes.
  62. Open Diapason Major, 16 ft., 44 pipes.
  63. Open Diapason Minor, 16 ft., 32 notes.
  64. Violone, 16 ft., 32 pipes.
  65. Sub Bass, 16 ft., 32 pipes.
  66. Lieblich Gedeckt, 16 ft., 32 notes.
  67. Octave, 8 ft., 32 notes.
  68. Flute, 8 ft., 32 notes.
  69. Violoncello, 8 ft., 32 notes.
  70. Horn, 16 ft., 32 notes.
  71. Horn, 8 ft., 32 notes.
  72. Clarion, 4 ft., 32 notes.
  73. Trombone, 16 ft., 32 pipes.
- There will be eight general pistons, eight pistons for the great, eight for the swell, six for the choir, six for the solo and six toe pistons duplicating the first six general pistons.
- Fire in St. Mary's Catholic Church at Akron, Ohio, Feb. 24 caused a loss of \$25,000 to the organ. The instrument was a gift to the church by the late T. E. McShaffrey.

G. O. and the founder and first dean of the Illinois chapter.

Harrison Major Wild was born at Hoboken, N. J., March 6, 1861, and was therefore just 68 years old. He was a pupil of A. J. Creswold and then studied at the Leipzig Conservatory in 1878 and 1879 under Maas, Rust and Richter. Returning to Chicago he was a pupil for some time of Clarence Eddy in organ, Frederic Grant Gleason in composition and Emil Liebling in piano. Mr. Wild married Miss Gertrude Younglove Cornell of Chicago Oct. 29, 1884. They had two sons, one of whom died a number of years ago. The other, Edward Harrison Wild, lives in California.

The Church of the Redeemer, Fifty-sixth street and Blackstone avenue, was filled to the last seat on the afternoon of Sunday, March 24, when a beautiful memorial service for Mr. Wild was held. The service was arranged by the Apollo Club for its members and those of the Illinois chapter, A. G. O. The service was played by Robert Birch, organist of the church, and was sung by the St. Cecilia choir of the church, supplemented by a solo choir from the Apollo Club, who included a number of the leading singers of Chicago. This solo choir sang Buck's "Lead, Kindly Light" and Mendelssohn's "Cast Thy Burden on the Lord" and "He Watching over Israel." Lester Groom played "In Paradisum," by Mulet, as the prelude. A touching personal tribute to Mr. Wild was paid by the Rev. H. L. Cawthorne, who is a member of the Apollo Club, and the memorial address was delivered by the Rev. John Henry Hopkins, D. D., rector of the Church of the Redeemer. All of those who took part had sung under the baton of Mr. Wild or had studied with him.

**A Tribute to Harrison Wild.**

[Albert Cotsworth in Music News.] In that most tender of books, Dickens' "Christmas Carol," in one stave Scrooge has a vision of Bob Cratchett's home without Tiny Tim's active little crutch sounding. "And they all sat very quiet."

So do we all sit very quiet this Saturday morning without Harrison Wild, and think of him with quivering lips. And remember him in a hushed voice. He was so personally dear to every one of us who held music close. He touched all of our lives in his pilgrimage. Those who were beginners long ago are finished artists now, training new votaries to replace their own nearly completed tasks. He was almost contemporary with the real expansion of music in Chicago. Every worthy candidate sooner or later came in contact with him. And if they were friendly they found him the same. If they wanted something of a fight he knew the game and how to play it. Essential manliness was in every pore of him. And an affection which did not know how to be deep enough for those who won it. Quite slow to accept questioning reactions to his point of view, he respected an honest adversary and argued his way so squarely that it was long before one learned that he was, in truth, most modest and yearning of men. All men desire to be loved. Mr. Wild craved it subtly and let the overtures come from others. But once yielded to he used the Petronius motto and "knot with hooks and bands of steel." It is this bond which makes us all "sit quiet" today.

Such an honest regard for his obligations! Nothing but his best in all he did or stood for. Nothing but their best from all he worked with and for. His love for his art and for his organ pupils often amazed the fellows who were striving squarely. If they needed prodding don't they remember the sharp glitter in his eye, the bite of his words that stung like a lash? Most of them associate the impatience with his loyal regard for rhythm. It may be he did more than any one man in his time to enforce rhythmic values.

**THE DIAPASON.**

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication 1507 Kimball building, Wabash avenue and Jackson boulevard, Chicago.

His pupils were so many. They found him inexorable and then they learned. The crisp declarations of his "Messiah" are the Chicago tradition, reaching a climax in the "Hallelujah" that was electric.

But why enumerate his values? They are written already. He used his gifts and talents aright and served his long day and time nobly. The effects are permanent.

And his going? Be sure it was in keeping with his standard of courage. In such things a man is rightly a law to himself. It is the old Roman way of solution and has its merits as well as its debate. If he wanted it that way none of us may doubt him. Or that he will find question at the door of his Valhalla. An eager spirit at all times will not brook delay and takes a bold short cut to open the gate to greater needs.

But we are not readily reconciled. He was so much a part of us. And as we loved him, so now more than ever. So honestly, devotedly, genuinely. In the Hadley "Resurgam" did Mr. Wild find this best of reasons in Mrs. Garrett's exalted text: "Man only knows when he lays him down it was good to live, it is good to die." We sit very quiet today.

**IOWA ORGANISTS TO MEET**

**N. A. O. Council Will Conduct a Rally at Cedar Rapids April 18.**

Iowa organists will hold a field day this month which is expected to be a rally of organists in that state such as has never before been held, if the plans of Marshall Bidwell and his aids come to full fruition. The Society of Music Teachers of Iowa is to hold its annual convention at Cedar Rapids April 17, 18 and 19. In conjunction with this a meeting of the Iowa council of the N. A. O. will be held Thursday, April 18, which day will be given over to matters of interest to organists. Besides papers and discussions, the following organ program, including works of Iowa composers, will be given on the four-manual Skinner organ at the First Presbyterian Church: Prelude and Fugue on B-A-C-H, Liszt; Andante Cantabile from Sonata in D minor, Scholin (C. Albert Scholin, organist First Methodist Church, Waterloo); "Indian Idyl," Horace Alden Miller (Eleanor Taylor); "Indian Legend," Miller (Margaret Avedovech); "Clair de Lune," Karg-Elert (Catherine Adams); Andantino in E, Scherzo in G minor and Passacaglia in B minor, Elias Blum (Elias Blum, Grinnell College); "In the Garden," Hugo Goodwin, and Grand Chorus (manuscript), Zimmerman (Martha M. Zehetner, First Methodist Church, Dubuque); Suite, "Prairie," Louise Crawford (Louise Crawford, piano, and Marshall Bidwell, organ).

Mrs. J. A. Legg has retired from her position as organist of the First Methodist Church of Pontiac, Ill., after serving thirty years. Upon the announcement of her resignation, which was caused by ill health, the entire congregation stood silent for a few seconds as a tribute to Mrs. Legg.

**WANTS in the Organ World**

The classified section of The Diapason, containing offers of organs for sale, openings for men, advertisements for those seeking situations, etc., etc., may be found

ON PAGE 57 OF THIS ISSUE

**CHURCH AND ITS ORGAN ARE GIFTS OF ONE MAN**

**INSTRUMENT BUILT BY HALL**

Trinity Episcopal Plant at Moorestown, N. J., Provided by Eldridge Johnson, former Head of Victor Company.

A three-manual organ built by the Hall Organ Company has been installed in the new edifice of Trinity Episcopal Church at Moorestown, N. J., and was used for the first time March 24. Eldridge Johnson, former president of the Victor Talking Machine Company, provided the money to erect the entire church plant, including the parish-house, and paid for the organ as well. All except the first four stops of the great organ are enclosed in the choir expression box.

Following is the specification of stops of this instrument:

**GREAT ORGAN.**

- Diapason, 16 ft., 85 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 notes.
- Gross Flöte, 8 ft., 73 notes.
- Erzähler, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Tuba, 16 ft., 97 pipes.
- Tuba, 8 ft., 73 notes.
- Clarion, 4 ft., 73 notes.
- Chimes, 8 ft., 25 notes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 85 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste (Tenor C), 8 ft., 61 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Aeoline, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Flauto Traverso, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Harp, 8 ft., 49 notes.
- Tremolo.

**CHOIR ORGAN.**

- English Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- 'Cello, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Harp, 8 ft., 49 notes.
- Chimes, 8 ft., 25 notes.
- Tremolo.

**CHORAL ORGAN.**

- (In passage near choir-room. Playable on Choir manual.)
- Horn Diapason, 8 ft., 49 pipes.
- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Grand Principal, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- 'Cello, 8 ft., 32 notes.
- Tuba, 16 ft., 32 notes.

**CONSOLE FOR ST. PATRICK'S**

Kilgen Keydesk Designed by Yon Attracts Attention at Factory.

George Kilgen & Son, Inc., of St. Louis, report that the large main organ for St. Patrick's Cathedral in New York is being built with all possible celerity. Parts are being shipped immediately after passing inspection and the console, which has been designed according to the ideas of Pietro A. Yon, has attracted much attention from visitors to the factory. It is expected that the organ will be completed and dedicated by the early fall.

**Permanent Welte Receiver Named.**

The United States District Court in New York has appointed Wolfgang S. Schwabacher permanent receiver of the Welte-Mignon Corporation in the action brought by creditors of the concern. The permanent receiver succeeds the three temporary receivers appointed earlier, as recorded in The Diapason March 1. Creditors have been asked to file their claims with the receiver by April 27 and the court has authorized the receiver to continue the business if he found it advisable.

**A GENUINE LITTLE BARGAIN for the Organist**

**CHURCH ORGAN MUSIC**

By Harold W. Thompson, Ph. D.

Presenting the results of a questionnaire among organists and choirmasters in various cities in the United States, compiled by the author for presentation in a series of articles which have been published in The Diapason. We have reprinted these articles in a convenient booklet, small enough to place in an ordinary envelope or to carry in your pocket. The subheadings of the articles show lists prepared by Dr. Thompson as follows: Christmas, Easter, Weddings, Funerals, Service Preludes, Offertories and Postludes. The publisher of every composition is indicated.

**ANTHEMS OF TODAY**

By Harold W. Thompson, Ph. D.

This booklet, published some time ago, is still obtainable. It contains the results of a questionnaire among organists and choirmasters in various cities of the United States, compiled by the author for presentation at the annual convention of the National Association of Organists at Rochester, N. Y., in 1923 and published in amplified form in The Diapason. This list is as valuable to the choir director as "Church Organ Music" is to the organist.

Both booklets will be sent you on receipt of 25 cents, to cover cost of reprinting and postage.

If you will send us remittance of \$1.50 for one new subscriber, we shall send copies of both booklets to you and to the new subscriber, without charge.

**THE DIAPASON,**  
1507 Kimball Building,  
CHICAGO

**S. WESLEY SEARS DIES,  
VICTIM OF PNEUMONIA  
NOTED PHILADELPHIA MAN**

**Was One of the Most Capable Episcopal Organists and Conductors of America—Services at St. James' Famed.**

S. Wesley Sears, organist of St. James' Episcopal Church, Philadelphia, died March 6 in the Orthopedic Hospital, a victim of pneumonia. He had not been in robust health for some time.

Born at Huntingdon, Pa., Mr. Sears was about 53 years of age. He was one of the most distinguished Episcopal organists in America. His first notable position was at St. Clement's, where he raised the ritualistic music to a very high level. Resigning from St. Clement's, he went to the more advantageous post at St. James', where for eighteen years he delighted Philadelphians with his superb boy choir work. He was also director of the Musical Art Society of Trenton, N. J.

Mr. Sears had studied organ with Minton Pyne, Sir Frederick Bridge, in London, and C. M. Widor in Paris. He had therefore a wide vision of musical affairs, absorbing both European and American ideas. He was a profound student of Bach, equally interested in orchestral work, and a thorough and painstaking teacher of voice and organ.

The Ascension Day services at St. James' were notable for his presentation of the largest choral works with full orchestral accompaniment. This was a yearly event eagerly anticipated by the musical elite of the city, and "standing room only" was the rule.

The funeral services at the church were fully choral, played and directed by his friend Dr. T. Tertius Noble of New York. The choir numbered about fifty. A large delegation of members of the American Organ Players' Club and the Guild were present in reserved seats. The console was covered with flowers from both organizations, and the choir, altar and reredos were embedded in lilies and other floral emblems.

Philadelphia music will feel the loss of this talented man keenly. His large circle of friends esteemed him as a kindly man, generous to a fault, of the highest artistic ideals, lenient to the frailties of others, always willing to aid, loyal to his fellow organists and the organizations of which he formed a part.

At a meeting of the executive committee of the American Organ Players' Club, held March 9, the following resolution was unanimously adopted:

Whereas, The membership of the A. O. P. C. has learned with sincere regret of the death of their fellow member, S. Wesley Sears, who departed this life on March 6, 1929, and

Whereas, We desire to record our appreciation of his sterling abilities as an organist and choirmaster, in the realm of which he achieved such signal success at his post at St. James' Church; also as a friend to and a co-worker in the organization, which we represent. Be it

Resolved, That we publicly record our estimate of his worth as a musician and artist by publishing this minute in The Diapason and the American Organist and record the same in our minutes.

JAMES C. WARHURST,  
EDWARD R. TOURISON, JR.,  
HENRY S. FRY, Chairman,  
JOHN McE. WARD, President.

**Noble's Tribute to Sears.**

New York, March 18.—Editor of The Diapason: By the death of S. Wesley Sears, who had carried on for eighteen years the work as organist and choirmaster of St. James' Church, Philadelphia, the church has lost a loyal and devoted servant, one who gave his very soul to uphold the finest traditions of a church musician. The writer, who first met him at York Minster, when he was visiting the English cathedrals, has known him for a number of years. The friendship which was formed at that time had been maintained to the end.

During the sixteen years of my work in this country I have had many

opportunities to meet and chum with this fine man. Our conversations were often on musical subjects, but frequently on other matters in connection with church work and the general uplift of church music, a topic in which we were both very much interested. Those who have attended the musical services at St. James' during the past fifteen years will have noticed the steady improvement, not only in the kind of music sung, but also in its performance. The Ascension Day service was a great feature, possessing wonderful dignity and beauty. This Mr. Sears brought to a great state of perfection. As an executant Mr. Sears ranked high, his playing being that of a finely cultured and trained musician. He also possessed an emotional side to his work which gave added charm.

His work as a choirmaster was of a very high order. He thoroughly understood how to get the best out of boys, not by any freakish methods so often adopted, but by sound, sensible means, and, above all, by inspiring the boys to give of their best by his winning and lovable personality.

This fine musician has passed on all too soon. We who are left and were his friends can be thankful to have known him. The devotion which he gave to his church should be an inspiration to us all. He was a man of strong convictions, loyal to those convictions. His thoughtful, unselfish nature in all that he undertook was so absorbed in the work which he was doing that he knew no time for the little pettinesses of life. He was ready at all times to make sacrifices in the service of others whom he knew he could help. He was the sort of man who won the respect of his boys and men, who loved him not only as their choirmaster, but as the man they knew him to be.

T. TERTIUS NOBLE.

**"He Lived His Music."**

[N. Lindsay Norden in Philadelphia Public Ledger.]

With the passing of S. Wesley Sears, organist and choirmaster of St. James' Episcopal Church, Philadelphia has lost one of its most worthy and valuable musicians—one who was a serious student and a true prophet of the finest and noblest in music. There are few men in the service of the church today of the calibre of Mr. Sears. He lived his music; his life was dominated by it; he was indeed a true disciple of this great art. The church has lost a faithful servant—one whose influence in the community will not soon be replaced.

Mr. Sears was an untiring worker, overcoming the many problems and handicaps which his busy program provided. His ideals were of the highest and his musical efforts of the finest. The charlatan had no place in his musicianship.

At the funeral service a spirit peculiar to the solemnity of the occasion pervaded the church, and one could feel the tragedy in the sudden termination of this man's work as again the greatest of all mysteries was contemplated. May we say with Stevenson: "A spirit goes out of the man who means execution which outlives the most untimely ending." \* \* \* The noise of the mallet and chisel is scarcely quenched, the trumpets are hardly done blowing, when, trailing with him clouds of glory, this happy-starred, full-blooded spirit shoots into the spiritual land."

**Hinners for Historic Church.**

The Hinners Organ Company of Pekin, Ill., reports many new contracts. An interesting organ nearing completion is for Pohick Church, near Accotink, Va., known as George Washington's home church. The case is of colonial design to harmonize with the architecture of the church, and in this housing is built a modern two-manual electro-pneumatic organ. The company reports other contracts recently closed for delivery in Wyoming, Ill.; Saginaw, Mich.; Oakes, N. Dak.; Missoula, Mont.; Jackson, Minn.; Benham, Ky.; Mount Pleasant, Iowa (two organs); Decorah, Iowa; Nashville, Tenn.; Auburn, Maine; Racine, Wis.; Cincinnati, Ohio; Beals, Maine; Toluca, Ill.; Los Angeles, Cal.; Seattle, Wash.; Vermilion, S. D., and Peoria, Ill.

Caspar P. Koch



Caspar P. Koch observed his twenty-fifth anniversary as organist of North Side Carnegie Hall at Pittsburgh with his usual Sunday afternoon recital March 3. He was assisted by the Niesen quartet and Anthony Jawelak, pianist. This was Mr. Koch's 1,634th recital in the edifice which the late Andrew Carnegie presented to the people of the East Side of Pittsburgh, formerly Allegheny. He began his service at this post in March, 1904, and presides over a large new Skinner organ which was installed in 1924 in place of the original instrument. Mr. Koch's program included these organ numbers: Overture to "Tannhäuser," Richard Wagner; Caprice on Airs de Ballet from Gluck's "Alceste," Saint-Saens; Toccata and Fugue in D minor, Bach; "The Little Bells of Our Lady of Lourdes," Harvey Gaul; "Les Preludes," Liszt.

**CHOIR FESTIVAL IN CHICAGO.**

**American Music to Be Sung by Massed Choirs under A. G. O. and N. A. O.**

A festival of American music will be held at the New First Congregational Church, Ashland and Washington boulevards, Chicago, April 23, under the joint auspices of the A. G. O. and N. A. O. Four solo organists, the A Cappella Choir of Northwestern University, with Dean Lutkin, and a chorus of massed choirs will give the program. All choirs are asked to participate and join in the united choruses. It is hoped to mass a thousand voices. The six anthems chosen are: "Build Thee More Stately Mansions," Andrews; "Bread of the World," Hyde; "Benedictus es Domine" (B flat), Sowerby; "Blessed Be Thou, Lord God of Israel," Matthews; "America Sings," Lester, and "I Will Lift Up Mine Eyes," Rogers.

**Bidwell to Play at U. of C.**

Marshall Bidwell of Coe College, Cedar Rapids, Iowa, whose recitals in Chicago and Evanston in past years have been of a very high order, will be heard on the new Skinner organ in Rockefeller Chapel at the University of Chicago on the evening of April 3 under the joint auspices of the Illinois chapter, A. G. O., and the Chicago chapter, N. A. O. The program to be played by Mr. Bidwell includes these compositions: Toccata and Fugue in D minor, Bach; Adagio Espresso, Bach; Gavotte, Gluck; Chorale in A minor, Franck; "Sunrise," Jacob; Scherzo, Fourth Symphony, Widor; Prelude, G minor, Rachmaninoff; "May Night," Palmgren; "Liebestod" ("Tristan and Isolde"), Wagner; "Marche Heroique," Saint-Saens.

In honor of Miss Maude Baumeister, who has completed twenty-five years' service as organist of St. John's Lutheran Church at Burr Oak, Mich., a dinner was served by the women of the church Feb. 26 and 115 guests sat down at the tables. Addresses were made and a musical program was presented.

**SKINNER FOUR-MANUAL FOR EAST ORANGE, N. J.**

**FIRST PRESBYTERIAN ORDER**

**Specification of Stops of New Instrument Which Will Be Provided with Both Solo and Echo Divisions.**

A four-manual is to be built for the First Presbyterian Church of East Orange, N. J., by the Skinner Organ Company. There will be both solo and echo divisions, playable from the fourth manual. Herewith is presented the stop specification of this instrument:

**GREAT ORGAN.**

- Bourdon (Pedal Ext.), 16 ft., 17 pipes.
- Major Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Grave Mixture, 2 rks., twelfth, fifteenth, 122 pipes.
- Tromba (high pressure, in Choir box), 8 ft., 61 pipes.
- Chimes (from Echo), 20 notes.

**SWELL ORGAN.**

- Diapason, 8 ft., 73 pipes.
- Rohrstöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Mixture, 4 rks., 244 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe d'Amore, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Contra Gamba, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp and Celesta, 61 bars.
- Tremolo.

**SOLO ORGAN.**

- Flauto Mirabilis, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Tuba Mirabilis (heavy pressure), 8 ft., 73 pipes.
- Tremolo.

**ECHO ORGAN.**

(Playable from Solo manual.)

- Fern Flöte, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 2 rks., 146 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes (electric action), 20 tubes.
- Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Contra Bass (open wood), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Gamba (Choir), 16 ft., 32 notes.
- Waldhorn (Swell), 16 ft., 32 notes.
- Octave Diapason, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Chimes (from Echo), 20 notes.

**Recitals by E. Stanley Seder.**

Recent recitals given by Edwin Stanley Seder, F.A.G.O., of Chicago, include appearances at the First Congregational Church, Glen Ellyn, the Wheaton College Church, Wheaton, Ill.; the Lyons Township High School, La Grange, and the dedication recital on the three-manual Page organ at the United Lutheran Church, Oak Park. On March 26 Mr. Seder gave the guest recital for the Kansas A.G.O. state meet, playing the large organ at the University of Kansas auditorium in Lawrence. On Good Friday he presented an hour of selections from the St. Matthew Passion of Bach at the First Congregational Church, Oak Park, where he is organist and director. Early in April Mr. Seder will leave for the Northwest to give two dedication recitals April 4 and 5, as well as to officiate at the dedication services April 7 on the Hall three-manual and echo organ being completed at the First Presbyterian Church, Aberdeen, S. D. On April 8 he will give the dedicatory recital on the three-manual Reuter at Bethlehem Lutheran Church, Minneapolis.

**LARGE MÖLLER ORGAN FOR DELPHOS, OHIO**

**WITH SANCTUARY DIVISION**

Three-Manual of Fifty-six Stops Will Be Installed in St. John's Catholic Church—Specification by Chicago Office.

A large three-manual, to which is to be added a sanctuary division of six stops and a set of chimes, will be installed in St. John's Catholic Church at Delphos, Ohio, by M. P. Möller, Inc. The specifications were prepared and the contract was obtained by the Chicago office of the Möller factory. The scheme of stops for this instrument is as follows:

- GREAT ORGAN.**
1. Double Open Diapason, 16 ft., 73 pipes.
  2. First Open Diapason, 8 ft., 73 pipes.
  3. Second Open Diapason, 8 ft., 12 pipes.
  4. Spitz Flöte, 8 ft., 73 pipes.
  5. Spitz Flöte Celeste, 8 ft., 61 pipes.
  6. Doppel Flöte, 8 ft., 73 pipes.
  7. Melodia, 8 ft., 73 pipes.
  8. Viole d'Gamba, 8 ft., 12 pipes.
  9. Flauto Traverso, 4 ft., 12 pipes.
  10. Principal, 4 ft., 12 pipes.
  11. Tuba, 8 ft., 73 pipes.
  12. Clarion, 4 ft., 12 pipes.
  13. Chimes, 25 notes.

- SWELL ORGAN.**
14. Bourdon, 16 ft., 73 pipes.
  15. Open Diapason, 8 ft., 73 pipes.
  16. Stopped Diapason, 8 ft., 12 pipes.
  17. Viole d'Orchestre, 8 ft., 73 pipes.
  18. Salicional, 8 ft., 73 pipes.
  19. Violin, 4 ft., 12 pipes.
  20. Flute d'Amour, 4 ft., 12 pipes.
  21. Twelfth, 2 1/2 ft., 12 pipes.
  22. Flautina, 2 ft., 12 pipes.
  23. Voix Celeste, 8 ft., 61 pipes.
  24. French Trumpet, 8 ft., 73 pipes.
  25. Oboe, 8 ft., 73 pipes.
  26. Vox Humana, 8 ft., 61 pipes.

- CHOIR ORGAN.**
27. Contra Viole, 16 ft., 73 pipes.
  28. English Open Diapason, 8 ft., 73 pipes.
  29. Concert Flute, 8 ft., 73 pipes.
  30. Solo Flute, 4 ft., 12 pipes.
  31. Doppel Flöte, 8 ft., 73 notes.
  32. Dulciana, 8 ft., 73 pipes.
  33. French Horn, 8 ft., 73 pipes.
  34. Gamba, 8 ft., 12 pipes.
  35. Unda Maris, 8 ft., 61 pipes.
  36. Dulcet, 4 ft., 12 pipes.
  37. Clarinet, 8 ft., 61 pipes.
  38. Harp (prepared for).

- SANCTUARY ORGAN.**  
(Played from Great manual.)
39. Echo Flute, 8 ft., 73 pipes.
  40. Muted Viole, 8 ft., 73 pipes.
  41. Wald Flöte, 4 ft., 12 pipes.
  42. Viole Celeste (with No. 40), 8 ft., 61 pipes.
  43. Violina, 4 ft., 12 pipes.
  44. Vox Humana, 8 ft., 61 pipes.
  45. Chimes, 25 bells.

- PEDAL ORGAN.**
46. Resultant Diapason, 32 ft., 32 notes.
  47. First Double Open Diapason, 16 ft., 32 pipes.
  48. Second Double Open Diapason, 16 ft., 32 notes.
  49. Contra Bourdon, 16 ft., 32 pipes.
  50. Tuba, 16 ft., 12 pipes.
  51. Contra Viole, 16 ft., 32 notes.
  52. Lieblich Gedeckt, 16 ft., 32 notes.
  53. Bass Flute, 8 ft., 12 pipes.
  54. Tuba, 8 ft., 32 notes.
  55. Cello, 8 ft., 32 notes.
  56. Octave, 8 ft., 12 pipes.

**NEW HONOR FOR THOMPSON**

**Edinburgh University Confers Degree on Diapason Writer.**

The degree of doctor of literature was conferred on Dr. Harold W. Thompson of Albany, N. Y., a member of the staff of The Diapason and on the faculty of the State Teachers' College of New York, by Edinburgh University March 21. This is a signal honor for an American scholar and the degree has been awarded only thirty times in the entire history of the Scottish university. It was granted to Dr. Thompson for his research in Scottish literature. Unfortunately he was unable to be at Edinburgh to receive the honor and it was conferred in absentia by the principal, Sir Alfred Ewing, with the consent of the university senate.

**Organ for Edgewater Beach.**

A contract has been closed by the Chicago office of M. P. Möller to install a two-manual organ with an "Artist" reproducer in the Edgewater Beach Hotel, Chicago. The instrument will be placed in the main dining-room of this famous north side hotel.

Zoltan Kurthy



As announced in The Diapason last month, Zoltan Kurthy of Flushing, N. Y., whose picture is herewith presented, won the first prize of \$300 provided by the Skinner Organ Company, to be awarded by the National Association of Organists for the best organ composition to be submitted to the judges selected by the association, in the form of an overture, tone poem or fantasia. Walter Edward Howe of Abbot Academy, Andover, Mass., whose picture is also presented, won

Walter Howe



the second prize of \$200. Mr. Kurthy's composition is a Passacaglia and Mr. Howe's is entitled "Dedicace." Both pieces will be performed at the Toronto convention of the N. A. O. in August.

**FOR HOLLIDAYSBURG CHURCH**

**Henry Pilcher's Sons to Build Three-Manual Instrument.**

To Henry Pilcher's Sons of Louisville has been awarded the contract for a three-manual organ to be installed in the First Presbyterian Church of Hollidaysburg, Pa. The deal was negotiated by William E. Pilcher, Jr., vice-president of the company and in charge of the New York office.

Following is the scheme of stops for this organ:

- GREAT ORGAN.**
- Principal Diapason, 8 ft., 73 pipes.
  - Second Diapason, 8 ft., 73 pipes.
  - Gross Flöte, 8 ft., 73 pipes.
  - Concert Flute, 8 ft., 73 pipes.
  - Erzähler Celeste, 8 ft., 134 pipes.
  - Flute d'Amour, 4 ft., 61 pipes.
  - Tuba, 8 ft., 73 pipes.
  - Harp, 4 ft., 61 bars.
  - Chimes, 25 notes.
  - Tremulant.

- CHOIR ORGAN.**
- Diapason, 8 ft., 73 notes.
  - Concert Flute, 8 ft., 73 notes.
  - Erzähler Celeste, 8 ft., 134 notes.
  - Flute d'Amour, 4 ft., 61 notes.
  - Clarinet, 8 ft., 73 pipes.
  - Harp, 4 ft., 61 notes.

- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
  - Open Diapason, 8 ft., 73 pipes.
  - Gedeckt, 8 ft., 73 pipes.
  - Aeoline, 8 ft., 73 pipes.
  - Salicional, 8 ft., 73 pipes.
  - Voix Celeste, 8 ft., 61 pipes.
  - Harmonic Flute, 4 ft., 61 pipes.
  - Corno, 8 ft., 73 pipes.
  - Oboe, 8 ft., 73 pipes.
  - Tremulant.

- ECHO ORGAN.**  
(To be played from Choir manual.)
- Spitz Flöte Celeste, 8 ft., 134 pipes.
  - Dulciana, 8 ft., 73 pipes.
  - Unda Maris, 8 ft., 61 pipes.
  - Vox Humana, 8 ft., 73 pipes.
  - Chimes (Deagan Class A), 25 bells.
  - Tremulant.

- PEDAL ORGAN.**
- Open Diapason, 16 ft., 44 pipes.
  - Bourdon, 16 ft., 44 pipes.
  - Lieblich Gedeckt, 16 ft., 32 notes.
  - Dolce Flute, 8 ft., 32 notes.
  - String Bass, 8 ft., 32 notes.
  - Major Flute, 8 ft., 32 notes.

There will be thirty couplers, thirty-one combination pistons and six pedal movements.

**Death of H. Guest Collins.**

H. Guest Collins, a veteran Texas organist and member of the Texas chapter, A. G. O., died Feb. 11 as he sat in his studio at the Texas Institute for the Blind awaiting the assembling of one of the classes that was

part of his daily routine for more than thirty-five years as director of music of this institution. Mr. Collins is survived by his widow and two daughters, Miss Edna Collins of Austin and Mrs. George H. West of Berkeley, Cal. Mr. Collins was born in Osset, Yorkshire, England, the son of an Episcopal clergyman, July 6, 1842. He moved to Canada in 1860 and achieved distinction as choirmaster of a church in Toronto for a number of years. Subsequently he went to Berlin, where he studied organ, harmony and counterpoint. When he returned to this country he was for a time in Chicago. Mr. Collins moved to Austin, Tex., in 1894 as director of the music department of the Texas School for the Blind. He married Miss Helena Anderson, who was also a member of the music faculty of that institution. For eighteen years he was organist and choirmaster of St. David's Church and the beautiful organ at St. David's stands as a monument to his service, as this organ was installed under his direction.

**New Contracts for Frazee.**

The Frazee Organ Company of Everett, Mass., has obtained contracts for three new organs, for the new John Aldred Memorial Church in Lawrence, Mass.; Congregational Church, Hancock, N. H., and the Sunapee Community M. E. Church, Sunapee, N. H. The Hancock organ will take a prominent part in the celebration of the sesquicentennial of this historic New Hampshire town in the coming summer. It is expected that a large number of people will attend the town's activities. Sunapee is on the famous Lake Sunapee, which draws many summer visitors. H. Norman Frazee has just returned from the South, where he supervised the installation of a new three-manual organ in the chapel of the Mount Berry School, Rome, Ga.

**Goldthwaite in United States.**

Chandler Goldthwaite, who has spent the winter in France, is visiting in the United States this spring and has given a number of important recitals during his stay, one being before the Buffalo A. G. O. chapter and another to dedicate the three-manual Kimball organ in the chapel at Fort Snelling, Minn. Mr. Goldthwaite passed through Chicago March 25. He is planning to return to Europe late in April.

**CATHOLIC CHURCHES ORDER AUSTIN ORGANS**

**FOR AKRON AND DETROIT**

St. Mary's in the Ohio City and St. Alphonso's Church in the Motor City Award Contracts for Three-Manuals.

Two important contracts just awarded by prominent Catholic churches to the Austin Company provide for three-manual instruments for St. Mary's Church at Akron, Ohio, and for St. Alphonso's Church at Detroit. The Akron specification is as follows:

- GREAT ORGAN.**
- Bourdon (Pedal ext.), 16 ft., 73 notes, 41 pipes.
  - Open Diapason, 8 ft., 73 pipes.
  - \*Clarabella, 8 ft., 73 pipes.
  - \*Dulciana, 8 ft., 73 pipes.
  - \*Principal, 4 ft., 73 pipes.
  - \*Fifteenth, 2 ft., 61 notes.
  - \*French Trumpet, 8 ft., 73 pipes.
  - Chimes (prepared for), 25 bells.
- \*Enclosed.

- SWELL ORGAN.**
- Bourdon, 16 ft., 97 pipes.
  - Open Diapason, 8 ft., 73 pipes.
  - Stopped Flute, 8 ft., 73 pipes.
  - Echo Salicional, 8 ft., 73 pipes.
  - Voix Celeste, 8 ft., 61 pipes.
  - Flute, 4 ft., 73 notes.
  - Nazard, 2 1/2 ft., 61 pipes.
  - Flautino, 2 ft., 61 pipes.
  - Tierce, 1 3/5 ft., 61 pipes.
  - Oboe, 8 ft., 73 pipes.
  - Tremulant.

- CHOIR ORGAN.**
- Contra Viole (Tenor C), 16 ft., 61 pipes.
  - Concert Flute, 8 ft., 73 pipes.
  - Unda Maris (Flute Celeste), 8 ft., 61 pipes.
  - Viole, 8 ft., 73 notes.
  - Flute, 4 ft., 61 notes.
  - Harmonic Piccolo, 2 ft., 61 pipes.
  - French Horn, 8 ft., 73 pipes.
  - Celestial Harp (prepared for), 61 bars.
  - Chimes (from Great).
  - Tremulant.

- PEDAL ORGAN.**
- Double Open Diapason, 16 ft., 56 pipes.
  - Bourdon, 16 ft., 32 pipes.
  - Dolce Bourdon (Swell), 16 ft., 32 notes.
  - Gross Flöte, 8 ft., 32 notes.
  - Flute, 4 ft., 32 notes.

The scheme of stops for the Detroit instrument is as follows:

- GREAT ORGAN.**
- Open Diapason, 8 ft., 73 pipes.
  - Concert Flute, 8 ft., 73 pipes.
  - Gemshorn, 8 ft., 73 pipes.
  - Octave, 4 ft., 73 pipes.
  - Harmonic Tuba, 8 ft., 73 pipes.

- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
  - Open Diapason, 8 ft., 73 pipes.
  - Stopped Flute, 8 ft., 73 pipes.
  - Echo Salicional, 8 ft., 73 pipes.
  - Voix Celeste, 8 ft., 61 pipes.
  - Flute, 4 ft., 73 pipes.
  - Corno, 8 ft., 73 pipes.
  - Oboe, 8 ft., 73 pipes.
  - Tremolo.

- CHOIR ORGAN.**
- Claribel Flute, 8 ft., 73 pipes.
  - Dulciana, 8 ft., 73 pipes.
  - Unda Maris, 8 ft., 61 pipes.
  - Flute, 4 ft., 73 pipes.
  - Clarinet, 8 ft., 73 pipes.
  - Chimes (Echo).

- PEDAL ORGAN.**
- Open Diapason, 16 ft., 32 pipes.
  - Bourdon, 16 ft., 44 pipes.
  - Dolce Bourdon, 16 ft., 32 notes.
  - Flute, 8 ft., 32 notes.
  - Trombone, 16 ft., 32 notes.

- ECHO ORGAN (Prepared for in console).**
- Chimney Flute, 8 ft., 61 pipes.
  - Viole Aetheria, 8 ft., 61 pipes.
  - Vox Angelica, 8 ft., 49 pipes.
  - Vox Humana, 8 ft., 61 pipes.
  - Chimes, 25 bells.

**Led by Corinne Dargan Brooks.**

The second open meeting of the Girls' Musical Club was held at Temple Beth Israel, Houston, Tex., the evening of Feb. 12 and was devoted to an organ program under the leadership of Corinne Dargan Brooks, organist of the temple and of Trinity Church. Mrs. Brooks played Liszt's "Les Preludes." Mrs. V. G. Gillingham, who holds a diploma of the Royal College of Organists and is a valuable addition to Houston musical circles, played Bach's Toccata and Fugue in D minor and the Pastorale and Finale from Guilman's First Sonata. Miss Edith Brown, organist of St. Paul's Methodist Church, played Karg-Elert's "Praelambulum Festivum" and Bonnet's "Romance sans Paroles." The Temple Beth Israel quartet sang selections from the Jewish ritual.

## The PENALTY of LEADERSHIP

**I**N EVERY field of human endeavor, he that is first must perpetually live in the white light of publicity. ¶Whether the leadership be vested in a man or in a manufactured product, emulation and envy are ever at work. ¶In art, in literature, in music, in industry, the reward and the punishment are always the same. ¶The reward is widespread recognition; the punishment, fierce denial and detraction. ¶When a man's work becomes a standard for the whole world, it also becomes a target for the shafts of the envious few. ¶If his work be merely mediocre, he will be left severely alone—if he achieve a masterpiece, it will set a million tongues a-wagging. ¶Jealousy does not protrude its forked tongue at the artist who produces a commonplace painting. ¶Whatever you write, or paint, or play, or sing, or build, no one will strive to surpass or to slander you, unless your work be stamped with the seal of genius. ¶Long, long after a great work or a good work has been done, those who are disappointed or envious continue to cry out that it cannot be done. ¶Spiteful little voices in the domain of art were raised against our own Whistler as a mountebank, long after the big world had acclaimed him its greatest artistic genius. ¶Multitudes flocked to Bayreuth to worship at the musical shrine of Wagner, while the little group of those whom he had dethroned and displaced argued angrily that he was no musician at all. ¶The little world continued to protest that Fulton could never build a steamboat, while the big world flocked to the river banks to see his boat steam by. ¶The leader is assailed because he is a leader, and the effort to equal him is merely added proof of that leadership. ¶Failing to equal or to excel, the follower seeks to depreciate and to destroy—but only confirms once more the superiority of that which he strives to supplant. ¶There is nothing new in this. ¶It is as old as the world and as old as the human passions—envy, fear, greed, ambition, and the desire to surpass. ¶And it all avails nothing. If the leader truly leads, he remains—the leader. ¶Master-poet, master-painter, master-organ-builder, each in his turn is assailed, and each holds his laurels through the ages. ¶That which is good or great makes itself known, no matter how loud the clamor of denial.

¶That which deserves to live—lives.\*



### SKINNER ORGAN COMPANY

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## NEARLY 300,000 HAVE HEARD TRINITY ORGAN

### RECORD OF LAST FIVE YEARS

Wall Street Traders and Employees  
Obtain Surcease from Noises  
of Great Mart at Recitals  
Played Twice a Week.

Within a stone's throw of Wall street, New York, where the stock traders of America conduct their business amid shouts, organ recitals attract many people twice a week to the quiet of Trinity Church to find surcease from the noises that attend the activities of the market place. Since the installation of the new Skinner organ in old Trinity in 1924 nearly 300,000 people have attended the recitals. The programs are played every Wednesday and Friday noon the year around. The performers have included the organists of Trinity and visitors. Channing Lefebvre, who presides at the organ, has given 415 programs, Moritz E. Schwarz has given 148, Frank Scherer 63 and Morris W. Watkins 24, the others having been played by a number of prominent New York organists.

These noon recitals represent one of many ways in which Trinity Church is seeking to fulfill her destiny as a community church for the downtown business people. It has been the aim to make the programs diversified enough to appeal to a cosmopolitan taste and at the same time to maintain a definite musical standard. To illustrate the sort of selections offered the prominent business men and the stenographers and clerks who mingle at these recitals, and who testify freely of their appreciation of them, the programs played by Mr. Lefebvre and by his assistant, George Mead, in March are herewith reproduced:

March 1—German Music: Fugue in G minor, Bach; Intermezzo in E major, Brahms; "Ave Maria," Schubert; Minuet, Beethoven; "Walther's Prize Song," Wagner; "Hallelujah," Handel.

March 6—French Music: Allegro from Sixth Symphony, Widor; Andante from String Quartet, Debussy; Fugue on the Kyrie, Couperin; Pastoral, Ravel; "Tambourin," Rameau; "Torchlight March," Guilmant.

March 8—Belgian Music: Fanfare, Lemmens; Andante from "Grande Piece Symphonique," Franck; March from Second Suite, Boellmann; "Invocation," Mailly; "The Brook," Dethier.

March 13—Scandinavian Music: Prelude, Fugue and Chaconne, Buxtehude; "May Night," Palmgren; Coronation March, Svendsen; "Notturmo," Grieg; "Finlandia," Sibelius.

March 15—Russian Music: "On the Steppes of Central Asia," Borodin; Berceuse, Cui; "Flight of the Bumble-Bee," Rimsky-Korsakoff; Melody, Rachmaninoff; "Marche Slav," Tschalkowsky.

March 20—English Music: "Trumpet Tune," Purcell; Gavotte, Wesley; "The Bee" (from "Summer Sketches"), Lemare; Largo Sostenuendo from the "Sea Symphony," Vaughan Williams; "Pomp and Circumstance," Military March, Elgar.

March 22—Italian Music: This recital played by George Mead: "Tocatta per l'Elezione," Frescobaldi; Canzona, Gabrieli; Ricercare, Palestrina; Gavotta, Martini; "Christmas in Sicily," Yon; "Alleluia," Bossi.

March 27—American Music: Finale from First Sonata, H. B. Jepson; Scherzo from Second Sonata, Mark Andrews; "Dedication," from "Through the Looking-Glass," Deems Taylor; "Roulette," Seth Bingham; "To a Wild Rose," Edward MacDowell; "Fete," Philip James.

The history of the organs in Trinity Church, which, by the way, possessed the first church organ built in the United States, is interestingly set forth, and the selections played at the recitals are catalogued, in a booklet just issued by Trinity. The history is compiled by Mr. Lefebvre largely from a volume by Dr. A. H. Messiter, who was the organist from 1866 until 1897. Dr. Messiter was succeeded by the late Dr. Victor Baier and at his death Mr. Lefebvre was appointed to the position in 1922.

The first Trinity organ was installed in 1740, when the church, built originally in 1696, was enlarged for the second time. The instrument was built in Philadelphia by John Clemm and was a three-manual of twenty-six stops. It did not seem to have been a very successful piece of work and was condemned after twenty years. In

## Channing Lefebvre at Old Trinity Organ



Channing Lefebvre, organist of the famous Old Trinity Church in New York, was born in Richmond, Va., in 1895 and is a grandnephew and namesake of Channing Williams, the first bishop of Japan. Mr. Lefebvre was educated in Baltimore and studied music at the Peabody Conservatory. He was appointed organist at St. Stephen's Church, Washington, D. C., in 1910 and remained there two years. In 1912 he moved to New York to become assistant to Miles Farrow at the Cathedral of St. John the Divine. In 1915 he passed the Guild fellowship examination. Mr. Lefebvre served as an officer in the United States navy

1764 an instrument built by Snetzler, a prominent English builder, was installed. This was destroyed by fire with the church in 1776. When the church was rebuilt Holland of London built for it a new instrument. It does not receive high praise in any of the records. The tone was weak and there was no pedal organ.

Dr. Edward Hodges, who came in 1839 to be the organist of Trinity, drew up a specification for an organ for the new church and it was built by Henry Erben for about \$7,000. This organ had twelve stops on the great, nine on the swell, six on the choir and one—a 32-ft. diapason—on the pedal. The colors of the keys were the reverse of the present practice and the pedals were of brass. A feature of the scheme, which existed up to the time of the installation of the new 1924 organ, was the compass downward of the great, which extended one octave lower than usual.

The largest pedal pipe was about thirty feet in length, in diameter thirty-six inches and, according to Erben, weighed about half a ton. It is interesting to note that this set of 32-ft. pipes was used in the 1924 organ, and, although built in 1846, they are in excellent condition.

On April 2, 1846, a few pedal pipes were made to speak, and in honor of the occasion two bottles of champagne were provided by Dr. Hodges, and the heads of the various departments drank a toast to "the harmony of Trinity parish" inside the organ. This, of course, was before the church was consecrated! By September the organ was finished, and two days were given over to its exhibition. Twenty organists took part in these proceed-

ings, but the organist of the church, for some reason, was not even present, not having been invited to take part. The New York Express of the following day criticized the proceedings severely. It said:

Here now is Trinity Church, open seven days in the week. Here is an organ in the church, which every Sunday is played upon magnificently by one of the best organists in the country. Here are a dozen, more or less, organists, most of them residents of this city, and every seventh day playing organs in different churches from Bloomingdale to Bowling Green. Two days are named when this church shall be opened, and this organ shall be played, and all these organists shall play it, and such a continuous procession down Broadway, and such a suffocating jam at the gates of the church, and such a rush, when they are opened, into the body of the church, and such a buzz and a chatter, and a running about, up the pulpit stairs, into the vestry, and over the barriers of the chancel, were never seen before. The solemn aisles and high-arched nave of that beautiful temple have been resounding with noisy, boisterous laughter, and idle jesting; while upon the glorious organ, that sublime achievement of genius, have been performed arias from "Robert le Diable," marches from the military bands, and waltzes from the ballroom.

The Boston Musical Gazette of the same date records that 17,939 persons attended during the two days.

In 1885 the care of the organs was in the hands of the Roosevelt firm, which then stood at the head of the organ building business. At the request of the vestry Roosevelt submitted a proposal for furnishing new keyboards and other improvements. This was accepted and during the summer the organ was provided with a new console. Pneumatic action was

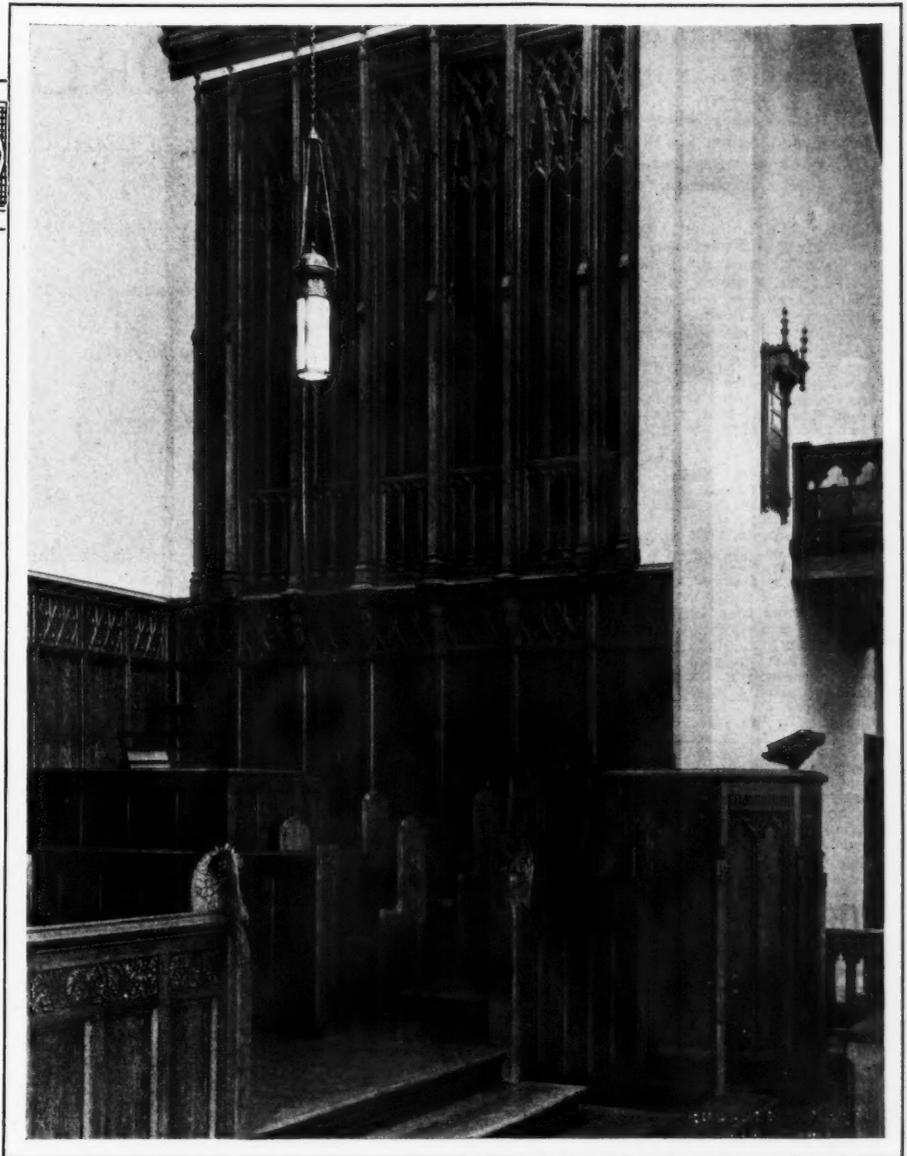
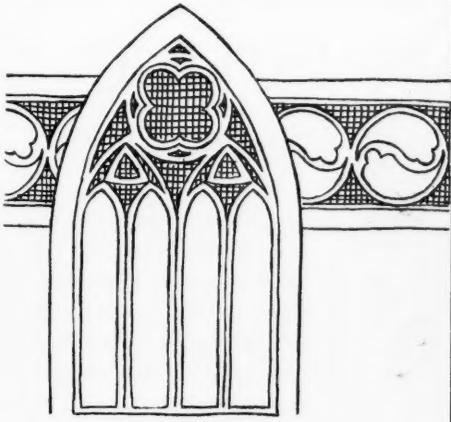
applied to the great organ keys and couplers, and a solo organ of seven stops was added.

In 1907 Hook & Hastings reconstructed the organ, installing an up-to-date tubular-pneumatic action, a modern console, a radiating concave pedal-board of thirty-two notes and a set of adjustable pistons.

The small organ in the chancel was built in 1864 by the firm of Hall & Labagh. It was intended for choir accompaniment only, and contained seven stops in the great, six in the swell and two in the pedal. This organ was also rebuilt by Hook & Hastings in 1915, when a modern console, tubular-pneumatic action and a choir organ of four stops were added.

The present Skinner organ was installed in 1924 and the specification was published in The Diapason in April, 1923. For the benefit of readers who have not preserved their copy of that issue or have become subscribers since 1923 the stop list is herewith reproduced:

- Nave Organ.**  
**GREAT ORGAN.**  
Diapason, 16 ft., 73 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Claribel Flute, 8 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
\*Harmonics, 3 ranks, 183 pipes.  
Tromba, 8 ft., 61 pipes.
- SWELL ORGAN.**  
\*Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 2 ranks, 134 pipes.  
Flute, 4 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flautina, 2 ft., 61 pipes.  
Mixture, 5 ranks, 305 pipes.  
Trumpet, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**  
\*Gamba, 8 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Chimney Flute, 8 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Nazard, 2½ ft., 61 pipes.  
English Horn, 8 ft., 61 pipes.  
Celesta, 61 bars.  
Celesta Sub.
- SOLO ORGAN.**  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
\*Flügel Horn, 8 ft., 73 pipes.  
Flute, 8 ft., 73 pipes.  
Ophicleide, 16 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.
- PEDAL ORGAN.**  
Diapason, 32 ft., 32 pipes.  
Diapason, 16 ft., 32 pipes.  
Diapason (From Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
\*ECHO Lieblich (From Swell), 16 ft., 32 notes.
- \*Gamba, 16 ft., 32 pipes.  
Octave, 8 ft., 32 pipes.  
Gedeckt, 8 ft., 32 pipes.  
Flute, 4 ft., 32 pipes.  
Bombarde, 32 ft., 32 pipes.  
Trombone, 16 ft., 32 pipes.  
Posaune (From Swell), 16 ft., 32 notes.  
Tromba, 8 ft., 32 pipes.  
Clarion, 4 ft., 32 notes.
- \*To be added in spring, 1929.
- Chancel Organ.**  
**GREAT ORGAN.**  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Wald Flöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.
- SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Corno d'Amore, 8 ft., 73 pipes.  
Mixture, 3 ranks, 183 pipes.
- CHOIR ORGAN.**  
Dulciana, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.
- PEDAL ORGAN.**  
Sub Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
ECHO Lieblich (From Swell), 16 ft., 32 notes.  
Still Gedeckt (From Swell), 8 ft., 32 notes.  
Octave, 8 ft., 32 notes.



GORDON  
BALCH  
NEVIN  
*says*

Estey Organ Company,  
Brattleboro, Vermont.  
Gentlemen:

Johnstown, Pa.  
February 27, 1929.

May I express to you my great delight with the new three-manual and echo organ built to my specifications for the Franklin Street Methodist Episcopal Church of this city.

It is a splendid piece of construction, the action leaves nothing to be desired in speed, and tonally the instrument is almost unique in an organ of its size.

The Flutes are of exquisite purity, strings pungent and characteristic, and solo Reeds smooth but individual. The "ensemble" of four manual Diapasons, Principal and Grave Mixture, is colorful, perfectly blended, and could not have been surpassed by any other builder. Indeed, the clarity and cohesion of the entire instrument is remarkable. It is a great joy to me that my desires have been so completely realized, and you have my hearty congratulations.

Cordially yours,  
GORDON BALCH NEVIN.

ESTEY ORGAN COMPANY  
BRATTLEBORO VERMONT

**BARTHOLOMAY BUILDS PHILADELPHIA ORGAN**

ORDER FOR ST. MICHAEL'S

Large Three-Manual with Chantry Division and Action for Playing Tower Chimes Designed—All Under Expression.

St. Michael's Lutheran Church in Philadelphia has awarded to F. A. Bartholomay & Sons, the Philadelphia organ builders, a contract for a three-manual of large size, with a choir and chantry organ.

Following are the specifications of this instrument:

**GREAT ORGAN.**  
 Double Diapason, 16 ft., 97 pipes.  
 First Diapason, 8 ft., 73 pipes.  
 Second Diapason, 8 ft., 73 notes.  
 Gross Flöte, 8 ft., 49 pipes.  
 Gross Gamba, 8 ft., 97 pipes.  
 Gamba Celeste, 8 ft., 61 pipes.  
 Viol d'Amour, 8 ft., 73 pipes.  
 Octave, 4 ft., 73 notes.  
 String Twelfth, 2 3/4 ft., 61 notes.  
 String Fifteenth, 2 ft., 61 notes.  
 String Seventeenth, 1 3/5 ft., 61 notes.  
 Mixture, 3 rks., 183 pipes.  
 Tuba Profunda, 16 ft., 73 notes.  
 Tuba Mirabilis, 8 ft., 73 notes.  
 Tuba Clarion, 4 ft., 73 notes.  
 Chimes, played from Great.  
 Tremolo.

**SWELL ORGAN.**  
 Bourdon, 16 ft., 41 pipes.  
 Open Diapason, 8 ft., 73 pipes.  
 Viol d'Orchestre, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 61 pipes.  
 Gedeckt, 8 ft., 85 pipes.  
 Fern Flöte, 4 ft., 73 notes.  
 Flageolet, 2 ft., 61 notes.  
 Aeoline, 8 ft., 73 pipes.  
 Capped Horn, 8 ft., 73 pipes.  
 Oboe, Bartholomay type, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Chimes, played from Swell.  
 Tremolo.

**CHOIR AND CHANTRY ORGAN.**  
 Double Dulciana, 16 ft., 73 notes.  
 Geigen Principal, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Vox Angelica, 8 ft., 61 pipes.  
 Dulciana, 8 ft., 73 notes.  
 Flute d'Amour, 4 ft., 73 pipes.  
 Dulcet, 4 ft., 73 notes.  
 Nazard (soft), 2 3/4 ft., 73 notes.  
 Piccolo (soft), 2 ft., 61 notes.  
 Clarinet, 8 ft., 73 pipes.  
 Chimes, played from Choir.  
 Harp, 8 ft., 49 notes.  
 Celesta, 4 ft., 49 notes.  
 Tremolo.

**PEDAL ORGAN.**  
 Resultant, 32 ft., 32 notes.  
 Open Diapason, 16 ft., 44 pipes.  
 Dulciana, 16 ft., 97 pipes.  
 Bourdon, 16 ft., 44 pipes.  
 Tuba Profunda, 16 ft., 97 pipes.  
 Major Flute, 8 ft., 32 notes.  
 Flauto Dolce, 8 ft., 32 notes.  
 Cello, 8 ft., 32 notes.  
 Tuba Mirabilis, 8 ft., 32 notes.  
 Tuba Clarion, 4 ft., 32 notes.  
 Lieblich Gedeckt, 16 ft., 32 pipes.

The entire organ, except the pedal 16-ft. diapason and the 16-ft. diapason and the first 8-ft. open diapason on the great, is to be under expression.

An action for ringing the tower bells from the organ keyboard is also to be installed.

**Christian on Florida Tour.**

Palmer Christian made a two weeks' trip to Florida and New York in February and early March, playing at St. Petersburg for the Carreno Club, at Palm Beach in a private residence, in Tallahassee for the State Women's College, and in the Park Church at Elmira, N. Y., where he has appeared three times. Late in March Mr. Christian dedicated an organ in Kalamazoo, at the M. E. Church and another in Chicago at Our Lady of Mount Carmel Church. In April another Eastern trip is listed and he will play for the A. G. O. at Worcester, Mass.; in the New York Wanamaker Auditorium (annual recital), at the new Princeton chapel, this marking Mr. Christian's fifth Princeton recital, and at Camden, N. J. The following program will be presented by Mr. Christian in the New York and Princeton recitals: Chorale Prelude on "Ein feste Burg," Hanff; Sonata from "God's Time is Best," Bach; Fugue in E flat, Bach; Prelude on an Ancient Flemish Melody, Gilson; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "Drifting Clouds," d'Antalfy; Allegro con spirito, Sonata 3, Borowski; Scherzo, Rousseau; "Träumerei," Strauss-Christian; Prelude and Fugue on B-A-C-H, Liszt.

**Organists' Doings at Detroit Include Notable Recitals**

By GUY C. FILKINS

Detroit, Mich., March 21.—Two organ programs were presented at the Detroit Institute of Arts on Feb. 22 and 24 by two men who have won high honors in the organ field. The first, sponsored by the Detroit Conservatory of Music, was played by Dr. Wilhelm Middelschulte of Chicago, who gave a pretentious program from the compositions of Bach, Guammii, Becker and Thiele. The second recital was by James H. Rogers of Cleveland—that veteran composer of honest, singable anthems and many fine concert and church songs. Mr. Rogers was guest of honor at the February meeting of the Guild.

Earl V. Moore of Ann Arbor, who has been responsible in a large way for the growth of the University School of Music, also gave a program in the institute series of concerts. Dr. George W. Andrews of Oberlin gave a recital in the institute auditorium March 12.

Ida Kitching Cordes has been appointed organist and choir director of Messiah Lutheran Church. Mrs. Cordes is one of the younger organists of the city, but has been playing for some time, previously having been organist at the Preston Methodist, the Fort Street Congregational and the Church of the Ascension, Windsor. She received her training under Dr. Charles Davies, F. R. C. O., of London.

Sunday afternoon, March 17, concluded a series of three Lenten recitals by Dr. Alle Zuidema at the Jefferson Avenue Presbyterian Church.

Sunday evening the St. Paul's Cathedral choristers under the direction of Francis A. Mackay gave "The Passion according to St. Mathew," by Bach.

**FOR BROOKLYN ART MUSEUM**

**Specification of Skinner Organ Which Has Been Ordered.**

An organ of more than ordinary interest because of its proposed location is to be installed by the Skinner Company in the Brooklyn Art Museum. The contract, which has just been awarded, provides for a three-manual with the following scheme of stops:

**GREAT ORGAN.**  
 Bourdon (Pedal Ext.), 16 ft., 17 pipes.  
 Diapason, 8 ft., 61 pipes.  
 Flute Harmonique, 8 ft., 61 pipes.  
 Erzähler, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 French Horn (in Choir box), 8 ft., 61 pipes.  
 Grave Mixture, 2 rks., 122 pipes.  
 Tuba Mirabilis (from Choir), 8 ft., 73 notes.

**SWELL ORGAN.**  
 Diapason, 8 ft., 73 pipes.  
 Rohrflöte, 8 ft., 73 pipes.  
 Salicional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Flute Celeste, 8 ft., 2 rks., 134 pipes.  
 Flute Triangulaire, 4 ft., 73 pipes.  
 Mixture, 3 rks., 183 pipes.  
 Waldhorn, 16 ft., 73 pipes.  
 English Horn, 8 ft., 73 pipes.  
 Trumpet, 8 ft., 73 pipes.  
 Clarion, 4 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Tremolo.

**CHOIR ORGAN.**  
 Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Flute, 4 ft., 73 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 Tuba Mirabilis, 8 ft., 73 pipes.

**PEDAL ORGAN.**  
 Diapason (bearded), 16 ft., 32 pipes.  
 Bourdon, 16 ft., 32 pipes.  
 Octave Diapason, 8 ft., 32 notes.  
 Gedeckt, 8 ft., 32 notes.  
 Trombone (Ext. Choir Tuba), 16 ft., 12 pipes.  
 Waldhorn (Swell) 16 ft., 32 notes.

The new Grace Lutheran Church at La Grange, a suburb of Chicago, has purchased a two-manual organ of M. P. Möller, Inc. The instrument will be a memorial to all who are designated by the donors of \$25 and up to the organ fund.

**ORGAN SCHOOL**

Special Six Weeks' Summer Course BEGINNING JUNE 24

Course in Motion Picture Playing

Frank Van Dusen, Director

Lessons before the screen in Conservatory Little Theatre

Including playing of News Weekly

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Special Spot Light Solo Playing

Pupils now filling good positions in Theatres in all parts of the country. Several pupils in Balaban & Katz's Largest Theatres in Chicago.

Courses in Church, Recital and Concert Organ Playing under charge of Frank Van Dusen, A. A. G. O. Includes Church service playing, Church recital and Concert repertoire.

Four pupils of Frank Van Dusen have played as Soloists with Chicago Symphony Orchestra. Our pupils are now filling some of the most prominent Church positions in Chicago and throughout the country, and many are in Colleges throughout the country.

Special courses in Improvisation for Theatre and Church playing

School equipped with fourteen two and three manual organs for practice

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Concerto Gregoriano.....	2.00
Cornamusa Siciliana (Sicilian Bagpipe).....	.50
Echo.....	.60
Elan du Coeur.....	.60
Gesù Bambino (Pastorale).....	.75
Humoresque—L'Organo Primitivo.....	1.00
Hymn of Glory.....	1.00
Christmas in Settimo Vittone.....	.60
La Concertina.....	.75
Minuetto Antico e Musetta.....	1.00
Rapsodia Italiana.....	1.25
Rimembranza.....	.60
Sonata Cromatica (Seconda).....	1.50
Sonata Romantica (Terza).....	1.50
Speranza (Hope).....	.75
Trio all'Ottava.....	.50

**OTHER RECENT NOVELTIES:**

Night of Spring (Nocturne)..... Charles R. Cronham	\$ .60
Cantilena e Musetta..... M. Mauro-Cottone	.60
Cortege Triumphale..... H. J. Stewart	.60
Sketches (4) from Nature..... Joseph W. Clokey	1.50

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 119 West 40th Street



Interior St. Paul's Episcopal Church, Muskegon, Mich.

The Austin Organ Company,  
Hartford, Conn.

Gentlemen:

Now that our organ is installed and dedicated, I wish to express my appreciation to you for all the courtesies and whole-hearted cooperation which you have so generously given to me and to this Church in the installation of this new instrument.

The organ is entirely satisfactory. The voicing and ensemble are perfect for the Church building in which it is placed. Every minute detail has been given extreme consideration and attention by you and the fine men who erected this organ and for this excellent cooperation I wish to say that I am sincerely grateful to you.

I feel that our organ is truly a thing of beauty and a joy to us, not only now, but will be for many years and years to come.

Sincerely and appreciatively yours,

Paul H. Eickmeyer

**AUSTIN ORGAN CO.**  
**HARTFORD, CONN.**

## FLETCHER WHEELER IS TAKEN BY DEATH

ORGANIST OF MADISON, WIS.

Formerly at St. James' Episcopal in Chicago—Studied Under Guilmant—Founded Music School in Wisconsin.

Fletcher Wheeler, founder and director of the Wheeler Conservatory of Music and organist and choirmaster of Grace Episcopal Church, Madison, Wis., died of heart disease Feb. 14 at his home in Madison. Mr. Wheeler, who was 69 years old, was one of the best-known organists of the central West and for some time played in Chicago before moving to Wisconsin. Mr. Wheeler had been in failing health for some time. The night before his death he played the choral evensong at Ash Wednesday services in Grace Church.

Fletcher Wheeler was born in 1860 at Berea, Ohio. His father was president of Baldwin-Wallace College at that place and subsequently moved to the presidency of Mount Pleasant College, Mount Pleasant, Iowa. It was there that Fletcher Wheeler grew up, graduating from that college.

After suitable preparation in America, Mr. Wheeler went to Paris, where he studied organ with Guilmant and voice with Della Sedia, who represented the traditions of the Italian school. From time to time he crossed the channel for work with Dr. Edward Hopkins, the famous choir leader at the Temple Church in London. On his return to this country he served for many years in St. Paul and Minneapolis, and at St. James', now the cathedral of the diocese of Chicago. Twenty years ago he moved to Madison to be organist of Grace Church. In addition to his continued and devoted service there he established and developed the Wheeler Conservatory of Music.

He is survived by the widow, June B. Wheeler; his mother, Mrs. Clara S. Wheeler of Beloit, Kan.; two sisters, Mrs. W. T. Lutz of Beloit, Kan., and Mrs. Joseph McCord, of Ojai Valley, Cal., and an adopted son, Robert Murray Wheeler of Chicago.

### Dickinson Gives American Works.

A program of music by American composers who are living and writing at the present time was given at the Friday noon hour of music at the Brick Church in New York, March 1, by Clarence Dickinson, with Esther Nelson, soprano; Walter Edelstein, violinist, and Charlotte Mathewson Lockwood, organist. The program included: "Comes Autumn Time," Sowerby; "Song of the Basket Weaver," Russell; Intermezzo from "Storm King" Symphony, Dickinson; Toccata, Jepson; Rhapsody for Four Hands, Demarest, all for organ; "Sometimes," Walthers; "My Lady Loo Foo," Warren; "Christ in the Hills," Hageman, for soprano; Scherzando, Fairchild; "Eclogue," Kramer, and "From the Cane Brake," Gardner, for violin.

### Work at St. Luke's, New York.

Under the direction of Grace Chalmers Thomson, organist and choirmaster, the following choral works were presented at St. Luke's Episcopal Church, New York, at the Sunday evening services during Lent: Dr. Coombs' "The Sorrows of Death," the first Sunday evening in Lent, Feb. 17; Mendelssohn's "Hear My Prayer," the third Sunday evening in Lent, March 3; Jenkins' "Lux Benigna," March 7; Gounod's "Gallia," Palm Sunday evening, March 24; Maunder's "Penitence, Pardon and Peace," Good Friday evening, March 29.

### Brahms Chorus Sings Bach Work.

The Brahms Chorus of Philadelphia, now in its third season under N. Lindsay Norden, conductor, sang "The Passion According to St. John," by Bach, for the first time in Philadelphia March 28, in the First Presbyterian Church. Rollo F. Maitland was at the organ and Roma E. Angel at the piano. The chorus of 100 voices was supplemented by an orchestra from the Philadelphia Orchestra.

## Lew White at Kimball Organ in the Roxy Theater



### LEW WHITE BACK AT ROXY

#### Resumes Post as Chief Organist of Famous New York Theater.

Lew White, the young American organist, founder and director of the White Institute of Organ, 1680 Broadway, New York; Brunswick recording, Aeolian Duo-art and National Broadcasting artist, has returned to the Roxy Theater as chief organist and head of the organ department. It seems a coincidence that Mr. White, who officiated at the opening of the "cathedral of motion pictures," should return on the second anniversary of the theater. Last August Mr. White was compelled to resign his post because of the demand made upon him by his school. Since the institute has become established, he can devote some time to other interests. Mr. Rothafel granted Mr. White a leave of absence, extracting a promise from him that he would return as soon as he had things running smoothly at the school. So Mr. White is daily seated at the five-manual Kimball console.

Lew White's programs are broadcast every Saturday evening at 8 over WEA and every Monday evening at 10:30 over WJZ. These recitals are broadcast over the N. B. C. coast to coast hook-up. Thousands of letters have been received from radio fans, giving him a following that extends to such distant points as Liverpool and British Guiana.

Mr. White's musical training began with the violin at the age of 5, under his father, Herman White. When the lad reached the age of 10 he was sent abroad to study piano and theory under Heinrich Pfützer. Returning to this country he entered and was graduated from the Philadelphia Musical Academy. With the advent of the organ as an indispensable adjunct to the motion-picture theater, Mr. White decided to devote his career to it. Already an accomplished pianist, he set himself to the mastery of the fundamentals of organ playing and with this end in view studied extensively under Dr. H. Alexander Matthews of the University of Pennsylvania. Several prominent engagements followed, culminating in the post of premier organist for the Stanley Company of America, where he remained for eight seasons, being featured as guest organist in prominent theaters all over the country. Throughout this period Mr. White was also associated with the Meyer Davis Orchestras, engaging in concerts in such hotels as the Waldorf-Astoria in New York and the Bellevue-Stratford in Philadelphia. For three years he was experimental organist for the Victor Company and this affiliation is responsible for his present post as an exclusive Brunswick, Aeolian-Duo-art and National Broadcasting Company artist, in addition to his contract with the Robins Music Corporation to compose a series of photoplay music. Mr. White has

served in the capacity of accompanist for such artists as Hans Kindler and Sasha Jacobson.

On Jan. 15, 1928, Mr. White founded his beautiful organ studio. The school bearing his name has produced organists who are being featured at theaters throughout the country. Lew White predicts the return of the silent picture within a year. He says: "Sound pictures and 'talkies' are here to stay, but will never eliminate the artist in person. Music is soulful and no man will ever invent a device to reproduce the soul. In my humble opinion, I believe that the day of the mediocre organist and musician is gone forever, but a new field has developed which demands better organists."

## DURST, BOEGLE & CO. PURCHASE NEW PLANT

### ACQUIRE PROPERTY IN ERIE

Makers of Organs and Organ Supplies Take Over Car Barns and Freight Station Them Into Modern Plant for Growing Business.

Durst, Boegle & Co. of Erie, Pa., makers of organs and organ supplies, have entered upon a plan of expansion which is an important development in a city devoted to the organ supply trade on a large scale for many years. The company has purchased the city car barns and freight station of the Cambridge trolley line, at Thirty-second and Hazel streets, which will be remodeled into a modern manufacturing plant for the growing business of the company.

The Durst-Boegle concern manufactures organs and supplies, and since starting in business three years ago has enjoyed rapid growth. At present the plant is in the former plant of the Erie Burial Case Company at Twentieth and Peach, but this was outgrown because of the rapid influx of business.

Work has been started on alterations at the new plant, where the company will have a large area of floor space and land, not only for present business, but for future expansion. The purchase of the property also gives opportunity for developing certain branches of the business which have not been touched. The company expects to be occupying the new plant in about three months.

### Bidwell to Play in Evanston.

Marshall Bidwell, A. A. G. O., of Coe College, Cedar Rapids, Iowa, will give a recital at the First Baptist Church of Evanston, on the new Kimball organ, Sunday afternoon, April 7, at 4 o'clock, at the invitation of William H. Barnes, organist of that church.

A new work  
of interest to all organists

## Common-Sense Pipe Organ Drills

for independence of Hands and Feet

by **Russell Snively Gilbert**

Price \$1.00

This is not an organ method but a series of graded drills.

Organists of all grades will find them of wonderful assistance in gaining or retaining the independence of hands and feet.

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**St. John Passion**  
**Sung at St. George's;**  
**New York Notes**

By RALPH A. HARRIS

New York, March 19.—The "Passion According to St. John" was given by the chorus of the Society of the Friends of Music, accompanied by a string orchestra and organ, at St. George's Church, on Stuyvesant Square, Sunday afternoon, March 10. Artur Bodanzky was the conductor and Lynnwood Farnam played the organ accompaniments.

After a half hour of interviewing doormen, evading policemen, introducing ourselves to sextons and assistant sextons, passing through one antechamber, then another, always explaining to every new personality encountered that we represented no less an institution than The Diapason and had come for no selfish reasons, we finally emerged into the transept of St. George's Church, where we were cordially received by our good friend, the organist and choirmaster, George W. Kemmer, who escorted us to one of the few remaining vacant seats, long before the hour of beginning.

The choir aisle was filled with the members of the orchestra, a group of players from the Metropolitan Opera House, the chorus of 200 being assembled on three sides of a square (some in the choir stalls and others before the sanctuary, quite obliterating the altar in the rear).

Promptly at 4 o'clock, Mr. Bodanzky took his place on the conductor's stand, and forthwith we listened to some of the most exquisite choral effects. A most homogeneous tone is emitted from every section of the chorus; the sopranos exhibited a very ethereal flute-like quality, quite delicious. The blend of tone is magnificent, and dynamically the choir is most satisfactory. True, this description of the choral work of the Friends of Music abounds in superlatives; but we speak with sincerity; their vocal accomplishment is nothing short of marvelous.

The St. John Passion, while not performed as frequently as the St. Matthew, is a master work, very dramatic, and tells a vivid story of its subject.

The organ accompaniment, played by Mr. Farnam, was quite continuous, most effective, but never obtrusive; the pianissimo effects accompanying the chorales, which otherwise would have been a cappella, were particularly pleasing, perhaps because of the unexpectedness; anyhow, we are sure everything was appropriate and in good taste.

The new organ in St. George's Church, recently built by the Austin Organ Company, is one of the large instruments of our city, a four-manual with 157 stops, installation being on both sides of the choir, with a large antiphonal organ in the west gallery. Full particulars of this instrument appeared with the complete stop speci-

George Fischer



Carl T. Fischer



J. Fischer & Bro., the New York publishing house, will celebrate its sixty-fifth anniversary on April 4.

The firm was founded in 1864 at Dayton, Ohio, by Joseph Fischer, father of the present heads of the firm, George and Carl T. Fischer. Mr. Fischer, Sr., had the satisfaction of seeing the business grow to such proportions as to make necessary its removal in 1875-76 to New York.

After the founder's death in 1901 it was but natural that the new heads of the firm should continue the traditional policy of specializing in church music, and they have been able to develop a catalogue in this field which ranks as one of the best in America. But the scope of the firm has gradually widened and activities in other fields also have attracted attention in recent years. Organ music, not only that specially designed for church use,

but compositions for recital and concert programs, has come to be regarded as one of the firm's specialties. The whole musical world knows of the success of Deems Taylor's "The King's Henchman," which, with the same composer's "Through the Looking Glass" Suite for orchestra, and a big list of other of Mr. Taylor's compositions, has been published in the Fischer edition. Among the organ composers who are represented in the J. Fischer & Bro. catalogue one need only mention the names of Joseph W. Clokey, Gaston M. Dethier, James P. Dunn, Ralph Kinder, J. Frank Fry-singer, Carl McKinley, A. Walter Kramer, William Lester and Pietro A. Yon, all internationally known. Under the editorship of Howard D. McKinney, J. Fischer & Bro. are bringing out from time to time an interesting house magazine, Fischer Edition News.

fications in the columns of this journal several months ago.

Mr. Kemmer handles choir training en masse with four groups of choristers. The music of the church is maintained at a high level at all times. The choirs include boys, girls, men, women, trained in separate groups and in a huge ensemble. An outstanding personality of the choir is Harry T. Burleigh, the famous negro composer. While church services and choral music are of primary importance at St. George's, we anticipate some interesting recitals on the organ too.

Ernest White was the organ soloist at the concert given by the Bach Cantata Club at St. Thomas' Church Wednesday evening, March 13. His numbers included two chorale preludes and the G major Concerto.

Dr. John Finley Williamson scored another success with his Dayton Westminster Choir in Carnegie Hall

Johnson; "Steal Away," arranged by F. Hall; "Alleluia, Christ Is Risen," Kopyloff; "Going Home," Dvorak; "Swing Low," arranged by F. Hall; "Religion Is a Fortune," arranged by H. Johnson; "The Three Kings," Ancient Catalanian; "The Shepherds' Story," Dickinson.

In response to continued applause appropriate encore numbers were given, including one number by the organist of the Westminster Church, David H. Jones.

Earlier in the day the choir was entertained at the city hall by Mayor Walker.

"Grace to You, and Peace," a motet by Walford Davies, was given Sunday afternoon, Feb. 17, by John Doane and his choir at the Church of the Incarnation.

Willard Irving Nevins directed and accompanied Rossini's "Stabat Mater" at the Fourth Presbyterian Church Sunday evening, Feb. 17.

Philip James, F. A. G. O., made his second appearance as director of the Brooklyn Orchestral Society at the Academy of Music, Feb. 18. The feature number of the program was Symphony No. 2, in D major, by Beethoven. Other composers represented were Bach, Schumann, Humperdinck and Saint-Saens.

A Bach program was given at the Friday noon hour of music at the Brick Church March 22 by Clarence Dickinson, with Margaret Keller, soprano, and John Corigliano, violinist.

**Chicago Contracts for Austin.**

Recent contracts closed by Calvin Brown for the Austin Company in Chicago include: Church of the Visitation, Chicago, three-manual, two consoles; St. Cecilia's Church, Chicago, two-manual; St. Jerome's Church, Chicago, three-manual; St. Alphonse Church, Detroit, three-manual, and Central Church of Christ, Grand Rapids, Mich., two-manual.

The Möller two-manual installed in the First Baptist Church of Babylon, L. I., N. Y., was formally opened with a recital by William Warren Bross March 6.

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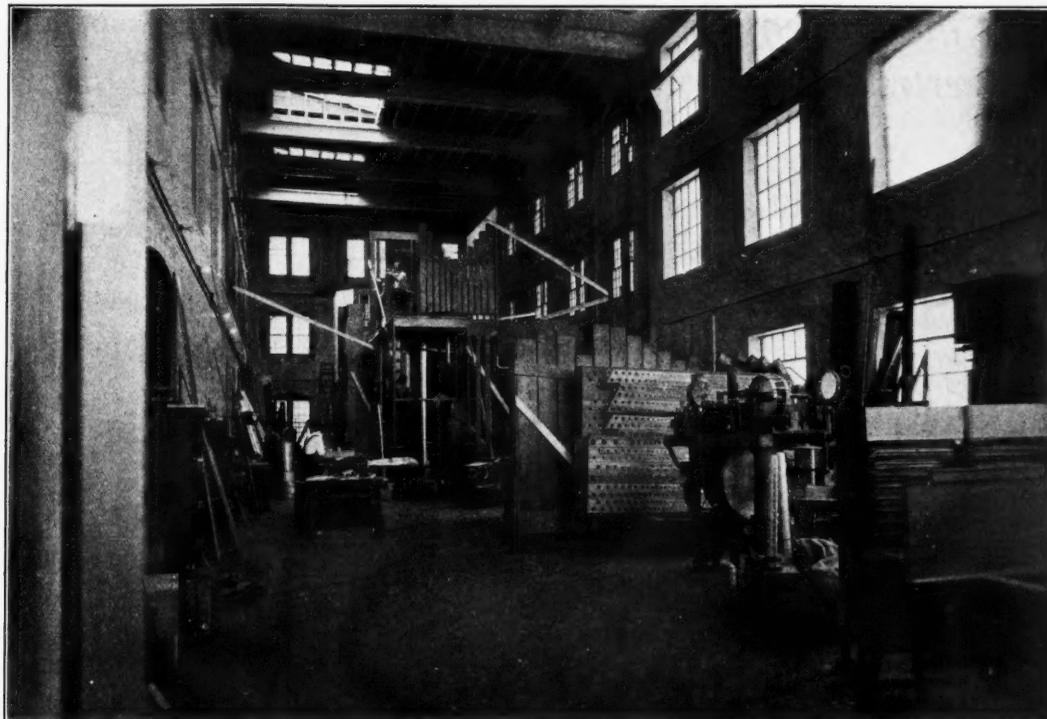
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# A CORRECTION

*In the December issue of The Diapason our advertisement contained the following statements:*

“Without any solicitation, the following information came to us from a most reliable source:

“A few years ago, Mr. Willis, the outstanding English organ builder, toured the United States for the purpose of making careful observations of American built organs. After completing this tour, he was asked the question: ‘Of all the organs you have heard in this country, which one, in your opinion, possesses the best tone qualities?’ Without hesitation, he referred to an organ that was designed, built and voiced by Mr. R. J. Bennett.

“Consider the weight of such a flattering testimonial from him, without solicitation and without even knowing the builder of the organ he recommended.”

*Our attention has been called to the fact that Mr. Willis' choice of organ is not the one referred to. Therefore, we desire hereby to retract these statements. They were made in good faith. We wish to thank Mr. Willis for calling this to our attention.*

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*We take pleasure in quoting this master at the organ:*

Philadelphia, Pa.

March 13, 1929

"On a recent visit to Chicago and neighboring cities, I had the pleasure of examining and playing several of the beautiful instruments built by Mr. Bennett of the Bennett Organ Company. Among these instruments was the organ in Orchestra Hall, Our Lady of Sorrows Church, Chicago, and the First Lutheran Church of Rockford, Illinois. I found them all to be of a uniform tone quality and very true to character. While in Chicago, I learned that Theodore Thomas, beloved director of the Chicago Symphony Orchestra, was responsible for the selection of the splendid organ in Orchestra Hall built by Mr. Bennett, this selection being made by Theodore Thomas after he had heard and examined the instrument in Our Lady of Sorrows Church.

(Signed) "Dr. Irvin J. Morgan"

The second organ mentioned by this *Master*  
is the one referred to on the opposite page

**BENNETT ORGAN COMPANY, Inc.**

*Organ Architects and Builders*

ROCK ISLAND, ILLINOIS

Anne Pearson Maryott



Anne Pearson Maryott (Mrs. Harold B. Maryott) has been appointed organist and director of a quartet in the Woodlawn Baptist Church, Chicago, and will assume her new duties May 1. Mrs. Maryott was formerly organist of this church for ten years, but resigned in the summer of 1923 to become organist and musical director of the Woodlawn Presbyterian Church. After the union of that church with the First Presbyterian, in 1926, Mrs. Maryott remained in the capacity of organist and a chorus choir was formed under the leadership of Daniel Protheroe, who was ably succeeded, in the spring of 1928, by Lewys Thomas, A. R. C. O. During and since the dedication of the new First Presbyterian Church in October, 1928, Mrs. Maryott has given several recitals on the four-manual Möller organ. Her engagement, and that of Mr. Thomas, terminate on Easter Sunday.

Mrs. Maryott was a pupil of the late Harrison M. Wild for eight years before her marriage. When Mr. Wild organized the Illinois chapter of the American Guild of Organists he invited several of his pupils, Anne Pearson among them, to become charter members. Two years later she passed the associate examination.

Mrs. Maryott has lived in Woodlawn since early childhood, and has had almost her entire musical experience in the churches of that section, although she has frequently played elsewhere as a guest organist. While she was organist of the Woodlawn M. E. Church she gave fifteen Sunday vesper recitals and was granted seven months' leave of absence in order to take a trip around the world.

The Woodlawn Baptist Church and parish-house are two blocks south of the University of Chicago. Dr. M. P. Boynton has been the pastor for over thirty years.

**Nevins Opens Hinners Three-Manual.**

The three-manual and echo organ installed in the Christian Reformed Church of Midland Park, N. J., by the Hinners Organ Company of Pekin, Ill., was inaugurated Feb. 21 with a dedicatory recital by Willard Irving Nevins, F. A. G. O., secretary of the National Association of Organists and instructor at the Guilman Organ School. Mr. Nevins was assisted by John Miller, organist of the church, and Ira Struck, tenor. Mr. Nevins played: Fantasia in G minor, Bach; "Eventide," Frysinger; "Jubilate Amen," Kinder; Gavotte, Wesley; "Dawn," Mason; "Romance," Bonnet; Londonderry Air, arranged by Lemare; "Variations de Concert," Bonnet; "Liebestod," Wagner; Toccata, Becker. Mr. Miller played: "Jerusalem, the Golden," Stults; Prelude and Fugue in B flat major, Bach; A Southern Fantasy, Hawke.

**KILGEN FOR CHICAGO CHURCH**

**Stop List of Three-Manual Organ for Resurrection Parish.**

The Resurrection Church of Chicago will have a Kilgen organ with a ripieno mixture of three ranks in the swell. Leland F. Butterfield of the Chicago office had the assistance of Father Schraeder in preparing the following specification:

**GREAT ORGAN.**  
(Enclosed with Choir.)  
Contra Gamba (tenor C), 16 ft., 49 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 61 pipes.  
Gamba, 8 ft., 12 pipes, 61 notes.  
Melodia, 8 ft., 61 notes.  
Dulciana, 8 ft., 61 notes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 notes.  
Chimes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 12 pipes, 73 notes.  
Sallicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 notes.  
Flute d'Amour, 4 ft., 12 pipes, 73 notes.  
Salicet, 4 ft., 61 notes.  
Ripieno, 3 ranks, 183 pipes.  
Flautino, 2 ft., 61 notes.  
Wald Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**  
Dulciana (tenor C), 16 ft., 49 pipes.  
Violoncello, 8 ft., 61 notes.  
Melodia, 8 ft., 61 pipes.  
Dolce, 8 ft., 12 pipes, 61 notes.  
Flute, 4 ft., 12 pipes, 61 notes.  
Dulcet, 4 ft., 12 pipes, 61 notes.  
Piccolo, 2 ft., 61 notes.  
Orchestral Oboe, 8 ft., 61 notes.  
Clarinet, 8 ft., 61 pipes.

**PEDAL ORGAN.**  
Sub Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 12 pipes, 32 notes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Bass Flute, 8 ft., 12 pipes, 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.

**Farnam Plays at St. Louis.**

Lynnwood Farnam recently gave two organ recitals in St. Louis—March 7 on the Kilgen instrument in the United Hebrew Temple and March 8 on the Skinner in Christ Church Cathedral. On the program for the latter recital he gave his twenty-fourth public performance of the "Dorian Prelude on 'Dies Irae'" by the American composer Bruce Simonds. Among the cities in which Mr. Farnam has played this manuscript work are: Boston, Buffalo, Chicago, Cleveland, New Haven, New York, Philadelphia, Pittsburgh, Providence, Minneapolis, Montreal and Toronto, as well as in the Church of St. Mary Redcliffe, Bristol, England, and the cathedrals of Exeter, Lincoln, Liverpool, Westminster and York.

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**Choral Competition Held in Cleveland Arouses Interest**

By CARLETON H. BULLIS

Cleveland, Ohio, March 18.—A choral competition, conducted on the order of a Welsh cisteddiod, was held on the afternoon and evening of Feb. 22 in the basement meeting hall of the Epworth-Euclid Church. Soloists, quartets and eight church chorus choirs participated in the contest. Dr. Daniel Protheroe of Chicago was adjudicator. His critical remarks on the performances were indeed valuable to the contestants. Quartets competed in singing Bennett's "God Is a Spirit." In the choir contest, with Mendelssohn's "He Watching over Israel," the Windermere M. E. Church choir won first place. Trophies and cash prizes were awarded. Charles D. Dawe, conductor of the Orpheus Choir, and Mrs. Dawe worked indefatigably to make this event a success. Interest was so evident and gratifying as to give the sponsors the encouragement to make this competition a yearly event.

Organists and church choir directors turned out in force to hear the Dayton Westminster Choir in its program of sacred music March 3. Many of the local choirs were represented by large percentages of their memberships.

Charles Allen Rebstock, organist and choirmaster at the Church of the Covenant, has been putting on some ambitious musical programs at the Sunday vesper services, often with the assistance of instrumentalists from the Cleveland Symphony Orchestra and

the Institute of Music. On March 17 Dvorak's "Stabat Mater" was given, the organ accompaniment being supplemented by an ensemble of strings and woodwinds.

**Cavaillé-Coll Is Reorganized.**

The famous French organ building establishment of Cavaillé-Coll has undergone reorganization, and a new company entitled "Cavaillé-Coll Societe Anonyme Francaise de Facture d'Orgue," with a capital of 3,000,000 francs, has been formed to take over the company known as "Manufacture d'Orgues Cavaillé-Coll, Mutin, A. Convers & Cie," which was dissolved Nov. 7, 1928. The new concern, "while occupying itself in the application of the most modern ideas in organ building, considers itself bound in honor to respect the principles of its illustrious founder in the matter of voicing, and to maintain the links between the past and the present," it is announced. To this end it has secured as directors of the various departments a number of pupils of Aristide Cavaillé-Coll.

**Ends Service of 48 Years.**

Mrs. Edward Reynolds, who has missed church services on only ten Sundays in forty-eight years, has resigned as organist of the Central Presbyterian Church at Haverstraw, N. Y. Her father, the late Rev. A. S. Freeman, was pastor of the church fifty years. In 1881 she became the organist and has continued ever since. Her resignation will take effect in April. Mrs. Reynolds is 68 years old.

**Dickinson at Bridgeport.**

Clarence Dickinson gave a recital on the organ of the United Church, Bridgeport, Conn., March 4, in which he was assisted by Godfrey Ludlow, violinist.

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## Department of the Hymn Society

### What Are the Main Essentials That Make Up a Good Hymn?

By LOUIS F. BENSON, D. D.

#### I.

For our present purpose a hymn is a metrical composition to be sung by the congregation at public worship, and the emphasis is on the word "congregation." For it is the hereditary and inalienable right of the Christian people to do their own hymn singing. When a hymn is announced the choir loses its identity and becomes merged in the congregation. One earnest defender of the people's rights objected to my giving out Dr. Neale's "Let Our Choir New Anthems Raise"; as though the hymn were necessarily addressed to the chancel or choir loft and could not just as well be regarded as asserting that we, the people, are acting as our own choir.

In this music of the Christian democracy the organist must take the leading part. Instead of seeking tunes that will discourage the intervention of the people, his position and privilege is to become the leader of the community singing, and he ought to be placed where he can see and hear the congregation.

#### II.

Under our definition we shall all agree that any religious verses that are practicable for such congregational use must be regarded as hymns. But when we ask how many and which are well adapted for such use, to ask in other words just what it is that constitutes a good hymn, we shall find it much harder to come to any agreement. One would like to read the answers given to that question by the pulpit that chooses our hymns, the choir that sets them to music, and the various people of the congregation who are expected to sing them.

There are so many different standpoints from which our hymns are being appraised—

First, the standpoint of taste. Religion seems to me so refining an influence that I should like to believe that all good Christians have good taste. But they have not. Many church workers not only have bad taste, but have it contentedly, and like to express it in bad church architecture and undignified church services and in "popular" hymns and tunes. What they mean by a good hymn is one that struts majestically or gushes sentimentally, set to music that stirs the senses and makes an appeal which they mistake for spirituality. If we do not think their hymns are good, I do not see how we can prove it to them. One's taste in such matters would seem to be the final arbiter. We may lay down the law, but the finding of the facts lies with the jury. The only way of raising the standard would be the slow process of educating the jurymen.

There is further the standpoint of theory; one's opinion of the function of the hymn and what it ought to be to fulfill that function. St. Augustine was positive that the hymn's only function was praise, and that without praise it was not a hymn. St. Paul was more human and less liturgical. He urged his converts to teach and admonish one another with hymns. That is, he believed in having hymns for edification as well as for praise.

In our own time I should say that people who believe in hymn singing make three groups:

1. The liturgical group, who regard the hymns as the corporate voice of the church bearing its part in the church's sacrifice of praise. They prefer that all hymns should be addressed directly to God, although Bishop Brooks' acceptable Christmas hymn is addressed to the town of Bethlehem. They would exclude the "I" hymns of personal faith and consecration in favor of the "we" hymns through which the corporate body

speaks, in spite of the fact that all spirituality is individual and corporate piety an idealization.

2. The homiletical group is made up of those of our pastors who regard the sermon as the great thing in worship and the rest as "preliminary exercises"; who have little real sympathy with music and no apparent understanding of the ministry of poetry. In the case of some it would be hard to say on just what principle they select hymns for the service; on what ground they think hymn singing worth while, as apparently they do; or just what they regard as a good hymn, unless it be one that is prosaic and familiar.

In the case of others of the homiletical group it is only too apparent that they look upon the hymn as an appendage of the sermon, the hymn-book as a "cyclopedia of pulpit illustrations," and that to them a good hymn is one that admits of being employed to enforce the points of their discourse. It is largely to meet their demands that our hymnals are kept so big and contain so much material that is homiletical verse rather than lyric poetry.

3. The third group I may call perhaps the lyrical, because they believe that the spirit of song is a normal part of a wholesome religious experience that should be cultivated for its own sake; that the function of hymn singing is to heighten feeling, and that only those hymns are good which awaken the spirit of song and arouse Christian feeling in the singer's heart, and give it expression in words and music that contribute to the strength and beauty of God's house.

Personally I foregather with the third group and shall try here to set down what seem to me the essentials of a good hymn from that standpoint. But even so I would emphasize the heightening of feeling as distinguished from the arousing of mere sentimentality which fulfills itself in sickly gush or in sickening cant. The lady who is dissolved in tears at the sorrows of the unfortunate as pictured on the stage, and then, as the curtain falls, proposes a jolly supper and dance at the neighboring cabaret is a parable of the ineffectiveness of sentimentalism, but she ought not to be a scarecrow barring us from the rich fields of religious sentiment.

#### III.

Our primary task, then, is to awaken the spirit of song in preoccupied Christian hearts. And the opportunity of all who make our hymn-books or who choose our hymns and tunes is to provide such as will heighten Christian feeling. Only those that do so are good hymns. And these seem to me the qualities or characteristics that make them good. These four: Singableness, reverence, reality, wholesomeness.

1. *Singableness.* Note that I put it before reverence itself. For the first thing to be asked of any composition proposed for singing is not whether it has this spiritual quality or that, but whether there is any particular reason for singing it. You can set almost anything to music. My friend, the late Dr. Fox of Easton, spent much of his closing years in giving a musical setting to the Shorter Catechism. But is there any compelling reason for singing that "sin is any want of conformity unto or transgression of the law of God" or the "Reasons annexed to the Ten Commandments"? Or take the hymns of saints' days and other occasions in the famous "Hymns Ancient and Modern," such as these: "He Sat to Watch o'er Customs Paid"; "Why Doth that Impious Herod Bear"; "O Sinner, for a Little Space"; "A Widow's Hand in Days of Old." Does anyone outside the chancel want such hymns, and what effect does their use have on the spirit of song?

The average hymn-book contains a good deal that is just as dull; thoughts that are put into verse that may or may not be worth reading, but in any case present no good reason for being sung. How well we all know them, and try to carry on doggedly

when they are given out, sighing for an opportunity wasted! Nothing is really worth singing in the way of hymns except those that have the lyrical quality that calls for musical expression and that have the poetic charm that woos us to sing.

2. *Reverence* is a very different thing from solemnity. When the sun is shining and the birds are singing and all God's world is glad, the most reverent thing is to share nature's gladness and to look as if you did. And it is a pity if our churches exclude the God of out-of-doors, or if our church hymnody, in striving to be stately, should forget that God's high temple has become our Father's house. The reverent hymns are those that recognize and celebrate God for what He is; and He reveals himself in divers manners. We need hymns like "Praise the Lord! Ye Heavens Adore Him," that set forth God's majesty, and Heber's "Holy, Holy, Holy!" that remind us of His holiness, as well as those that cherish the closeness of His presence. What reverence forbids is the hymns that are too familiar in their attitude, the whole type and class of those that are smug.

In our hymn-tunes also it is a blunder to mistake the avoidance of melody, the repression of human vitality and cheerfulness, a ponderosity of effort, as contributing necessarily to reverence. The things that may be avoided are on the one hand the making of a great noise unto Jehovah and on the other the relaxing softness of sensuality. But after all the greatest irreverence we practice in God's house is in that dull and callous mood of the soul which modern life breeds; and the poetry and music which help us to escape from it are the best for us.

3. *Reality* consists in conforming the hymns we sing to the spiritual experience of the singers, and thus avoiding the sin of Ananias. A mixed congregation should be protected from some of our familiar hymns. Notably so from D. Watts' "Alas! and Did my Saviour Bleed" with its "Here, Lord, I give myself away, 'Tis all that I can do." Yes, that is all anyone can do at life's supreme surrender, and it is improbable that any of the singers are doing it at the moment. If not, what are they doing at the moment?

This test of reality is confined in the main to what are called the "I" hymns, the hymns in which the author speaks for himself and out of his own spiritual experiences. I cannot agree with those who would exclude them from congregational use, but I do recognize the danger of putting upon people's lips the expression of states of heart and mind that are not their own. The Evangelical churches inherited from the great Evangelical revival some very desirable hymns, but also some that are very vivid transcripts of intense and exceptional revival experiences, not likely to be repeated under usual conditions. There will be some to say that their use should be encouraged as incentives to share the experience. For my part I should exclude all "I" hymns that are eccentric and so inevitably individual, all that scale mystic heights where the walking is inevitably very lonely, and all that sound the depths of remorse rather than the assurance of forgiveness.

In the better hymn-books of recent years the hymns of personal experience have been much winnowed, often so to our advantage, from the standpoint of congregational use. The great offenders in this matter of unreality at this date are the commercially conceived "Gospel hymn-books." The insincerity of naming them after the Gospel is enhanced by the high-flown or canting sentiments of so many of the hymns they offer to the thoughtless people to whom the books appeal.

4. *Wholesomeness.* I suppose we will all agree that in the matter of their ministry to us our hymns proceed by exercising their gift of "suggestion." It seems to follow that to make a good hymn its suggestions must be wholesome, must be food for the soul's health.

In my own particular case, when I have to cultivate good cheer as a

grace rather than a constitutional endowment, wholesomeness in a hymn means primarily cheerfulness. A cheery hymn makes me better; a gloomy hymn, if it be suggestive, makes me morbid. Even in the elect saints (of whom I am not one) their diaries too often reveal a morbid strain, and so do their hymns, if they have written any. The monastic hymnody, which Dr. Neale has made familiar, voices the vileness of the encumbering flesh, the longing for release. The Presbyterian Dr. Bonar, and his hymnody of "The Widowed Church," always gives me the "blues."

The whole group of these heavenly-homesick hymns I have not the heart to call unreal, still less insincere. They do answer to something within us, but to something that is, I think, a bit morbid. We all long for the purity of heaven and at times for its restfulness, but we can hardly claim that "For thee, O dear, dear country, mine eyes their vigils keep," is our nightly habit. (I wish our musicians would not keep their loveliest tunes for these homesick hymns.) There is no use in alleging a longing for immediate death upon entering church when we have been studiously avoiding it as we threaded the menacing automobiles on the way thither.

"Jerusalem, my happy home,  
Would God I were in thee,  
Would God my woes were at an end,  
Thy joys that I might see!"

I should feel so if I dwelt here in the cancer ward. As things are, I should like to stay. Well, we have one wholesome hymn of heaven, at all events—"There Is a Land of Pure Delight." There are those "sweet fields" and between "the narrow sea," on which we "fear to launch away"—  
"Could we but climb where Moses

stood,  
And view the landscape o'er,  
Not Jordan's stream, nor death's cold

flood,  
Should fright us from the shore."

The new psychology has something to say about this whole class of morbid hymns, and I close this paper with some words from Evelyn Underhill, which I wish might be read thoughtfully by all who are compiling hymn-books, all who are choosing hymns for our services, and all organists who are selecting hymns to set to music:

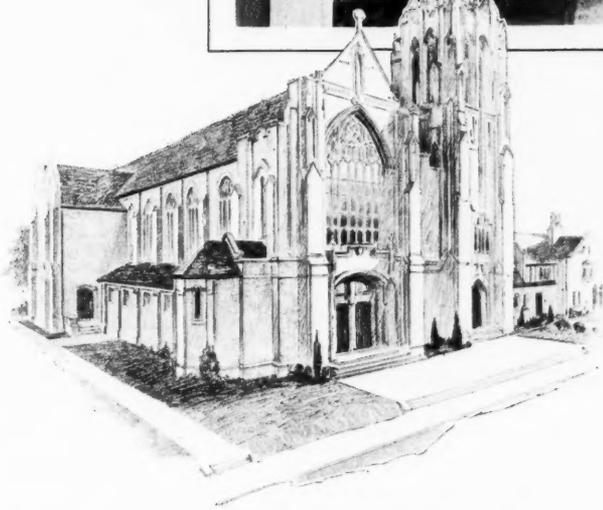
"This tendency of the received suggestion to work its whole content for good and evil within the subconscious mind shows the importance which we ought to attach to the tone of a religious service, and how close too many of our popular hymns are to what one might call psychological sin, stressing as they do a childish weakness and love of shelter and petting, a neurotic shrinking from full human life, a morbid preoccupation with failure and guilt. Such hymns make de-vitalizing suggestions, adverse to the health and energy of the spiritual life, and are all the more powerful because they are sung collectively and in rhythm, and are cast in an emotional mold."

Stuart Barrie has been appointed organist of the new Mastbaum Theater at Twentieth and Market streets, Philadelphia.

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The National Society of the Daughters of the American Revolution has ordered for Constitution Hall at Washington an organ to be built by the Skinner Company. It is to be a three-manual instrument and the stop list prepared for it is as follows:

- GREAT ORGAN.**  
Bourdon (Pedal Ext.), 16 ft., 17 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Flute Harmonique, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Mixture, 3 rks., 183 pipes.  
Tromba, 4 ft., 61 pipes.  
Clarion, 4 ft., 61 pipes.  
Chimes (electric action), 25 tubes.  
Snare Drum (In swell-box).
- SWELL ORGAN.**  
Diapason, 8 ft., 73 pipes.  
Rohrfloete, 8 ft., 73 pipes.  
Sallecional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Voix d'Orchestre, 8 ft., 2 rks., 146 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Mixture, 5 rks., 305 pipes.  
Waldhorn, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Oboe d'Amore, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**  
Cello, 8 ft., 73 pipes.  
Orchestral Flute, 8 ft., 73 pipes.  
Kleine Erzähler, 8 ft., 2 rks., 146 pipes.  
Flute, 4 ft., 73 pipes.  
Concert Piccolo, 2 ft., 61 pipes.  
Corno di Bassetto, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Harp and Celesta, 61 bars.

- PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Contra Basse, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Cello, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Super Octave, 4 ft., 12 pipes.  
Flute, 4 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Tromba, 8 ft., 12 pipes.  
Chimes, 25 notes.

A snare drum, roll and stroke, tympan and a bass drum are traps included in the scheme.

**DEATH OF EDWIN LEMARE**

**Veteran English Organist and Father of Noted Concert Player.**

Edwin H. Lemare received news March 19 by cable of the death of his father, Edwin Lemare, which occurred at his home, Ventnor, Isle of Wight, England. Mr. Lemare was in his eighty-ninth year, having been during the course of his entire life a musician of note. He was the first instructor of his famous son, Edwin H. Lemare of Chattanooga, Tenn., and until a few years ago he was organist and choir-master of Holy Trinity Church, Ventnor, in which capacity he had served for sixty-five years.

**St. Louis Notes;  
Program by Guild  
at Sheldon Church**

By DR. PERCY B. EVERS DEN

St. Louis, Mo., March 15.—The Missouri chapter, A. G. O., had a delightful program Feb. 25 at the Sheldon Memorial Church. Mrs. Jewett and Miss Titcomb participated as organists and Chris Stocke of Salem Evangelical Church, with his choir of thirty voices, rendered some charming numbers.

The outstanding local event of last month was the visit of Lynnwood Farnam of New York, who played two recitals, one on the afternoon of March 6 on the four-manual Kilgen at United Hebrew Temple and a second on the evening of March 7 on the four-manual Skinner at Christ Church Cathedral. The first program was sponsored by George Kilgen & Son as one of a series of educational recitals they have planned, the second by the combined chapters of the A. G. O. and N. A. O. Both were well attended, organists from outside cities attending one or both. Needless to add, Mr. Farnam delighted all.

St. Louis will be well represented at the A. G. O. convention in Memphis by Charles Galloway, who is scheduled to play a recital on the Kilgen organ in St. Mary's Cathedral.

A plan is on foot to hold a tri-state convention at St. Louis in May, during music week, under the auspices of the state councils N. A. O. of Illinois, Tennessee and Missouri.

On Monday, March 18, Daniel R. Philippi gave a dedicatory recital on the Austin organ at the First Congregational Church.

Henry S. Walsler, formerly of Grace Lutheran Church, has gone to Shaw Avenue M. E., and Mrs. Kisch of Trinity Evangelical has gone to Portland, Ore.

Walter Wismar, organist of Holy Cross Lutheran, plans a big night in April at the Odeon, where he will direct the Concordia Seminary in a program including several a cappella numbers.

On Sunday evening, Feb. 24, the combined quartet and chorus choirs of Centenary M. E. Church presented a program. The chorus has a membership of over fifty voices and is under the direction of Edgar L. McFadden. This program was the twenty-seventh in a series of Sunday evening musical services.

Albert E. Jarvis, a voicer for George Kilgen & Son, Inc., of St. Louis, has been drafted as organist by Grace Holy Cross Episcopal Church during the enforced absence of the regular organist.

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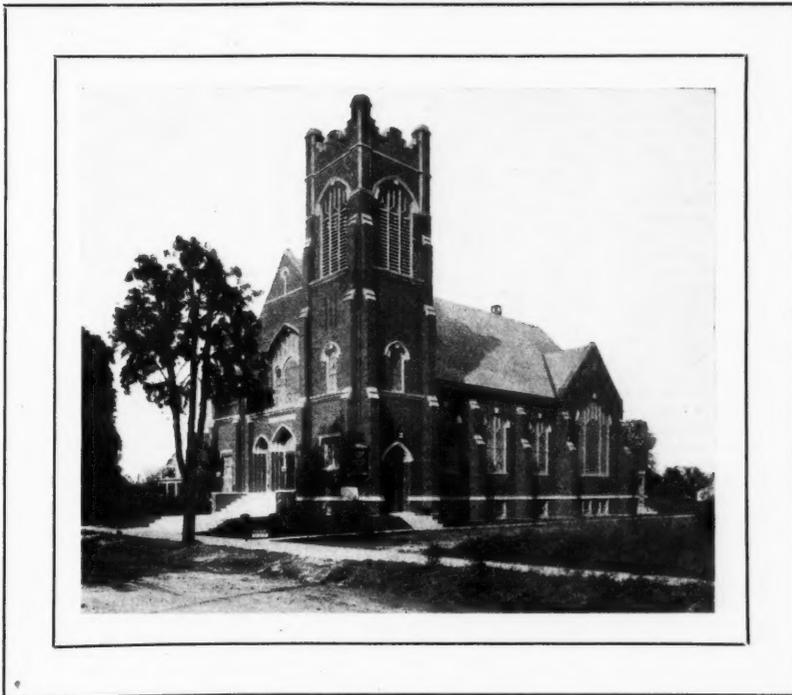
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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

## OFFICERS OF THE N. A. O.

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.

Plan now to spend the four days from Aug. 27 to 30 in Toronto for the national convention. Remember, we meet with the Canadian College of Organists in celebration of its twenty-fifth anniversary. At the same time you may enjoy the justly famous Toronto Exposition, which will be open at that time.

Thirty-six new members were reported for February. Our membership list is rapidly approaching the 2,000-mark, and that means a gain of nearly 1,000 during the last four years. Apparently those who are enjoying association in our organization are spreading the news to their friends.

According to tentative plans given out by Dr. William A. Wolf at the last executive committee meeting, the Pennsylvania rally day will be held in Easton. We are sure there will be an interesting program because their rally days always reach a high mark of excellence. We would suggest that members who are unable to attend write to Dr. Wolf for one of the souvenir programs. The one of last year was very attractive.

The Union-Essex chapter of New Jersey has carried out a series of interesting meetings during the winter. The one for March took up the subject of organ construction and was made practical by a visit to the Aeolian factory at Garwood. We all play the organ, but it would be interesting to know how many of our members could pass an examination on simple questions in voicing, wind pressure, action, etc. Would it be unwise to ask each chapter to set aside two monthly meetings a season for the actual study of our chosen instrument?

In making a plea through the religious press to the clergymen of various denominations to consider the increasing value of the woman organist to the church, President McAll emphasized the point of a singing congregation. He spoke of the development of junior choirs as a means toward such an end, and went on to say:

"In this field women organists are specially well qualified. They are progressive and dependable in teaching children and can devote the necessary time to frequent rehearsals. The cooperation of the junior choir with the adult choir of mixed voices, whether salaried or voluntary, is justly receiving large consideration at this time. For antiphonal effects, processions, and in numerous other ways, the combination will aid in making a service of worship more impressive and helpful. Women are also succeeding admirably as choral conductors. They are well fitted to take charge of and train choirs, and they readily seek the necessary experience in this work under the guidance of the leading choirmasters in our music centers.

"Another circumstance aids the woman player. The organ was formerly regarded—with much reason—as an instrument specially suited for men, but the revolution in organ building in this century has tamed the king of instruments, making it equally easy for a woman to handle, through the magic of electrical control."

## Executive Committee.

The monthly meeting of the executive committee was held at headquar-

ters March 11, with the following present: President McAll, Chairman Sammond, Mrs. Keator, Mrs. Lockwood, Miss Coale and Messrs. Wolf, Carl, Marks, Duncklee, Farnam, Riesberg and Nevins. The report of the secretary was accepted and the treasurer's report was approved.

There were several reports from state chapters and then Dr. William C. Carl presented a report of the action taken by a committee which was formed to promote the interests of woman organists. He told of one press notice which had already been sent to all religious papers.

Mrs. Keator reported that Charles A. H. Pearson of Pittsburgh would be one of the recitalists for the Toronto convention. There was further discussion of convention details.

## New Jersey Council.

A meeting of the executive committee of the New Jersey council was held in Trenton Jan. 29 at the home of the president, George I. Tilton. Several matters of moment to the New Jersey membership were discussed and disposed of, the most important being the plans for the annual rally. This event will be held this year in Long Branch Monday, May 27, Monmouth chapter being host to the state. Our friends who live in adjoining states are cordially invited to meet with us on that day.

It was the privilege of the president of the New Jersey council to address a recent meeting of the New Brunswick Presbytery upon the organizing and conducting of choirs. This meeting was in accordance with the plans of the Presbyterian Church that gatherings of presbyteries all over the United States be held, having for their topic the music of the church in all its phases. The speaker discussed at length the various kinds of choirs. He especially recommended that care be taken in the selection of an organist and choirmaster, but, once engaged, that he be left to work out his own ideas and ideals, stating that a year is not too long to be allowed him for that purpose.

GEORGE I. TILTON, President.

## To Set Pennsylvania Convention.

A meeting of the executive committee of the Pennsylvania state council will be held in the assembly-rooms of the Pine Street Presbyterian Church, Harrisburg, Thursday evening, April 4. Among the items of importance scheduled is the selection of a place and date for the next state convention. Among the places in consideration are Easton, Norristown and Williamsport.

Following the executive committee meeting a recital of organ music will be played in the Pine Street Presbyterian Church by Dr. Charles Heinrich, followed by a reception and dinner fostered by the Harrisburg chapter.

## Lancaster, Pa., Chapter.

Our February meeting, in the absence of any set musical program, was held at the home of Charles E. Wisner and, following the usual business session and committee reports, we had what the Methodists used to call an "experience meeting." All of the organists present told of their trials and tribulations, as well as their successes, and what they were looking forward to in their church work. This was followed by the serving of light refreshments by Mrs. Wisner and daughters.

On Feb. 26 the organists held a turkey dinner at Paradise Inn, about ten miles from Lancaster, and the hour spent after the dinner was barely time enough for all the stories told by the members.

The March meeting was held at St. Anthony's Church and took the form of a musical service, with choral numbers by the "Sixteen Singers" of Lancaster. "The Sixteen" is a recently organized choir of solo voices from the different Catholic churches of Lancaster. The program was under

the direction of Edwin Kershner Angstadt, assisted by Miss Cecelia Drachbar.

We are planning a church service for Sunday afternoon, April 14, an all-American program during music week, and a recital by a guest artist the latter part of May.

CHARLES E. WISNER, President.

## Harrisburg Chapter.

The March meeting of the Harrisburg chapter was held in Memorial Lutheran Church. The Rev. Dr. Lewis C. Manges, pastor of Memorial Church, addressed the chapter on "Church Music and the Beneficial Results of Good Vocal and Organ Music in Church Worship." Organ numbers were played as follows: Grand Chorus in D flat, West, and Miniature Suite, Rogers (Arnold Bowman); Toccata, Rogers, and "Echoes of Spring," Friml (Mrs. Robert Ream); Andante from Second Sonata, Guilman, and "Jubilant Deo," Silver (Miss Doris Stuart).

Members of the chapter, assisted by a solo choir of sixteen voices, held a memorial service for George W. Dasher, who passed away Jan. 2. Mr. Dasher was organist of the Presbyterian Church at Middletown, Pa., for twenty-two years, and was one of the original members of the Harrisburg Association of Organists. The following was the program: Lento Espressivo, Ketelbey, and "In Paradisum," Dubois (Miss Violette Cassel); anthem, "What are These?," Stainer; violin, "Ave Maria," Schubert-Wilhelmj (John W. Whitman); soprano solo, "I Know That My Redeemer Liveth," Handel (Mrs. Thamine M. Cox Drake); anthem, "The Radiant Morn.," Woodward; Largo, Handel (Alfred C. Kuschwa); anthem, "Hark, Hark, My Soul," Shelley; Prelude in C sharp minor, Vodorinski (Clarence E. Heckler).

For the February meeting the chapter presented a public organ recital in Christ Lutheran Church, Feb. 5, as follows: Prelude and Fugue in D, Bach, and "La Fileuse," Raff (Mrs. John R. Henry); "Benedictus," Reger, and Sketch in F minor, Schumann (J. Herbert Springer); "The Tumult in the Praetorium," Maleingreau; Prelude in D minor, Clerambault, and Fantasia and Fugue in G minor, Bach (Robert M. Cato); "Romance sans Paroles," Bonnet (Miss Carrie Harvie Dwyer); Chorale Preludes, "O World, I 'E'en Must Leave Thee" and "A Rose Breaks into Bloom," Brahms; "Marche Religieuse," Guilman (Marshall Bretz).

## Pottsville Chapter.

Stainer's "Crucifixion" was rendered by the choir of Trinity Lutheran Church, Pottsville, Pa., Orrie Kaiser, organist and director, on the evening of March 10, before an audience that taxed the capacity of the large auditorium.

Miss Marie Kantner, organist and director in the First Methodist Church, Minersville, presented Maunder's beautiful cantata "Olivet to Calvary" on Holy Thursday.

Mrs. W. P. Strauch, F. A. G. O., organist and director in the Second Presbyterian Church, Pottsville, gave "The Crucifixion" by Stainer March 24 and Gounod's "Gallia" on the evening of Good Friday.

Four new members have joined the Pottsville chapter—Mrs. Letcher, Lewis Dietrich, Harry Baird and Howard Williams.

ORRIE KAISER,  
Secretary.

## Worcester, Mass., Chapter.

The Worcester chapter was host at a luncheon for Mr. and Mrs. John Finley Williamson of Dayton, Ohio. A gathering of sixty Worcester musicians, clergymen, directors of choirs and chairmen of music committees greeted Mr. Williamson and benefited by hearing an inspiring talk at the close of the luncheon. He chose for his subject "The Place of Music in

the Modern Church," and his plea for greater consecration in church musicians, to the end that worship may be exalted, a closer co-ordination between choir and pastor and a thorough training of children in pure religious music met with a sympathetic response. Mr. Williamson emphasized the fact that the good church music of the future depends upon the children of today.

Walter A. Morrill was chairman of arrangements for the luncheon, assisted by Ralph M. Warren. President Frederic W. Bailey welcomed the guests and A. Leslie Jacobs introduced Mr. Williamson. In the evening the Westminster Choir gave a concert in Mechanics' Hall before a large audience.

Chapter members are to be guests at luncheon of All Saints' Episcopal Church April 8, and later in the day guests at an organ recital by Palmer Christian.

ETHEL S. PHELPS, Secretary.

## Ernest White's Chicago Recital.

Ernest White, the New York organist, who received his groundwork in music in Toronto and is now a pupil of Lynnwood Farnam, gave Chicago a most enjoyable demonstration of his skill and his style in the recital he played on the evening of March 5 for the Chicago chapter of the National Association of Organists on the great Kimball organ at the New First Congregational Church. An exacting program was played entirely from memory. There was variety in the offerings and a mature understanding in the performance of them. The majority of the numbers on the program were known to the audience as works they play or as compositions presented in Chicago by such men as Farnam, which made it the more interesting to hear Mr. White play them. Among the items that stood out especially were a colorful interpretation of James' "Meditation a Ste. Clotilde" and Maleingreau's dramatic "Tumult in the Praetorium." At the close of the program Mr. White played as an encore, in response to a distinctly enthusiastic ovation, a new piece by Healey Willan. His set program was as follows: Toccata on "Pange Lingua," Bairstow; "Meditation a Ste. Clotilde," Philip James; Allegro from Trio-Sonata 1, Bach; Sonatina from the Cantata "God's Time is Best," Bach; "Divertissement," Vierne; Allegro Moderato (Concerto 4), Handel; "The Legend of the Mountain," Karg-Elert; Scherzo in B minor, Healey Willan; "Sunrise," Georges Jacob; "The Tumult in the Praetorium," de Maleingreau; "Cortege et Litanie," and Verset on the Magnificat, Dupre; "Soeur Monique," Couperin; Concerto No. 1, in G major, Bach.

At noon March 3 Mr. White was the guest at a luncheon of the N. A. O. Chicago forces in the Palmer House and brought greetings from New York. Upward of twenty-five were present and the discussion and fellowship which marked the occasion made it stand out as one of the events of the season.

## St. Louis Chapter.

In the course of winter the St. Louis chapter has held two very successful joint meetings with the Missouri chapter, A. G. O., and together they have sponsored a recital by Lynnwood Farnam at Christ Church Cathedral. Plans are being laid for a May festival in which it is hoped that Illinois and Tennessee will take part.

## Orange Chapter, New York.

The monthly meeting of the Orange chapter was held Tuesday, March 12, at Middletown. Discussion centered on the first concert to be given by the Middletown Choral Society under the direction of Miss Helen Tolles, a member of the chapter. The first offering of the Middletown Choral Society will be the "Stabat Mater" by Rossini, with a chorus of thirty-five trained voices

from the choirs of the city. The soloists will come from New York and have been trained by Mr. Van Yorx.

The February meeting of the Orange County chapter, held in Middletown, N. Y., was a guest meeting. The Rev. Dr. R. O. Kirkwood was the principal speaker and referred feelingly to the sympathetic inspiration given to a service by a proper musical program. Other guests attending the luncheon preceding the meeting were the Rev. T. J. Jones, Vincent Oddo, Mrs. F. O. Beattie and Mrs. Curtis Johnston. The local organists present were Mrs. C. H. Sweezy, Miss Helen Tolles, Miss Kathleen Smith, Miss Anna L. Gregory, Miss Minnie M. Brooks, Miss Greta Brunswick and Thomas F. Oldham.

**Delaware Chapter.**

The monthly dinner meeting of the Delaware chapter was held at McConnell's restaurant Thursday evening, Feb. 21. The occasion was appropriately carried out as a celebration in honor of the birthday of our president, T. Leslie Carpenter. The chapter presented him with a beautiful bouquet and Mrs. Carpenter provided the birthday cake. Our vice-president, Samuel Blackwell, had a birthday the next day, so an appropriate gift was presented to him. Table decorations and place cards were appropriate to Washington's birthday.

After the excellent dinner provided for us Firmin Swinnen was called upon for a speech. After a few of his characteristically humorous remarks he introduced the speaker of the evening, Leslie N. Leet of the Aeolian Company, who gave us a vivid and instructive description of the new organ his company is building for Pierre S. du Pont at Longwood. It will have 159 speaking stops and, counting couplers, etc., about 200 tablets. With an instrument of this size and with such variety of tone color such an artist as Mr. Swinnen will be able to approximate the tone of a symphony orchestra.

WILMER CALVIN HIGHFIELD,  
Secretary.

**Union-Essex Chapter.**

The March meeting of the Union-Essex chapter was an educational one. The chapter was the guest of the Aeolian Company at its factory in Garwood, N. J. Frank Taft, L. N. Leet and assistants escorted about seventy-five members through the building. The construction of a modern instrument with all its intricacies was fully explained. The members were pleased to learn that over a hundred women are employed in the factory.

At the close of the inspection the members were ushered into a long, high room where a complete instrument ready for shipment was set up. Mr. Leet and two chapter members, Donald Belcher and Ralph Peters, played upon the instrument, giving the members the opportunity to walk all around the pipes and see the entire organ at work. Before the guests departed the company served refreshments. Henry Hall Duncklee, president of the chapter, thanked the Aeolian Company for its kindness in opening the great building for our inspection.

Three new members joined the chapter at this meeting—Mrs. John J. High and Mrs. W. L. Bunnell of Westfield, N. J., and Sylvanus W. Jenkins of Elizabeth.

RUSSELL SNIVELY GILBERT,  
Secretary.

**Hudson Chapter, New Jersey.**

The March meeting of the chapter was held on March 11 at the Claremont Presbyterian Church, Jersey City. Raymond K. Williams, the new director of music of the church, acted as host in place of Mr. Treadwell, who had arranged the meeting before taking up his new duties at the DeKalb-Nstrand Avenue M. E. Church in Brooklyn. There was a short business session and the following were appointed to serve on the nominating committee: Mr. Williams, William Schmidt and H. Laslett. At the close of the business session the members adjourned to the church auditorium, where a program was presented. Mr. Schmidt

played the Toccata by Dubois and Kinder's "At Evening." Mr. Treadwell played "Pageant Triumphant" by G. B. Nevin and "Evensong" by Martin. Mr. Williams played the concluding selections, which were a Postlude by Stern and a Cantilena by Stebbins.

Our next meeting will be held in May at Mr. Treadwell's church. The members are to meet at 6 p. m. in New York for dinner and then go to Brooklyn. Election of officers will be the event of the evening and it is hoped that many will arrange to attend. The date will be announced later.

R. K. WILLIAMS, Treasurer.

**Central Chapter, New Jersey.**

Norman Landis of Flemington played a recital in the First Presbyterian Church, Trenton, Tuesday evening, March 5. He was assisted by Lester S. Bingley, baritone. The program, which included two of Mr. Landis' own compositions, was very interesting. The organ is a three-manual Skinner.

The executive committee met at the home of Mrs. Kendrick C. Hill March 12. The application of Mrs. Emma Yos for active membership in the chapter was accepted. A business meeting for the regular membership was planned for April 8 at the Third Presbyterian Church, Trenton, at which time the members may inspect the console of the new four-manual organ being built by the Austin Company. George I. Tilton, organist of the church, will be host. On May 6 an organ recital and musical service is to be held at the same church, marking the inauguration of the organ.

RAMONA C. ANDREWS, Secretary.

**Camden Chapter, New Jersey.**

As it is the custom of Camden chapter to hold one or more of its monthly meetings out of town, our February meeting was held in Merchantville, at the First Baptist Church. It was a fine meeting, and well attended by chapter members and Merchantville people. The program opened with a violin solo by Kathryn Blood, a talented member of the Merchantville Junior Music Club. Following this Miss Julia A. Williams, a member of the chapter, spoke on junior choirs, stressing their value as a recruiting field for senior choirs. Miss Williams, who is editor of the Juniors' Magazine, published under the auspices of the Federated Music Clubs, spoke of its aims. Miss Edna Griffenberg played a group of organ solos. Wayne Wilson followed with three baritone solos. Miss Griffenberg then played another group and the program closed with two violin solos by Miss Blood. Mrs. Ruth Bowen Clark, organist of the church, arranged the program and played accompaniments for Miss Blood and Mr. Wilson.

New members received this month are Miss Angelina Chrisbaldt of Had-donfield, active member, and Cyril H. Sellen of Wenonah, associate member. Palmer Christian will give the artist's recital at the April meeting. Camden chapter gives a spring recital every year and presents to Camden an organist of international reputation. The Choral Club, under the direction of Henry S. Fry, will contribute two groups of songs, accompanied and a cappella.

ISABEL D. FERRIS, Secretary.

The monthly meeting of the Camden chapter was held March 18 in the North Baptist Church. A large attendance, the presence of a number of prominent Philadelphia organists and a program replete with interest and of unusual merit marked the occasion. It is not often one has the opportunity of listening to an evening largely devoted to organ and piano duos. Outstanding numbers were the Concerto in D minor of MacDowell, a brilliant Concerto Prelude (still in manuscript) by the Philadelphia organist, George A. West, F. A. G. O., the Scherzo and Intermezzo from the Symphonic Suite by Clokey and the Liszt arrangement for piano of Mendelssohn's Wedding March from "Midsummer Night's Dream." The latter number and the piano part of the MacDowell

Concerto were played by LeRoy Anspach, a talented Philadelphia pianist and winner of the 1925 gold medal of the Philadelphia Academy. Other Philadelphians who were guests of the chapter and contributed materially to the success of the evening were Newell Robinson, F. A. G. O., Francis Murphy, Jr., A. A. G. O., and Wenner Laise, A. A. G. O. Prior to the meeting the recitalists were the dinner guests of the chapter at the Plaza Hotel.

Announcement was made of a recital to be given by Palmer Christian April 15 in the North Baptist Church, Camden, under the auspices of the chapter.

A social hour followed the evening's program, at which refreshments were served. The hostesses of the evening were Miss Marion V. Taylor, Miss Martha Dallas and Miss Edna M. Llewellyn.

HARRY R. BAGGE.

**Kentucky Chapter.**

Ernest A. Simon, choirmaster and organist of Christ Church Cathedral, Louisville, assisted by the choir of sixty men and boys, has been presenting Gounod's "Gallia," Gaul's Passion Music and Stainer's "Crucifixion."

The Kentucky chapter held its monthly meeting at the Mayflower apartments Monday evening, March 11. After the meeting the organists adjourned to Mrs. J. B. Speed's music-room to hear Harry Williams Myers lecture on twentieth century music. His lecture was interesting and instructive. Mr. Myers is organist and choirmaster of the Broadway Baptist Church.

George Latimer, organist of St. Paul's Episcopal Church, is to give an organ recital for the chapter in April.

Farris A. Wilson and the choir of the Crescent Hill Presbyterian Church presented Gaul's Passion Music on Good Friday night.

**Lexington, Ky., Chapter.**

The Lexington, Ky., chapter has held monthly meetings since its December business meeting, held at the home of Miss Virginia Tyler, state president of the Association of Music Teachers. The officers for this year include Mrs. Earl Bryant as president, Miss Violette Renaker as treasurer, Abner Kelley as secretary and Mrs. Harry Box as chairman of programs. The meeting adjourned to attend the recital of Parvin Titus, F. A. G. O., under the auspices of the Lexington College of Music.

On Jan. 8 the president entertained very graciously at her home. Committees were appointed and the work of the year was outlined. During the evening Earl Bryant responded to the demands of the chapter by singing several tenor solos.

On Feb. 12 our former president, Miss Marie Fitzgerald, entertained at her country home. Recent installations and projected installations of organs in the Blue Grass state were discussed.

Since the second Tuesday in March was the night for the recital of Adolph H. Stadermann, opening the Grace

Chancellor memorial organ at the Woodland Christian Church, the chapter decided to attend this recital for its regular meeting of the month. Professor Stadermann displayed all the charm of the Wurlitzer unit organ.

The Lexington chapter feels that its meetings are as delightful as can be.

ABNER W. KELLEY, Secretary.

**Williamsport Chapter.**

The chapter has been sponsoring a series of special Lenten services on Sunday afternoons. Feb. 24, Gordon Breary, organist, and the choir of Trinity Episcopal Church gave Maunder's "Penitence, Pardon and Peace" and Miss Ruth Koser played a short organ recital. March 3 at the First Presbyterian Church Thomas Chal-loner gave the program. March 10 Frederick W. Mankey played at Immanuel Lutheran and March 17 J. Leo Hess, assisted by Lester C. Birchard, at the First Baptist.

Gordon Breary was again elected president of our chapter, with Mr. Williams, vice-president; Ruth Koser, secretary; L. C. Birchard, financial secretary, and Thomas Challoner, treasurer.

Our membership is increasing and the enthusiasm of the chapter is increasing with it.

RUTH KOSER, Secretary.

**Monmouth Chapter, New Jersey.**

The regular meeting of the Monmouth chapter was held in the First Baptist Church of Asbury Park March 1, and took the form of a Lenten recital. Mrs. Robert Fisher of New York read a paper on "The Modern Sacred Cantata," which was followed by an excellent interpretation of the cantata "The Paschal Victor," J. Sebastian Matthews, by Florence Pawley's mixed quartet and a male quartet. Frederick K. Ball acted as accompanist. The committee in charge was: Mrs. Pawley, chairman; Mrs. Fisher, Miss Child, Miss Brandt, Mrs. Fitch, Miss Pyle, Mr. Ball, Mr. McCormack.

Preceding the recital the chapter members were dinner guests of Mrs. Bruce S. Keator at the Cake-shop. There were twenty-one present.

HELEN E. ANTONIDES, Secretary.

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**Boston News Notes;  
Cohasset Dedication;  
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By S. HARRISON LOVEWELL

Boston, Mass., March 21.—The two-manual organ built by the Frazee Organ Company for St. Stephen's Church, Cohasset, occupies an attractive chancel. The instrument, which was built as a memorial to Mrs. Thomas B. Williams, a gift to the church from Dr. and Mrs. George G. Sears, was used for the first time March 17. In the evening there was an "hour of music" at which the choir of men and boys was assisted by Donald G. Gammons, violin, and Edwin T. Otis, baritone. The organist and choir-master is Edward B. Gammons, and he is also carillonneur for St. Stephen's Church, "the church of the carillon."

At the present writing few changes of position are to be noted, although there are several unconfirmed rumors. Ralph E. Williamson is now organist and choir-master at the Church of Our Saviour in East Milton, where he presides at a new two-manual Frazee organ. His successor at St. Chrysostom's, Wollaston, is Richard Phelps, who was for a time at St. James' Church, Roxbury. One or two changes are listed for major positions, but no definite information has been given out. Cutting down the stipends is in order here and there. The smaller parishes especially seem to be having difficulties in securing means to meet expenses.

It is a joy at times to get away from the deadening round of ordinary church services and to be present where there is something unusual. Such was the experience of the writer when he found himself at a retreat for men at the Church of the Immaculate Conception Sunday evening, March 17. Nearly 2,000 were in attendance.

The sermon was a masterpiece of eloquence and sincerity flawlessly uttered. In a long time the organ has not been heard to better advantage and the selections played were of the kind to bring out the brilliancy of the gorgeous instrument. A chorus of men sang the Credo from Gounod's St. Cecilia Mass effectively. The organist for the occasion was Lawrence J. O'Connor, the musical director Thomas J. Hurley and the preacher the Rev. Joseph J. Williams, S. J. This was the opening service of the Catholic Association's fifty-fourth retreat.

The season's last vesper service was held at All Souls' Church, Lowell, March 17, and, like previous occasions, the music departed from trite standards. Harold Schwab, organist and choir-master, had the assistance of a trio of artists from the People's Symphony Orchestra, Boston—William F. Hoffman, violinist; Bertram Currier, violoncellist, and J. Edward Kurth, flautist. The program was selected from Gade, Deppen, Bemberg, Currier, Bizet, Beethoven, Yon, Bergmeir and Rimsky-Korsakoff. The same afternoon Mr. Schwab was assisting organist for the concert of the Civic Symphony Orchestra at the City Club, Boston.

The organ programs of Frederick Johnson at the Church of the Advent contain items of interest. The following is the music played at his fourth Lenten recital: Sursum Corda, Ireland; Prelude and Meditation, Barnes; "O Ewigkeit," Karg-Elert; Reverie, Bonnet; "Veni Sponsa Christi," Chauson; Fugue in G minor, Bach; "Adoration," Bingham, and Allegro Maestoso from Symphony 6, Widor.

Alfred Brinkler, organist and choir-master at St. Luke's Cathedral, Portland, who is well known to Boston musicians as a capable recitalist, has added to his duties the directorship of music at Bowdoin College, Brunswick,

Me., until such time as Edward H. Wass recovers his health.

The new three-manual placed in Dana Hall Preparatory School, Wellesley, by the Frazee Company, is nearly ready for its opening recital.

The new Welte three-manual organ for Central Congregational Church, Boston, at this writing is promised for Easter Sunday. Henry R. Austin is the organist and choir-master. The organ has been built under the direction of James Cole.

**Beautiful Pilcher Literature.**

"Pilcher Organs—The Voice of Inspiration," a brochure just received from Henry Pilcher's Sons of Louisville, is not a catalogue in any sense, nor is it a piece of ordinary advertising literature, but a well-prepared essay, beautifully presented typographically. It tells briefly the principles of workmanship to which the Pilcher factory has adhered and which have made the history of the company, going back over a century. There is nothing technical about the volume and it must be refreshing, therefore, to those who are laymen, and to whom an appeal can be made by a simple and interest-arousing statement of what constitutes the manner of construction of an organ. The book is copyrighted this year and is a piece of work which is worth keeping to all who may receive it.

**Plays New Overture by Day.**

A new overture, "Revolutionary Days," by George Henry Day, was heard by a large audience which filled the Eastman Theater, Rochester, N. Y., Feb. 22, when it received its premier performance by the Inter-High School band of eighty pieces, under the direction of Sherman A. Clute, to whom the work is dedicated. The occasion was the annual exercises commemorating the birthday of George Washington and the fortieth annual transfer of flags, inaugurated by George H. Thomas Post No. 4, G. A. R., in 1889.

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**Drexel Institute at Philadelphia Opens Organ Recital Series**

By JOHN M'E. WARD

Philadelphia, Pa., March 20.—The first of a series of organ concerts at Drexel Institute was given on Feb. 27 on the new Austin organ lately installed, the gift of Cyrus H. K. Curtis, by Henry G. Thunder, who played a delightful program, well calculated to exhibit the varieties of tone color in the instrument. A performance of the "Messiah" under Mr. Thunder's direction was given in the institute March 4 by the Philadelphia Choral Society.

Henry S. Fry temporarily transferred his choir to the Church of the Crucifixion on March 3 and performed Stainer's "Crucifixion."

Alexander McCurdy is giving a Saturday afternoon series of recitals in his church, the Second Presbyterian, during March.

Margaret W. Valentine played a recital on the new Austin organ in St. Mary's Church, Burlington, N. J., Saturday, March 2.

A set of Deagan chimes has been installed in the organ in Covenant M. E. Church and was dedicated and used for the first time by Samuel N. Leidy, organist, March 17.

Spohr's "Last Judgment" was sung in Holy Trinity Memorial Chapel by the choir under Felix Potter, organist; a processional hymn composed and scored by the Rev. Dr. Floyd Tomkins, rector of Holy Trinity Church, was used for the first time.

A concert was given Feb. 14 in the grand court at Wanamaker's by Charles M. Courboin for the delegates

of the Eastern Music Supervisors' Conference, who were in session in Philadelphia. Demonstrations of school music were staged in various public schools under the direction of George L. Lindsay.

Dubois' "Seven Last Words" was given an elaborate rendition at St. Coleman's Church, Ardmore, March 17. The accompaniment was with strings, flute and organ, the chorus numbering fifty. Robert Whelen was organist.

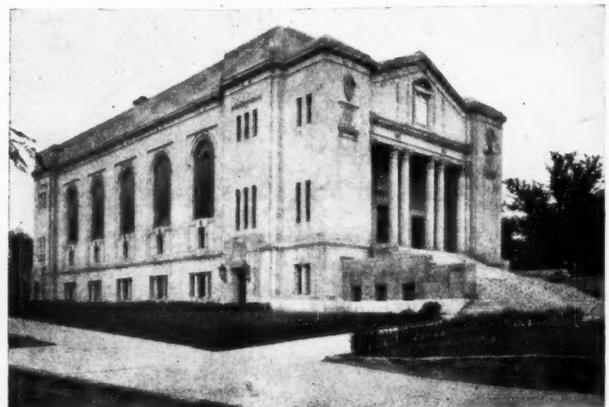
Macfarlane's "Message from the Cross" was given in St. Mark's Lutheran Church on March 17 under the direction of John McE. Ward. The same work was also rendered by Holy Trinity choir March 20 with Ralph Kinder as organist and director.

The choral society of the First Presbyterian Church in Germantown gave Mendelssohn's "Elijah" on the evening of March 12 under the direction of N. Lindsay Norden.

**R. K. Williams to New Post.**

Announcement has been made of the appointment of Raymond K. Williams to the position of director of music at the Claremont Presbyterian Church, Jersey City, N. J. Mr. Williams has lived in Jersey City all his life, with the exception of two years which found him in the service of his country during the war. His early musical education was received from Miss Sarah L. Culver, who started him on his career as an organist. After two years of study he became affiliated with the musical department of the Browne Memorial M. E. Church of Jersey City, where he served for eight years. He is treasurer of Hudson chapter, N. A. O., and accompanist for the Sterling male quartet. He has also appeared on several programs of metropolitan radio stations. Mr. Williams is taking up the work of Robert Morris Treadwell, who goes to the De Kalb-Nostrand M. E. Church in Brooklyn.

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*Shall A. G. O. and N. A. O.  
Be Merged? Some Comments*

**A Voice from Pacific Coast.**

Los Angeles, Cal., March 4, 1929.—Dear Mr. Gruenstein: I have just read your very splendid editorial in the March issue and I firmly believe that such a union as you suggest would be the finest thing that ever happened for the American organist. I speak as one who has worked faithfully in both of the organizations for the past twenty years and I am confident that could we perfect one organization, using the finest and best features of the present bodies, we should have an organization that organists would be proud to belong to, one that would be a real power, and whose influence would be far-reaching.

Your article seems to cover the matter thoroughly and I do hope that something will come of it.

Yours sincerely,  
ROLAND DIGGLE.

**Hyde Pleads for Union.**

Chicago, March 6, 1929.—Dear Diapason: The editorial in your March issue, suggesting a union of the American Guild of Organists and the National Association of Organists, has put into words a feeling which has been growing among the profession for the last four or five years.

As a former dean of the Illinois chapter of the Guild, I have had opportunity, while in office and since that time, to be brought face to face with the situation under discussion—its inefficiencies, duplications and inherent weaknesses.

As your editorial stated so splendidly, the two organizations originally had different aims and purposes, the Guild's main attribute being a restricted membership of academic standards and the principal activity of the association being its annual convention. It is obvious to those in touch with the situation and from statistics available to all that academic qualifications are no longer of prime importance in the Guild, and now that that organization has taken up the "convention" idea, the only point of departure between the two organizations as they are functioning at present is this "academic" background, which to all intents and purposes is more theoretical than real, as last year's year book shows 187 "fellows" and 599 "associates" out of a membership of over 3,000. It is obvious from these figures that the bulk of the Guild's membership either lacks the ability or does not care to pass the examinations, and, further, the average chapter is evidently more concerned with the building up of a large membership than with selecting members for their ability to obtain Guild degrees.

The local situation would be humorous were it not really serious. At least two-thirds of the organists here belong to both organizations. We go to the meetings of one body and then to the gatherings of the other, seeing the same faces at both, and the only "outward and visible sign" of any "inward and spiritual" difference is that there is a different presiding officer in the chair. The only other difference, if any, is a "frame of mind" rather than a "state of being." When a recital by a visiting organist is arranged by the association, notices usually are sent out to all Guild members, and vice versa. The time of two secretaries is taken to produce this situation, double printing bills have been paid, and for all this the members have the privilege of paying double dues. What an example of modern efficiency! And this is only one illustration of the duplication of effort that confronts us continually.

One might raise an objection to an amalgamation of the two bodies on the ground that competition between them is healthy. There is no competition in the local situation. Most of us belong to both organizations, as previously stated, and, that being the case, one cannot, as a member of the Guild, compete with himself as a member of the association.

I can see no reason why all the

fundamental features of each body cannot be incorporated in one big organization. Let there be but one convention, let there be academic degrees for those who desire them. Let there be but one set of national officers and but one annual bill for dues, and perhaps raise the latter a bit if it is felt necessary to do things in a bigger and better way.

I, for one, heartily agree with the motto that "In union there is strength" and I'm sure I voice the opinion of the majority of Chicago's organists in making the statements contained in this letter. I hope that your splendid editorial will provoke a strong reaction among the organists of the country, and that it will prove to be the beginning of a movement that will result in a much-to-be-desired improvement in conditions as they exist at present.

Sincerely,  
HERBERT E. HYDE.

**Endorsed by Walter H. Nash.**

New York, March 9, 1929. Dear Mr. Gruenstein: Please accept my hearty endorsement for your excellent proposal for the merger of the A. G. O. and the N. A. O., together with the sound and logical scheme for bringing about such combination. There can be no doubt that action in this direction will benefit organists, individually and collectively, all over the country.

With my very best wishes,  
Sincerely yours,

WALTER H. NASH.

**As to Waste, "Exams," Etc.**

Chicago, March 16.—Editor of The Diapason: Today every sort of business adopts research to secure the last ounce of efficiency. The first attack goes after duplication of work. It is labeled "waste." Big business pares to the quick to get rid of men and means that are not absolutely needed. All of us are too driven to do the same thing twice if once doing will do it better. Quoting a busy but interested organist: "It seems downright silly to go to a committee meeting or dinner of the A. G. O. one day with a set of fellows in office chairs and then go next day to an N. A. O. meeting or luncheon at the same place with the same lot of fellows who have just changed chairs or position. No business bunch would expect to get anywhere with such trivial competition." He voiced a logical belief which your editorial puts forward further and which is not going to be downed. The rank and file of us have been waiting for just such a lead and are glad you give us space to be heard.

The two organizations need amalgamating. The old adage about "united we stand," etc., will also apply. Con-

tinuing divided one or the other will go to smash or peter out. People will tire of paying dues twice to keep parallel affairs going. They will cut one out. We can have a bias as to which one we will drop.

In Chicago the vitally successful events are the joint ones. Dividing honors by just affixing one or the other name of organization we "whip the devil around the stump." In any analysis we depend on the joint membership, utilize it, accept it, expect it. Economically there are times when it is all as funny as that country church where the pastor and his wife were the only ones present when they held meetings of the several societies of the church by just exchanging offices of president and secretary.

There are no operations belonging exclusively save the examinations of the Guild. These are the one strong point of the Guild. Looked at closely these may be called largely fictional. A roster would show that colleagues far outstrip titled men in the Guild lists. I offer no hint of belittling the "exams." I only say they are not taken by organists who could pass them as a rule. These "exams" are potent, important, desirable. Facing facts, it is not impossible that the N. A. O. may adopt a similar system of conferring fully as valuable degrees. The same men can be found to give weight to passing credits. In which case the Guild would encounter an emergency. Allying its present values as an established, qualified examining body with the democracy of the National Association there would be the ideal grouping and no waste energy. Nothing can exert wider influence than the broad platform of the N. A. O. Every player, however modest, is welcome and can work and play with the men and women who have won eminence. In the surest way it is democratic. A group of business men would see to it that the combination, being so fitting, would be imperative.

ALBERT COTSWORTH.

**Dr. Carl Advises Care.**

New York, March 15.—Dear Mr. Gruenstein: There are many points that favor a uniting of the two powerful working forces in the organ world, namely, the American Guild of Organists and the National Association of Organists. If the main issues of each can be retained and the work maintained with the same zeal and enthusiasm as both are doing separately, and have done these many years, then I am heartily in favor of the movement. There must not be undue haste, but ample time for a careful deliberation of all the issues involved before reaching a decision of such national importance.

Yours very sincerely,  
WILLIAM C. CARL.

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Official Journal of the National Association  
of Organists

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CHICAGO, APRIL 1, 1929.

## MERGER PLAN SUPPORTED

The proposition presented by The Diapason in its March issue, that the American Guild of Organists and the National Association of Organists should be merged into a new and greater body of organists, has met with a much more enthusiastic reception than might be expected for a plan which involves a radical reorganization of both of the great bodies which today represent the organists of America. In another page are reproduced a few of the comments received. All of them voice hearty approval of the idea, and it will be noted that those who express themselves are men who have been active in promoting the cause of the organ for many years and who stand high in the estimation of their fellows. Another important fact is that the communications printed come from virtually all sections of the country—from the East, the middle West and the Pacific coast. There is not space, of course, to print all communications on the subject, and some who write prefer not to have their opinions published. Not one communication has come to this office expressing disapproval of the proposal, nor has there been any expression of a doubt that the plan is wise or feasible. There must be some who question the possibility or practicability of such a merger and it would be for the benefit of all of us to have them say so in print, for this is a subject that requires thorough discussion before any action is taken. As The Diapason has no ax to grind and has nothing to gain or lose by the success or failure of what it has proposed, this paper naturally desires to encourage a frank and full debate.

Of course, a merger means the adjustment of many large and small issues and it cannot be brought about by any magic. It will take time—possibly years—and careful thought to work out a plan that will be fair and acceptable. But of this all members of both organizations may rest assured—the merger must come eventually, no matter how much time it takes. If the present leaders do not move to bring it about, their successors will do so. All who have commented publicly and privately on the matter call attention to the waste of effort involved in two organizations which have been permitted to grow to a point where they are competitors in a field where there should be not competition, but a united front. This is not an age of divided effort. Railroads, oil companies, grocery stores and even religious denominations have learned that greater strength lies in united action. A poll of the organists of the nation no doubt would show that they realize this, too, and in time they will act.

## SILBERMANN'S MONUMENT

The last work of Gottfried Silbermann, the famous German organ builder, was 175 years old in Febru-

ary, according to an article in the March 1 issue of the Zeitschrift für Instrumentenbau of Leipzig from the pen of Paul Walde. The instrument is still in use in the Catholic Royal Church at Dresden. In 1751 its construction was begun. Aug. 4, 1753, when the work was well under way, Silbermann died in his seventy-first year. Sitting in the midst of the pipes, he suffered a fatal stroke and was borne from the church lifeless by his companions. He was buried in St. John's cemetery, but trace of the place where he lay was lost, the cemetery eventually was abandoned and today "no monument marks the place where the remains of Germany's most famous organ builder were laid at rest." His pupils, Daniel Silbermann and Zacharias Hildebrandt, completed the Dresden organ and it was dedicated Feb. 2, 1754. Today it is ranked as Silbermann's finest and most successful work. It has three manuals and forty-seven speaking stops. As Mr. Walde points out, in these 175 years many masters whose names are revered today played on it, crowned heads have been moved by its tones, Mozart and Beethoven admired it, many organ builders from all parts of the world have studied this instrument and no organist who visits Dresden overlooks the opportunity to touch its keys.

## HARRISON M. WILD

To say that Harrison M. Wild was the best-beloved organist in Chicago is not to give utterance to an exaggeration or to satisfy a desire to say pleasant things about one who has passed on. He wielded an enormous influence on the art of organ playing in the entire central West for a period of more than forty years, and though he has been taken from the circle in which we move and in which he was admired, this influence will be felt for many years to come, for his pupils are carrying on, and they include many of the most prominent organists in Chicago and other cities, even New York. For the last generation it has indeed been a mark of distinction to be known as a "Wild pupil."

Mr. Wild was admired not so much because he was a really great musician and an inspiration to those with whom he came into contact, as because he was thoroughly sincere in his professional life and his personal relations. He was exacting and he never indulged in "soft-soaping" anyone. As a politician he would have been a failure. With a sensitive nature, sentimental and idealistic, he combined absolute integrity and honor, and he could not compromise with anything that deviated from these principles.

The fact that a man of these attributes should be mourned genuinely as hardly another in the musical life of Chicago has been mourned for a generation, proves that this changing world has not lost its sense of the value of the homely qualities that are worth while.

What Harrison Wild did for oratorio, for church music and for the best in organ playing for so many years is his lasting memorial, and the impress of his personality lives, though an inexplicable twist of fate terminated his activity in such a tragic and deplorable manner.

## LIVING IN A NEW AGE

"Pipe organs have undergone a decided change in the past eight or ten years, and so has pedal technique. The days of kicking around the pedals as though one were indulging in football practice, as well as all other forms of acrobatics, are past as far as artistic organ playing is concerned."

So writes a lady theater organist in a publication devoted largely to the cause of the "movie" player.

We hail the new prophetess who has arisen. The day of the pedal kicker is passing. In fact, it will probably be considered indecent a few years hence for a lady to disport herself shamelessly on a pedalboard. A really cultured theater organist of the 1939 model will gently depress not more than one note in a measure with her left foot, being careful not to move beyond a range of eight inches to the right or left of a perpendicular line dropped from the point at which her knee comes on the

bench. She will avoid all vulgar display by refusing to play music which requires rapid passages on the pedals. As for her right foot, it will retain its accustomed place with becoming modesty on the swell pedal. The man with vision can even see the day dawning when organs will be made without the annoying and quite useless pedals. Art and modesty in organ playing must win the day.

## DRIVING THEM AWAY

"De Profundis," who writes in the Musician on organ matters, but hides his identity, at the same time extending this anonymity to the source of his information, which frequently happens to be The Diapason, nevertheless has some very pointed things to say as to the manner in which so many of our organists fear to make the instrument or themselves popular by playing what the public wishes to hear. What "De Profundis" says is so apt that we quote as follows:

We have wept at the publican who thanked God that he was not as other men, and I have wept at the similar boast of the program man at a recent convention who declared that "thank God, there will be no arrangements or transcriptions, or anything of that sort." Does one complain that most of the orchestra music one hears these days is arrangements of music originally conceived for performance with other combinations? Is a melody written for a violin less a melody when played on a flute? Is the Dvorak Largo to be played with his original instrumentation or not at all? I would sooner hear it on a harp than the most elaborate harp composition Hasselmanns ever wrote. I would sooner hear a Brahms song stripped of its text and played on a cello than the mellowest cello melody Pop Popper ever popped. This affectation of the "holier than thou" organist is taking dollars out of his pockets, and heaven out of the soul of his listeners. Please, Mr. High Brow, play me some transcriptions and play them as only a good musician can play them, and don't make me have to agonize at the fakery with which some of these popular organists do a good thing so poorly.

We are sorry, of course, that our colleague has wept over the publican, for it was the pharisee who adopted the attitude so persistently followed by some men of the present generation; but that is a small matter. Properly corrected the simile is pat. Not everything is unclean that the purist who shuns all except that which was written expressly and exclusively for the organ has rejected. Influenced by foreign visitors who usually snub everything not produced in their home countries, the imitative American artist too often lets his conviction that he was foreordained to educate and uplift his audiences drive them away in doing so. The public which he tries to uplift is not infrequently bored. Yet even physicians learned long ago that sugar-coated pills had their purpose.

In his talk at Cleveland Ernest Skinner told of an extreme case in which an organist deliberately avoided that which might please his hearers. We cannot believe that this is anything but an exceptional case. But when things have come to a pass where many trained organists, eager to hear good organ playing, are bored to extinction by the programs which are crammed down their throats, it is time we took an account of matters.

## VALUABLE SPECIALIZING

Speaking of contemporaries, one of the most interesting papers that reaches this office is Music and Youth, now under the guiding care of its new editor, Henry W. Hart. Music and Youth is published by G. Schirmer, Inc., and Mr. Hart was formerly advertising manager of that firm.

This is an age of specialization, a fact recognized when The Diapason was established. The daily newspaper merely scratches the surface, giving one a quick flash—and frequently a very dim and insufficient picture—of what is going on in every walk of life. The monthly magazine and the weekly review serve another purpose for the person who wishes to keep informed. And still another service is rendered by the class publication, by the news-magazine through which the physician receives information concerning developments in his profession, the minister obtains suggestions and comfort in his

work, and the restaurant man, the garage owner and the undertaker gather new ideas. This is really indispensable service to those who wish to make progress or to keep up with the procession in their chosen fields. In music the general musical paper puts before its readers, whether pianists, violinists, singers or organists, the activities in music in general, while each individual branch gets its specific news service through such papers as The Diapason, the Violinist, etc. Music and Youth is another such specialized publication, and with a number of new features it has just introduced it would seem that its contents and its manner of presenting its subject are such as to make it a necessity to every parent or music teacher who is training children to become truly musical.

Those who fail to read the new department in The Diapason devoted to the Hymn Society are missing much that is of value to church organists. The writers who contribute the articles published under the auspices of the society are men who have helped to make the history of hymnology in this country. The article this month by Dr. Louis F. Benson is a splendid essay from the pen of one who knows hymns not only through deep study, but through the practical work of editing the hymn-books of the Presbyterian Church.

The Console, an interesting little paper issued on behalf of the Vermont Knass School of Organ Playing at Allentown, Pa., contains the interesting statement that this school is probably the only one in the world which has a studio building especially designed and built to provide satisfactory organ chambers and studios. The statistics concerning organ construction which were published in The Diapason are reproduced and there is this interesting comment in a paragraph on "The Decline of Sound": "The great majority of managers who have sound equipment are nursing terrific headaches, and before our summer issue will reach our readers the true situation will be known throughout the country."

The members of a Toledo, Ohio, church hit upon a novel way to start a campaign to raise money to purchase an organ. They exploded twelve bombs in front of the church one evening in February. Two city policemen were present to supervise the religious rite. It almost takes a dozen bombs to arouse enough enthusiasm to bring about the purchase of a needed organ in some churches, but the method of letting the old organ break down occasionally still seems to be in a way to remain the favorite. Exploding bombs seems a little too advanced because of its association with bootleggers' wars.

Musical America, founded in 1898 by John C. Freund and edited by him until his death, but now guided by Deems Taylor, is no longer a weekly, but a semi-monthly publication. At the same time another radical change in this old musical periodical provides a smaller page size. In commenting on the changes Verne Potter, president of Trade Publications, Inc., which publishes Musical America, states that he has "been unable to find any real economic or social reason why a musical publication should be a weekly"—a statement which deserves to be pondered. In its new dress Musical America appears decidedly handsome typographically.

Less than 4 per cent of the population of the nation supports good music, according to the results of a survey recently made by a concert manager. And, judging from some of our observations, less than 4 per cent of this 4 per cent supports even free organ recitals.

One of our most progressive Chicago organizations invited the coroner of Cook County to be a guest of honor at its annual organ recital late in January. How forehanded some people just naturally are!

## The Free Lance

By HAMILTON C. MACDOUGALL

What would life be without friendships? One of the great secret societies founds its most impressive degree on the story of David and Jonathan; and is not the tale of the mutual love of Damon and Pythias a classic? That wonderful book, the Bible, says that charity (in the Revised Version, *love*) is greater than faith or hope. Do you think that musicians exemplify the virtues of friendship or love in their dealings with other musicians? I wish I could believe that they did. Only one or two bitter experiences have fallen to my lot in a somewhat long life in music, but I have known of so much that was mean, petty, even vicious, that I have wondered whether jealousy was not the chief characteristic of the temperamental musician. Perhaps, however, musicians are no worse in these respects than other artistic workers; at any rate, let us hope so.

In the Free Lance for last August I expressed my opinion freely as to the usefulness of programs of the complete organ works of J. S. Bach played by Dupre and our own incomparable Farnam; what I there wrote might be with as much cogency applied to a series of piano recitals of the thirty-two sonatas of Beethoven. If I am not mistaken the famous Von Bulow once committed that crime. Who wants to hear Bach's "Eight Little Preludes and Fugues" for the organ played by a virtuoso? Would you be interested in hearing [here name your favorite pianist] play the first Beethoven sonata, or the two little ones, Op. 49, or the early variations? I doubt it. You would wish him more worthily employed.

Harvey Grace puts the matter very well in the Rotunda; he writes: "I know how you reverent enthusiasts regard anybody who dares to think Bach ever wrote a 'dud' note; why should you organists ever play anything of Bach that is not first-rate? So when I see that an eminent player has just fired off every bit of Bach's organ music at a series of ordinary public recitals I grow warm and ask why he didn't spend his time better by playing the four-fifths of Bach that still matters, plus a good selection of excellent organ music, old and new, that is waiting for a show."

An experience that I had the past month has made me "furiously to think." I attended a concert by a municipal orchestra that does not pretend to finished playing, although it does mean to give honest, enjoyable and stimulating performances. I also hear every week an orchestra that ranks as one of the most proficient in the United States, under the direction of a marvelously gifted director. My experience was that I had more honest, restful enjoyment out of the municipal orchestra than I ordinarily get out of the technically perfect one. I can recall no slips made by the less gifted players, and their program did not revel in Milhaud, Stravinsky, Schoenberg, Hindemith and others whose music makes us cringe or bores us to death or exhausts us cerebrally in trying to hear its form (if any), trace its connection from music that has preceded it, or get any sense of exhilaration or rest from it. But with the municipal orchestra there was restful enjoyment. Heaven defend us from any more of the stuff that drags us footsore and weary over the ground traversed by the discord-mongers!

We have reached the point where perfection of execution by organists, pianists and orchestras has gone so far that we are beginning to realize what slaves we now are to technique. "Beauty is its own excuse for being," and art has its very foundations in "Art for art's sake." But it is folly to work at technique for its own sake, or to get so enamored of its perfection that we forget enjoyment of the music.

How many musicians have a dominating musical curiosity? How many

organists are satisfied to practice their profession without knowing what other organists are playing, without knowing what other choirmasters are singing, without finding out by practical experience what a unit organ is like, without investigating the problems of modern music of the extreme kind, or who from day to day do their work without any active, energetic, effective curiosity as to the way other men do it?

Most strikingly Sir Wilfred Grenfell says that individuality and immortality are corollaries. This will bear a good deal of looking into.

In the case of some of the oratorios that are usually sung in church in special services, how would it do to have the minister read the recitatives or substitute for them somewhat longer passages of Scripture helping on the story? I have known of this being done, although I was not present on the occasion. It might interest the minister and relieve his mind of the feeling that the choir, organist and soloists were showing off and throwing him unduly into the background. I can also imagine that there might be other gains.

When our high-church friends, or those who ridicule music, fashions and literature of the Victorian period, abuse Stainer and Dykes, I am always abashed to discover my own admiration for music those two composers have written, or afraid to confess my liking for "The Warden" and "Barchester Towers." But I have a corresponding feeling of elation when I find the "war carried into Africa" by those honest souls who have now and again a good word for the two composers mentioned. One of these Victorian enthusiasts writes: "Stainer is a musician who in recent years has been honored by the slanderous contempt of a great many petty zealots." This, of course, is the "you're another" type of argument, but it is as sound for one side as the other—and no more so!

You often, no doubt, practice the trick of circumventing a cipher by going inside the organ and pulling the offending pipe from its place on the wind-chest. I taught my sexton to do that and he proved himself very helpful except in one case. One Christmas vespers I was playing the "March of the Magi" (Dubois), and was not foresighted enough to anticipate the trouble the sustained tone representing the shepherds' guiding star might make for me. The sexton's attentive ear caught the sustained tone. "What! A cipher! To the work!" The first warning I had of any trouble was the occultation of the guiding star and a loud noise as of a falling body. It seems my sexton friend in climbing the ladder leading to the walking-board had tumbled off; luckily nothing more than bruises, and interruption of the music, and sheepish looks.

### For Better Organ Cases.

Los Angeles, Cal., March 1, 1929. —Editor of The Diapason: America stands for much in the way of organ improvement, and we hear of vast sums of money being given for the construction of notable organs here and there, the utmost attainable being sought in the way of completeness and mechanical perfection, but where do we find any similar consideration given to the matter of attractive and artistic casings?

For instance, a very beautiful new church in Los Angeles, presented as an especially fine example of church architecture, has its organ entirely concealed, and this is a building of great spaciousness, where an impressive display was possible and desirable. It certainly is a fact that one's enjoyment of organ music is enhanced when symmetrical groups of polished metal pipes are in sight, delightfully contrasted with carved woodwork. I am reminded of a recital heard in the Chicago Auditorium several years ago when some visitors sitting just back of me were commenting on the smallness of the instrument, thinking it was all contained in the console—the only part of the instrument in view.

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occur these days not so much because the old ones are worn out, but because they are obsolete in mechanical action and of cheap, inadequate tonality and limited compass.

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New York Times. It has done Chattanooga a world of good to have at the console of the great Austin organ a master of sound and feeling, a man who can sweep the spirits of his listeners from sober contemplation to ecstatic rapture.

Many in Chattanooga will deeply regret that this great organist will be lost to us. We can only hope that his successor as municipal organist will not be unworthy of the high standards set by him.

catalogue showing a grille or screen, explaining that display pipes are "not the thing any more," or words to that effect. What would that world-famous old organ at Harlem amount to as an object of interest if its superb case with display pipes were concealed from view? Isn't it easy to imagine?

Very likely the absence of appropriate casework in many modern organs is due largely to the church architects, who dread to meddle with something they know so little about. Then, too, many doubtful examples have discouraged attempts in this direction, and the simplest way out seems to be to conceal the entire work, thus missing an opportunity to add to its effectiveness, besides eliminating a thing of beauty that might glorify the edifice in which it is contained.

In planning new organs let us give the matter of artistic casework the consideration that it deserves and secure a very certain reward in the way of added inspiration to the performer and his hearers, at the same time increasing the renown of the building in which it is located. Failure to do this seems a sad oversight indeed.

Yours for better organ cases,  
FRANK R. FIELD.

### Lemare's Chattanooga Farewell.

Edwin H. Lemare, whose resignation as city organist of Chattanooga, Tenn., was announced in The Diapason last month, will give his final recital there May 26. In commenting on his departure the Chattanooga News on March 15 published an editorial in which it said:

Chattanooga's music lovers will not forget the date of May 26. This has been fixed as the occasion for the farewell recital of Edwin H. Lemare, Chattanooga's municipal organist for the last few years.

We cannot fail to contemplate with regret the departure of this great virtuoso of the organ from our city. For Mr. Lemare is famed throughout the world as one of the great masters of the organ, and during his stay in Chattanooga this city has gained fame from his presence among us. Mr. Lemare's stay with us was made possible in large part through the generosity of Adolph S. Ochs of the

## Quartet and Chorus; American Anthems for 1929 Music Week

By HAROLD W. THOMPSON, Ph.D., D. Litt

The approaching celebration of music week brings a special opportunity for presenting fine American compositions. However snobbish and un-American we may be through the rest of the year, most of us try to give a few American works at this time. It would be a fine thing if every year a committee of the N. A. O. and the A. G. O.—or of that combined organization which is sure to grow out of them—were to suggest lists of the very best American works for church use. Inasmuch as that has not yet been achieved, I shall have to play my lone hand with the assistance of questionnaires. It happens that at present I have in preparation the most detailed and searching questionnaire which I have ever sent out; I regret that I have not yet the material which it is sure to bring.

In 1923 I compiled from 104 replies to a questionnaire a list of popular anthems, which included the following numbers (I omit, of course, numbers useful only at Christmas or Easter):

Ambrose, Paul—"Come to My Heart." (Ditson.) 5 votes.

Andrews, Mark—"The Shadow of Thy Wings." (Gray.) 5.

Baldwin, Samuel—"Tarry with Me." (Gray.) 4.

Barnes—"Angel Voices, Ever Singing." (G. Schirmer.) 2.

Brewer—"O Jesus, Thou Art Standing." (G. Schirmer.) 2.

Buck—"Sing Alleluia Forth" and "He Shall Come Down Like Rain." (G. Schirmer.) 2 each.

Chadwick—"God, to Whom We Look Up Blindly." (Schmidt.) 5.

Chadwick—"Art Thou Weary" and "Peace and Light." (Schmidt.) 2 each.

Dett—"Listen to the Lambs." (G. Schirmer.) 4.

Dickinson—"List to the Lark." (Gray.) 2.

Foote—"Still, Still with Thee." (Schmidt.) 11.

Hadley—"He that Dwelleth." (G. Schirmer.) 2.

James, Philip—"As Now the Sun's Declining Rays." (Gray.) 2.

James—"By the Waters of Babylon." (Gray.) 5.

James—"I Have Considered." (Ditson.) 3.

James—"The Day Is Gently Sinking." (G. Schirmer.) 2.

Macdougall—"Onward, Christian Soldiers." (Schmidt.) 2.

Macfarlane—"Thine, O Lord." (G. Schirmer.) 2.

Matthews, J. S.—"Dayspring of Eternity." (Gray.) 2.

McCullin—"God Is Our Refuge." (Schmidt.) 2.

Neidlinger—"The Silent Sea." (G. Schirmer.) 3.

Noble—"Souls of the Righteous." (Gray, G. Schirmer, Ditson.) 29. The arrangement published by Schirmer is in four parts.

Noble—"Fierce Was the Wild Billow." (Gray, G. Schirmer.) 16. The arrangement published by Schirmer is in four parts.

Noble—"I Will Lay Me Down" and "Come, O Thou Traveler." (Gray, G. Schirmer—4 parts.) 2 each.

Otis—"Whoso Hath This World's Good." (Summy.) 2.

Parker—"In Heavenly Love Abiding." (Gray.) 13.

Parker—"The Lord Is My Light." (G. Schirmer.) 12.

Parker—"To Whom, then, Will Ye Liken God." (Gray.) 5.

Parker—"Now Sinks the Sun." (Gray.) 4.

Rogers, J. H.—"Seek Him that Maketh the Seven Stars." (Ditson.) 5.

Rogers—"Lift Up Your Heads" and "Doth Not Wisdom Cry." (G. Schirmer.) 3 each.

Schnecker—"My Faith Looks Up." (Ditson.) 3.

Shackley—"Whoso Dwelleth." (Schmidt.) 2.

Shelley—"Hark, Hark, My Soul." (G. Schirmer.) 7.

Shelley—"Saviour, When Night Involves the Sky." (G. Schirmer.) 5.

Shelley—"The King of Love." (G. Schirmer.) 2.

Sowerby—"I Will Lift Up Mine Eyes." (Boston Music Co.) 2.

Spicker—"Fear Not, O Israel." (G. Schirmer.) 12.

Stevenson—"I Sought the Lord." (Ditson.) 4.

Stevenson—"Hear, O My People." (Ditson.) 3.

Stevenson—"The Lord Is King" and "Behold, the Master Passeth." (Ditson.) 2.

Whiting, Arthur—"Give Ear, O Shepherd." (Gray.) 5.

Whiting—"The Desert Shall Rejoice" and "They that Wait upon the Lord." (G. Schirmer.) 2 each.

Wood, D. D.—"The Twilight Shadows Fall." (Gray.) 6.

Woodman—"A Song in the Night." (G. Schirmer.) 2.

There are fine numbers here. There is, for instance, Parker's "Now Sinks the Sun," one of the dozen or so great American anthems. In the separate edition it is in the key of G; it should always be sung as in its original form in "St. Christopher," in the rich and shadowy key of G flat. There are some divisions in it, and it is safe only with a choir accustomed to unaccompanied singing. I make special mention of it because it seldom occurs on programs outside New England. I regard it as the finest anthem by that American composer who so far has attained highest rank.

Dett's lovely anthem on a negro spiritual, "Listen to the Lambs," belongs in the same class. Here again the parts divide a little, and the anthem must be sung a cappella. All the James anthems are of high quality; I like best "By the Waters of Babylon," which I should name among the dozen best American anthems; it is accompanied and not difficult. The easiest number of his listed here is the luscious evening anthem, "The Day Is Gently Sinking."

There is nothing new to be said about the Noble anthems; it is only fair to note, however, that those listed here were originally composed and published in England; I should prefer to present in music week some of his things written in this country, such as "Go to Dark Gethsemane" (Gray), or others listed below.

Most of Mr. Rogers' anthems are rather inferior to his solos. This cannot be said, however, of "Seek Him That Maketh the Seven Stars," a truly great anthem, utterly different from his other work and immeasurably finer than any other anthem of his. It has one of the most poetical of texts, set to music of great vitality and originality. I think that I should name it among the dozen best anthems by Americans.

As a supplementary list, containing many numbers published since 1923, I should like to suggest the following, all of which I regard as truly representative American works:

Banks—"Souls of the Righteous." A cappella. (Gray.)

Banks—"O Most Blessed Jesu." A cappella, divided. (Gray.)

Barnes—"I Know No Life Divided." SBar. (Schmidt.)

Barnes—"A Ballad of Christ on the Waters." A cappella, 5 parts. (G. Schirmer.)

Baumgartner—"In Him We Live." AT. (Ditson.)

Broughton—"Grant, We Beseech Thee," medium solo. (Gray.)

Broughton—"He Who Would Valiant Be," Bar. (G. Schirmer.)

Candlyn—"Beloved, Let Us Love One Another," Bar. (Schmidt.)

Candlyn—"I Was Glad," Bar. (Gray.)

Candlyn—"Tantum Ergo," with English texts. A cappella (Ditson.)

Christiansen—"Beautiful Saviour." A cappella, with alto. (Augsburg Music Publishing Co.)

Day—"Fairest Lord Jesus," S. (White-Smith.)

Dickinson—"Beneath the Shadow of the Great Protection," A or B. (Gray.)

Dickinson—"O Lord, Thou Art Our God," A or B. (Gray.)

Dickinson—"Soft Are the Dewdrops of God." A cappella. Double chorus. (Gray.)

Donovan—"Saviour, When Night Involves the Sky." (Gray.)

Forsyth—"Idyll," A. (Gray.)

Gaul, Harvey—"Light at Eventide." (G. Schirmer.)

Gaul—"Collect for the Nation." (G. Schirmer.)

James, Philip—"The Lord Is My Shepherd," S. (Gray.)

James—"I Am the Vine," ST. (Huntzinger.)

Jennings—"Springs in the Desert." T. (Gray.)

Mackinnon—"Sheep and Lambs." A cappella. (Gray.)

Mackinnon—"O Holy Jesu." A cappella. (Gray.)

Mackinnon—"Now on Land and Sea." A. Chimes. (Gray.)

Matthews, H. A.—"Ballad of Trees and the Master." A cappella. (G. Schirmer.)

Matthews, H. A.—"Praise Be Thine," S. (Presser.) Chance for your tuba.

Matthews, H. A.—Recessional, T. (G. Schirmer.)

Matthews, J. S.—"Remain with Us, O Peace of God." A cappella. (Gray.)

Matthews, J. S.—"O Love Divine," A. or Bar. (Schmidt.)

Matthews, J. S.—"Go Down, Great Sun." Preferably a cappella. (G. Schirmer.)

Nevin, George B.—"O Trinity of Blessed Light." (Boston Music Co.)

Nevin, George B.—"Now the God of Hope," Bar. (Boston Music Co.)

Noble—"Rise Up, O Men of God." A cappella. (Schmidt.)

Noble—"O Wisdom." (Gray, G. Schirmer.) A cappella, but easy in Schirmer ed.

Noble—"Save, Lord, or We Perish." A cappella. (Schmidt.)

Vibbard—"Ho, Everyone." SBar. (G. Schirmer.)

Woodman—"O Clap Your Hands," T. (Schmidt.)

Woodman—"The Lord Is My Rock." (G. Schirmer.)

There are more fine things here. Christiansen's anthem on the old Crusaders' Hymn is certainly one of the most beautiful American works. Of Candlyn's anthems I think I like best

the sonorous "Tantum Ergo," which has words suited to Protestant communion services; there are few modern compositions capable of such mighty effects, particularly in the use of bass voices. Of Dickinson's anthems there are many of bigger sweep, but none of more sensitive and delicate beauty than "Beneath the Shadow." That delicacy is also an essential element of Forsyth's little masterpiece. Of the numbers by H. A. Matthews I like best the first. Of the ones by his brother I like best the "Go Down, Great Sun," but I may be prejudiced a little by associations; the first one listed has been one of his most popular things, and it is charming. Noble's "Save, Lord" is perhaps the finest of his recent anthems; it has the same puissance—to use Arnold's word—that inspires "Fierce Was the Wild Billow"; it is an American masterpiece. The setting by James of the Twenty-third Psalm is for good choirs only, and choirs who are willing to work; it is modernism in the service of beauty, not of whim. I think that this entire list—and I could have made another almost as good—proves the high quality of American anthems of today. Try some of them.

### Jubilee of Paulist Choristers.

The Paulist Choristers of Chicago will celebrate their silver jubilee with a unique concert program at Orchestra Hall, Chicago, Sunday afternoon, April 28. This choir of boys and men was organized in June, 1904, at Old St. Mary's Church. In 1910 it was awarded the prize at the national choral contest in Philadelphia. Two years later the choristers were equally successful at the international competition in Paris. Their tours of Europe and America have been widely acclaimed by critics. In 1918, when the world was in a turmoil as a result of the world war, the Paulist Choristers of Chicago toured the American continent for six consecutive months, singing 238 concerts in 113 cities. The proceeds from these concerts were used to rehabilitate stricken France.

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## Los Angeles Event of Month Recital by Cunningham

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., March 15.—The event of the month was the recital by G. D. Cunningham at the First Unitarian Church Feb. 28. The general opinion of the organists present was that this recital was one of the finest ever given in Los Angeles. Certainly it is the first time I have seen an organ recital audience in Los Angeles sit through a long program, demand and receive three encores, and cry for more. It takes a real organist to do that in this fair city of the angels, and it speaks well for Mr. Cunningham that he could stir up such enthusiasm with the modest-sized Casavant in the Unitarian church.

The high light of the program was the virtuoso playing of the Liszt "Ad Nos, ad Salutarem undam." I am inclined to think it was some of the most stunning organ playing I have ever heard. It is not a piece I care for, but it carried me off my feet. It alone was worth the price of admission. Other numbers were the Toccata and Fugue in D minor, the Scherzo from the Guilman Fifth Sonata, the Allegretto in E flat by Wolstenholme, played most charmingly, and the Finale in B flat of Franck, taken at tremendous speed. The encores were the Schumann Canon, the Fugue in G minor and the MacDowell "A. D. 1860." The last number was especially interesting in that it was played with an imagination that made it live.

The Unitarian church is to be thanked for making this recital possible and congratulated on the success of the undertaking. It was disappointing to see so many of the better-known organists conspicuous by their absence, and it was a pity that some of the organ teachers in the schools and colleges did not have their pupils take advantage of the reduced rates to students. Such recitals as this will do more to popularize the organ than all the radio playing in the world, and I only hope that we shall not have to wait too long for a return engagement of Mr. Cunningham, a charming gentleman and a real concert organist.

The March meeting of the Guild was especially interesting in that the prize-winning organ compositions of the Cadman Creative Club's 1928 contest were played by Clarence Mader. The first prize, a "Toccata Chromatic" by Gustav Mehner, proved to be a composition in modern style, well written, and containing a number of individual touches. It requires more than one hearing to form an opinion as to its value to present-day organ music. Certainly it is not the sort of music to appeal to the average layman. The other work, a Concert Fantasia on the tune "Materna," by your correspondent, will be published by the Oliver Ditson Company in the near future, so you will be able to judge it for yourself. Both works were played admirably by Mr. Mader, who also played the Toccata on a Gregorian Theme, by Barnes; "Where Wild Judea Stretches Far," by Stoughton; "Marche Heroique," by Lemare, and the new "Souvenir Poetique," by Diggle, which he played delightfully. Amedee Tremblay, organist of St. Vincent's Church, was the other recitalist, and he gave a fine account of himself in the Franck Chorale in A minor, the Guilman Allegretto in B minor and two interesting pieces of his own, a "Slumber Song" and a

stirring "Cortege." The choir of the church under the direction of Franz Hoffman sang Macfarlane's "Open Our Eyes" and "Jesus, from Thy Throne on High," by Elinor R. Warren. There was a good attendance both of members and the public and it proved to be one of the most interesting meetings of the season.

A most enjoyable meeting of the Organ Players' Club was held at the home of Dr. Raymond B. Mixsell in Pasadena early in the month. Among the guests were Richard Keys Biggs and Stanley W. Williams.

The noon recitals during Lent at St. Paul's Cathedral are being better attended this year and it is an encouraging sign. Among the recitals I have been able to hear and enjoy were those by Carl M. Twaddell, Betty Bradfield, Julia Howell, David L. Wright and Dudley Warner Fitch. I must confess I do not understand the total lack of interest of 75 per cent of the organists in the matter of recitals. The strange part about it is that the organists one does meet at the recitals are the ones who are busiest and usually the ones holding the most important positions.

We are all very proud to have Joseph Clokey, head of the organ department at Pomona College, with us so often. I am of the opinion that his latest published work, "Sketches from Nature" (J. Fischer & Bro.) is the finest thing of its kind that has been published here or abroad. I played the suite at a recital recently and it brought down the house.

Plans are being made for the local chapter of the Guild to spend a day in San Diego early in April. We expect to leave here early in the morning, have luncheon in Tia Juana, return to San Diego in time for the afternoon recital in Balboa Park, which will be given by the visiting members, have dinner and attend a recital by the San Diego members in the evening. This is the first time anything like this has been planned.

I was tremendously relieved on reading in last month's issue that Hamilton C. Macdougall reads Variety. I have done this for years in fear and trembling. I would carry my copy home in the outside cover of a Widor symphony and more often than not read it in the blower room. From now on I shall read it in comfort in my own home, for what is good enough for Mac is O. K. with me.

## HENRY S. FRY

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## San Francisco Hears Cunningham Play; News of Bay Region

By WILLIAM W. CARRUTH, F. A. G. O.

San Francisco, Cal., March 17.—The bay region was very fortunate in having two recitals by George D. Cunningham, the distinguished recitalist of Birmingham Town Hall. One was played on the morning of Feb. 25 in the Memorial Church at Stanford University and the other on the new Aeolian-Votey organ at Calvary Presbyterian Church, San Francisco. A number of San Francisco and East Bay organists motored down to Stanford and they felt well repaid for the journey. After the recital they had the pleasure of meeting Mr. Cunningham at a luncheon held at the Stanford Union and arranged by our host, Warren D. Allen, the university organist. Mr. Cunningham will be remembered for his delightful informality and frankness, and his kindness and good humor. I think his San Francisco recital proved more enjoyable than the one at Stanford for those organists who were so fortunate as to hear both. Perhaps it was due to the program, which included more interesting numbers from the organists' standpoint—the Prelude and Fugue in E minor (the Wedge) by Bach; the Reubke Sonata and the Finale from Widor's Seventh Symphony.

A series of Lenten recitals is being given at Trinity Episcopal Church, San Francisco, Thursday evenings. The first recital was by Benjamin S. Moore, organist and choirmaster of the church. On Feb. 28 Raymond L. White, A. A. G. O., assisted by Harrison Coles, tenor, gave the following program: Two Chorale Preludes and Fugue in D, Bach; Chorale in B minor, Franck; Bourree in D, Wallace Sabin; Reverie and "Elfes," Bonnet; Toccata on a Gregorian Theme, Edward S. Barnes. Mr. Coles sang

Gounod's "O Divine Redeemer." Uda Waldrop, assisted by Eva Gruninger Atkinson, contralto, gave the program on March 7. He played: "Sicilienne," Bach; "Arabesque," Debussy; "The Bells of St. Anne de Beaupre," Russell; "Rimembranza," Yon, and "Tollite Hostias," Saint-Saens. Raymond White played the following program on March 14: "Grand Jeu," Du Mage; Ricercare, Palestrina; Prelude, Clerambault; Fantasie and Fugue in G minor, Bach; Sketch in D flat, Schumann; Berceuse and Pastorale, Vierne; Finale, Cesar Franck. Austin Sperry, baritone, assisted at this recital. The program for March 21 was given by Benjamin S. Moore, assisted by Mrs. John D. Gish, soprano, and follows: Prelude and Fugue in E minor, Bach; Aria in D, Bach; Lento, Gluck; "The Brook," Dethier; "Melancolique," Noble; "Ariel," Bonnet, and "Piece Heroique," Franck. Mrs. Gish sang "I Know that My Redeemer Liveth," by Handel.

Josephine Crew Aylwin, F. A. G. O., the well-known Oakland organist and composer, has just been announced the winner of the first prize in a national musical contest conducted by the National League of American pen women. The prize of \$100 was offered for the best unpublished work since January, 1928, and called for any one of four different classes of composition, song, piano, violin or ensemble for instrument, voice or combination. An Adagio, Mrs. Aylwin's winning manuscript, was composed for a string quartet. It was chosen from hundreds of entries from all over the United States and will be given its first professional production at a concert which features the annual convention of the National League of American Penwomen in Washington, D. C.

To Entertain Women's Club. On Monday evening, April 1, the members of the Chicago Club of Women Organists will be entertained at the home of the president, Lily Wadhams Moline, 821 North Kenilworth avenue, Oak Park, Ill.

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**With the Theater Organist**

By WESLEY RAY BURROUGHS

**The Fade-Out of Sound Films.**

We had intended to write a different article this month, but there is such vital interest among theater musicians, especially organists, in the "talkie" and sound films that we decided this was of greater importance. Reports from all parts of the country coincide and point to the beginning of the end of feature talking, sound pictures and "non-sink" (non-synchronous) records for accompanying purposes.

We had a conversation with a prominent theater manager recently. It ran thus:

Manager: "Have you given serious thought to these devices as to how they will affect your line of work?"

Organist: "Yes, indeed! That is one of the chief topics of interest among theater musicians at present."

M: "We face a new economic condition. These [records] are just as good as organ music for the pictures and very much cheaper!"

O: "As a contrast for part of the program they are a novelty which is fast losing what little popularity it ever had, and reports from various cities and towns indicate that the public is already tiring of them. They are not just as good as organ music. There is the monotony of the dialogue in talking pictures, the cheapness and hand organ-callope impression of the 'canned music' in the reproduction on sound films, besides the infidelity of the different tonal effects in the various orchestral instruments, principally the strings, and in the case of the 'non-sink' record, which is nothing more or less than an overgrown phonograph record, the hissing and scratching sound of the reproducing mechanism. Machine-made music does not, and never will, approach the artistry of personally rendered music by a real, live, flesh-and-blood musician. If you persist in giving an entire show of this character you will 'sound' your audiences to death."

M: "But you have shorter hours and longer intermissions."

O: "The time in the pit is not the only time we work. Your theater [a neighborhood house] runs five changes of feature films a week and sixteen short subjects. To select and fit the music to these films requires an additional two hours or more on every show, the continuous expenditure of money for new music and much more labor in properly arranging and classifying one's library for instant use. Furthermore, do you intend to let your beautiful and effective organ remain silent?"

M: "Oh, no; not that; but we can economize by using these records."

O: "Economy is always justifiable in any business, but do not sacrifice the really artistic picture accompaniment for what is only a temporary makeshift. Again, the records do not include such effects as chimes, siren, bells, etc., in the right spot, and legitimate musical effects, to be obtained by a clever organist, in imitation of water and fire scenes, storms and explosions, rain, airplanes, etc."

Another manager who was more farsighted said that sound and "talkie" films were passing novelties and that he would favor a program consisting of these adjuncts on comedy, short subjects and possibly the news reel and then have the feature film silent and accompanied by the organ.

In a recent issue of Jacobs' Melody Irene Juno, the Washington, D. C., correspondent, and herself a theater organist, thus summarizes the important news:

Topeka, Kas.: Silent shows at 10 cents less beats sound.

Seattle: Clara Bow in silent film drew bigger audiences than all others despite the fact that sound pictures were in their first few weeks there.

Toronto: Six weeks of "talkies." Silent house exceeds all others in business.

New Orleans: At Liberty Theater manager wired house for \$18,000, paid

\$3,500 weekly rental and then did only \$1,600 in week's business.

Boston: Metropolitan drops \$35,000 on week's business with first "talker." Another house replaces orchestra and organist in pit after trying sound.

Turning to producers, we learn that Fox is making a silent super-special. Universal has a proportion of fifty-fifty. They assert that the "movie" fan misses the action on which screen entertainment depends. Warner's have cut to 75 per cent on dialogue and will make no more 100 per cent "talkies." It is asserted that experience has shown that the all-talking film slows the action, confining too much to close-ups of two people, causing the audience to tire. In a questionnaire sent out by a Los Angeles newspaper the vote was 192 to 57 in favor of orchestra and organ accompaniment as against the canned musical effects.

An article in Variety, the theatrical trade paper, says: "Talkies are sliding back to 33 1/3 per cent or 50 per cent on future productions. First, because the public soon indicated a lapse of interest in the novelty of conversation from screen performers. Second, because the dialogue must be particularly brilliant to overcome the handicap of slow action which it imposes. Besides, it seems ridiculous for an industry which has struggled for almost thirty years to emerge from the nickelodeon era to go back to making the hokiest of hoke pictures and puff out its chest over making the first sound films. The span of the sound frenzy is already gone! And if not as far as the industry is concerned, it is on the part of the public which has been feeding the eye, ear and mind the past year. If there are any unbelievers those studios which turn out those features on the supposition that sound or dialogue will carry them are bound to find it out and quick!"

Miss Juno further observes: "Regarding the score. Consider that the same director scores every picture. Is there not bound to be a sameness after a time? Haven't you often heard managers yelp about the organist playing in the same style all the time? There has been out-and-out criticism on that score in this city. Both newspaper critics and audiences complain of the same numbers being played over and over again. \*\*Not much has been said about synchronized music, and if the effects and dialogue do not hold up, it is ten to one the public will not stand for overgrown phonographs furnishing the music! Even sound effects, dialogue and synchronized scores do not draw in this city unless the picture warrants it, and probably a good picture would be just as much of a riot without the "can" as with it. However, we must endure the present epidemic much as we do the flu and spring fever. In time it will wear itself out and soon we will see live musicians again on the job."

All of which is encouraging. And one of the best bits of news is that Roxy (S. L. Rothafel) announces over the radio that no more talking pictures will be shown at the Roxy Theater, New York, the largest motion-picture house in the world!

We read in Professor Macdougall's column last month: "If the 'movie' organist is to go, he has shown us how to make the organ entertaining," etc. Well, the "movie" organist is not to go! Therefore, since he shortly will be in greater favor than ever before, all musicians and lovers of music should do missionary work by sponsoring the cause of theater organists and orchestra players at every opportunity in conversation with friends, acquaintances and even strangers. He also remarks on the eternal staccato and tremolo of theater organists. Of course there are some who do make use of too much staccato, but the legitimate legato of the organ may always be used in pictures, especially dramatic features.

At the First Congregational Church, Dalton, Mass., "Gallia," by Gounod, was sung Feb. 24 and "Olivet to Calvary," by Maunder, March 10 under the direction of Kate Elizabeth Fox, organist and choirmaster.

**Four-Manual in Newark Dedicated.**

A very elaborate and beautifully printed program was issued to mark the dedication of the New memorial organ in the Clinton Avenue Baptist Church, Newark, N. J. The services of dedication took place Feb. 17, with J. Thurston Noe, organist and director at this church, at the keyboard, and the Rev. Maurice Cowan, cantor of the B'Nai Jeshurun Temple of Newark, as soloist. In the evening John Doane and his solo quartet of the Church of the Incarnation in New York City took part and the choir was augmented by members of the choir of the Union Congregational Church, Upper Montclair, of which Miss Mary Arabella Coale is organist and director. On Feb. 20 Mr. Noe gave a dedicatory recital in which he played: Toccata and Fugue in D minor, Bach; Andante Cantabile from Fourth Symphony, Widor; Intermezzo, Callaerts; "Narcissus," Ethelbert Nevin; Andante from "Grande Piece Symphonique" and Third Chorale in A minor, Franck; Largo, Handel; "The Bells of St. Anne de Beupre," Russell; "Song of the Volga Boatmen," Folksong; "Bassanet Song," J. Thurston Noe; Finale from First Symphony, Verne. The organ is a four-manual built by the Welte-Mignon Corporation, now in the hands of receivers. The specification of stops appeared in The Diapason July 1, 1928. The instrument was designed by Mr. Noe. There are fifty-two sets of pipes.

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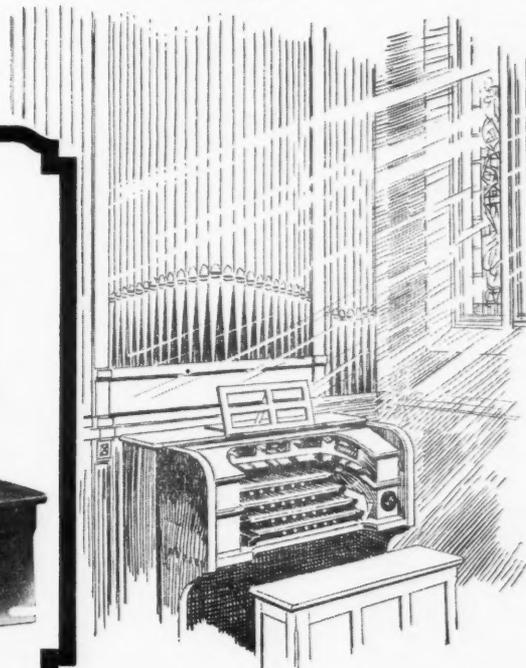
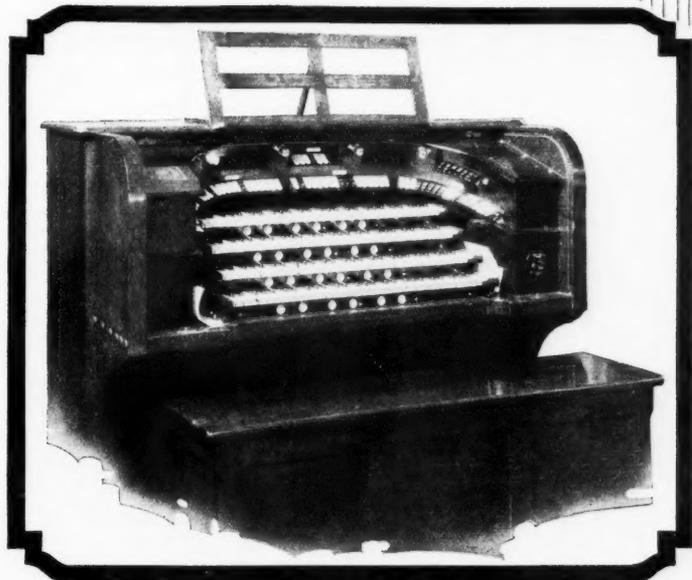
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# PAGE PIPE ORGANS

**Who's Who Among American Organists**

**Walter B. Kennedy.**

Walter B. Kennedy, banker and organist, represents indeed a rare combination in the organ world, and the distinction achieved by him in both of his specialties has been amply recognized in his community. He is a product of the Pacific coast, where he was born and where he performs his unusual services to God and Mammon.

Mr. Kennedy was born in Yuba County, California, June 20, 1885, the son of James and Laura Ann (Raine) Kennedy. His father was one of the pioneer mining men of the Pacific coast, but died in the early youth of his son. He had gone to California in 1868, making the trip by way of the Isthmus of Panama.

At the age of 7 years, Walter B. Kennedy received his first instruction

Walter B. Kennedy



Photograph by Coleman, Oakland

in music. An older sister, then a teacher of music in the public schools of Elko County, Nevada, gave him his earliest piano lessons. After several months with his sister he was placed under the guidance of Mme. Lucile Canadie, a gifted pedagogue, who understood children and from the ranks of whose pupils have gone out many successful pianists. Subsequent piano teachers with whom he studied were D. Wright Salkeld and John W. Metcalf, the celebrated composer. Departing from the instrumental field for a time, voice culture was pursued under the direction of Percy A. R. Dow, Margaret Blake Alverson, Henry B. Pasmore and Donald MacLean. Choir directing was studied under Mr. Dow. Then came the desire for the organ. William Ellis, then organist of the First Baptist Church of Oakland, was Mr. Kennedy's first organ instructor. Later he studied with Henry Bretherick, to whom he gives great credit for musicianship acquired. Under Mr. Bretherick he studied organ, harmony and counterpoint.

Mr. Kennedy's first organ position was in the Fruitvale Congregational Church, Oakland. Here for seven years he played a one-manual and pedal reed organ. Then, his business taking him into the San Joaquin valley, he played for two years and conducted the choir of the Community Presbyterian Church of Patterson. In 1913 he moved to San Jose, where he was appointed organist and choir-master of the First Presbyterian Church. Here he remained for five years, organizing and developing the first chorus choir ever maintained in that church. In 1918 he was engaged by Calvary Presbyterian Church of San Francisco as organist and choir-master. Here the choir was reorgan-

ized and a splendid quartet assembled.

When Clarence Eddy, then organist of the First Presbyterian Church of Oakland, went East Mr. Kennedy was called to succeed him in the Oakland church, where he has remained since Oct. 1, 1919. Immediately upon assuming this position the Temple Choir, a chorus of forty voices, since increased to sixty, was organized, and a program of oratorio study was undertaken. More than forty oratorios have been rendered during his tenure of office in this church, exclusive of the production of the "Messiah" every Christmas. The ritual of the church has been enlarged, numerous responses and versets embellishing the service. Much of this is taken from the Russian liturgy. A constant growth and development is being manifested as a result of this man's untiring labor. Pre-service organ recitals are played every Sunday evening.

Mr. Kennedy has been called upon to open numerous organs erected within his native state. Among these are the instruments at the Community Presbyterian Church, Patterson; the First Presbyterian, San Leandro; the First United Presbyterian, Oakland; the Christian Assembly, San Jose; the First Swedish Baptist, Oakland; the First Swedish Baptist, San Francisco, and the First Christian, Oakland.

Although a business man and banker since 1902, with a wide and successful banking experience, his love of music has kept him alive and alert in the professional world as well. He is a member of the Benevolent and Protective Order of Elks, the Kiwanis Club and the College Avenue Commercial Club, and an honorary member of the Telegraph Avenue Merchants' Association. He is manager of the College Avenue branch, Bank of Italy, and has received signal recognition from the institution with which he is connected because of his exceptional ability in trust department activity.

**John Gordon Seely.**

The study of music and the study of agriculture do not appeal to one as being related subjects. Nevertheless the college training of John Gordon Seely was in these two subjects and has produced a musician of real merit.

Born in Las Vegas, N. M., Sept. 10, 1882, Mr. Seely began his musical studies in Aurora, Ill. His first teacher was Miss Alice G. Doty, with whom he studied piano and theory and from whom he received thorough and conscientious training. While in high school at Aurora Mr. Seely was organist in one of the churches. Upon graduation he entered the school of music

John Gordon Seely



at Northwestern University, studying organ with Dean Peter C. Lutkin, his teacher for four years. In order to help support himself while at school Mr.

Seely was fortunate in being able to obtain the position as organist and choir-master at St. Peter's Episcopal Church, Chicago, succeeding William E. Zeuch. The commencement exercises of Northwestern University in 1905 were held in the Chicago Auditorium and Mr. Seely was one of those chosen to play on the then grand organ.

The year that Mr. Seely was graduated from the school of music was an important one in his life, for he had suffered from a bad attack of pneumonia and the close confinement of a musical career did not seem advisable to him. His experience in church connections had brought some disillusionments and helped to discourage him from further activity in the musical field. So in the fall of the same year he entered the school of agriculture of the University of Illinois. Music had its claim on him and he could not deny the urge to play; so he obtained the position as organist at the Presbyterian Church of Champaign. He was a member of the Phi Gamma Delta fraternity, the Alpha Zeta, the Alpha Gamma Rho and the Agricultural Club and was accompanist of the university glee club. He was granted the bachelor of science degree in 1909. Four years of life on a farm near Aurora followed.

In 1914 the position as organist and choir-master at St. Paul's Episcopal Church, Akron, Ohio, was offered to Mr. Seely by friends who knew of his earlier training and experience. With health regained and the opportunity so tempting it was easy to decide to go to Akron. Four successful years were spent at St. Paul's and one year at the First Congregational Church before going to his present position at Trinity Episcopal Church, Toledo.

The consistently large audiences which attend the Monday noon recitals, given from October to January, and the bi-weekly Lenten recitals are a good indication of the work Mr. Seely has been doing in Toledo. The choir of fifty men and boys bears testimony in the services of the church that its leader successfully strives for the betterment of church music. In the Toledo Training School for Church School Leaders he gives a series of twelve lectures on music and worship and in this way is helping to bring about a better understanding of the purpose of music in the church to those who may be members of music committees or who hold similar church offices. Mr. Seely is also organist of the Scottish Rite Cathedral, sub-dean of the Northern Ohio chapter of the American Guild of Organists, past president of the Toledo Choral Society and a leader in all the better musical activities of the city. Added to these regular duties are recital engagements which keep him closely occupied during the winter months.

Among the few published compositions for organ by Mr. Seely his "Cradle Song" and "Arabesque" are especially well known. He has many worthwhile compositions in manuscript form, among which is a setting of the communion service that is a favorite with the members of the choir and the congregation at Trinity.

**Carl F. Mueller.**

The increasing recognition of Carl F. Mueller of Montclair, N. J., indicates a steady upward growth in his profession. His activities throughout the last dozen years show the results of cherishing a definite purpose.

Mr. Mueller was born Aug. 12, 1892, at Sheboygan, Wis., where he received his early schooling and first musical instruction. His initial musical interests were nurtured by the minister of the family church and the instruction was on a melodeon. His first piano lessons were undertaken at the age of 14. Later he went to Elmhurst College, Elmhurst, Ill., and after being graduated he taught in a private school at St. Louis for a time. During this period in St. Louis, while doing some studying at one of the Strassberger Conservatories of Music, under Carl Wilhelm Kern, young Mueller received the impetus to follow music professionally.

Now in his twenties, Mr. Mueller moved to Milwaukee, Wis., where he became organist at the Grand Avenue Congregational Church—a thoroughly

active organization which had a large chorus choir and supported music with enthusiasm. He was soon made director of music, which involved training the vested choir of about sixty voices, a junior choir known as "the white-robed choir," the church school orchestra and sundry musical activities of the parish. He remained at this church eleven years—years of growth and of forging ahead. His monthly organ recitals at this church were a feature of local musical activities. He gave nearly a hundred of these, very frequently to capacity audiences. Outside of these recitals he played over a hundred recitals elsewhere in the state.

During this period he pursued organ studies under Wilhelm Middelschulte and Clarence Eddy and piano coaching under Jacob Moerschel.

Mr. Mueller also identified himself with fraternal activities. He became a thirty-second degree Mason, a Knight Templar and a Shriner. He organized the Tripoli Chanters—a forty-voice male choir in the Shrine, containing in

Carl F. Mueller



its membership some of the most capable professional and amateur singers of the city.

In the summer of 1927 Mr. Mueller accepted a call to the Central Presbyterian Church at Montclair, N. J., where he began his duties as minister of music in the autumn. Upon undertaking this work he proceeded to do something which was considered well-nigh impossible in the environs of the metropolis—to build up first-class musical organizations on a strictly volunteer basis. Now there are four choirs in the church, aggregating about 125 persons.

In all these activities Mrs. Mueller has been a constant and enthusiastic prompter and helper. At Montclair she is training two of the church school choral groups. Even the two young daughters are ardent supporters of the choral art, for they sing in the junior choirs. True inspiration for the nominal and alleged head of the family!

Recently Mr. Mueller has had coaching under Dr. Clarence Dickinson in organ and under John Finley Williamson of the Dayton Westminster Choir in voice and choral conducting.

Since locating in Montclair, Mr. Mueller has extended his responsibilities. He is director of choral and instrumental activities at the Montclair State Teachers' College. At Verona he conducts the Women's Club chorus, which last year, after only six weeks under his directing, won first honors in the state contest. Each week he goes to New York to lecture on volunteer choirs in the recently-organized school of sacred music at Union Theological Seminary.

His published compositions include piano pieces for teaching (Presser, Kaun, Schattinger); several organ pieces, "Song of Contentment" (Presser); "In Bethlehem's Town" and

"Departing Day" (White-Smith). White-Smith has just issued "Echo Caprice" and "Paean of Easter" for organ, and Gray will soon bring out "A Sabbath Melody" and "When Shadows Deepen." A Christmas anthem, "A Holy Child Is Born," is issued by White-Smith.

CARLETON H. BULLIS.

**Lucien E. Becker.**

To have come from a fine ancestry is indeed a heritage to be coveted. In this particular Lucien E. Becker of Portland, Ore., might be envied by those less fortunate. Mr. Becker's father, Edouard Becker, was organist of Chartres and Strassburg cathedrals, a musician of rare ability, and gave his children the finest possible musical education. Mr. Becker also has that rare advantage of being a descendant of the nation which gave us Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Liszt, Wagner, Brahms and many other illustrious musicians and composers. He likewise had the advantage of having been born in Alsace and having contact with the celebrated French artists and composers. He enjoyed the personal association and friendship of the late Alexander Guilmant. Such contacts are sure to be reflected in the artistic work of the individual.

Mr. Becker was born in Strassburg, Alsace, in 1872 and, after completing his musical education in Europe, went to St. Louis in 1896, where he opened a studio, teaching organ and piano. Here he was very successful in gathering a large group of students. While in St. Louis Mr. Becker married Miss Edith Small. In 1910 Mr. and Mrs. Becker moved to Portland, where they opened the Becker Conservatory of Music, which is located in one of the choicest residence sections. In this conservatory they have a pipe organ and several pianos.

Mr. and Mrs. Becker have entertained in their home many of the national and international artists who have visited the city. Mr. Becker is said to have the finest private music library and is also said to be the best versed man in music literature in Portland. In addition to being a musician and artist he has written some very interesting compositions. One, for the organ, entitled "Ritornello," he has used with telling effect in his organ programs. His modesty has restrained him from sending it to the publishers, which has deprived many organists of having this charming number in their repertoire. Mr. Becker has a rare genius for improvisation which he has used to advantage in his organ recitals.

Mr. Becker was selected by Mayor George L. Baker as one of the organists for the dedicatory recital on the municipal organ in 1917 and probably has played more recitals on it since then than any other organist. In 1918 he was dean of the Oregon chapter of

Lucien E. Becker



the American Guild of Organists and he is the only one in the state holding the fellowship degree. Mr. Becker has for thirteen years given monthly lecture recitals on the

*Leslie B. Spelman, Organist and Educator*



Olds memorial organ in the chapel of Reed College. These recitals have had a splendid educational value. He has been organist at Trinity Episcopal Church and others of the largest churches in the city, and is now organist and choir director of the Church of the Madeleine.

**Leslie P. Spelman.**

Among the hosts of aspiring young musicians in America today, Leslie P. Spelman is becoming more and more prominent as a teacher and recitalist. Mr. Spelman was born March 7, 1903, at Covert, Mich. His talent and love for music, which became evident at an early age, were encouraged by his parents, who were both of fine musical understanding. His first training was received from his grandmother, who was a piano teacher. Later he became the pupil of Mary I. Shoemaker and remained with her for ten years. Although he continued his piano work in New York with Mrs. A. M. Virgil, he became aware that his dominant interest lay in the organ, and he began the serious study of this instrument with Dr. Walter Keller of Chicago.

In the fall of 1922 Mr. Spelman entered Oberlin College, where, with the exception of one summer at the University of Michigan, he received all of his academic training, as well as further instruction in piano and organ.

After graduating cum laude from this college he received a graduate scholarship in history of music and received his M. A. in 1928.

In the conservatory at Oberlin he studied organ with Dr. G. W. Andrews and Professor L. E. Yeamans, piano with Professor Lindquist, Professor Breckenridge and Director F. H. Shaw, theory with Professor F. J. Lehmann and Professor A. E. Heacox and composition with Dr. Andrews. In 1928 he was granted the degree of bachelor of music.

Mr. Spelman has held many church positions, the first being at the Church of the Epiphany, South Haven, Mich. Besides several others in the same city he has held charges at Lorain, Ohio, and Ann Arbor, Mich., and for two years he was director of the chorus choir at the First Congregational Church at North Ridgeville, Ohio.

During the summers Mr. Spelman is busy with his piano and organ class at South Haven, Mich. At present he is head of the organ department at William Woods College, Fulton, Mo., where he also teaches history of music, and has special classes in keyboard harmony and improvisation especially for organ students. He is organist of the First Christian Church of Fulton, where his monthly preludial recitals to the evening service are musical events of the church. Although Mr. Spelman's time is occupied largely with his teaching, he is a capable recitalist, and each of his numerous recitals has been greeted with enthusiasm.

Mr. Spelman is an associate of the American Guild of Organists and a member of the National Association of Organists. E. P.

**IN ABERDEEN, S. D., CHURCH**

**Hall Company Installs Three-Manual with Echo Division.**

The Hall Organ Company installed in March at the First Presbyterian Church of Aberdeen, S. D., a three-manual organ with an echo division. The scheme of stops of this instrument is as follows:

**GREAT ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gamba or Cello, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Tuba, 8 ft. (Enclosed in Choir chamber), 73 pipes.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Sallicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Dolce Cornet, 3 rks., 183 pipes.
- Cornoepan, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**ECHO ORGAN (Playable on Great).**

- Muted Viol, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes (Deagan), 8 ft., 20 bells.
- Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.

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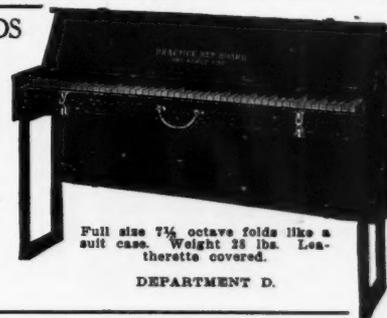
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DEPARTMENT D.

**Catholic Church  
Music; Hints for  
Those in Charge**

By ARTHUR C. BECKER

It seems that at the last International Eucharistic Congress, held at Sydney, Australia, the music used has given rise to quite a bit of discussion. One writer says "that in their selection of music they broke many laws of the church in regard to church music." That may or may not be so, not having any means by which to judge, as no complete program has been published, as far as I know. What struck me, however, was that at one of the high masses Mitterer's "Missa Salvatoris" was sung and at another Gounod's "Messe Solennele" was the "piece de resistance." Whether Gounod's "Messe Solennele" is good church music or not I will not discuss at the present time (judging from the number of programs one finds it on, many must consider it as the ideal type of church music), but what I am getting at is that the "Messe Solennele," when sung at the congress, was so atrociously cut that it was hardly recognizable.

It seems as if those who favored the Gounod mass realized that it did not conform to liturgical requirements and therefore proceeded to pencil the score to such an extent that out of a musically beautiful work nothing was left but disjointed phrases, with no semblance of continuity in its makeup.

Without condemning the "Messe Solennele," why place it on the program at all when there are so many more modern masses of the Mitterer type available—masses that are interesting, symmetrically constructed and straightforward in manner? A mass written in this manner is infinitely better than an art work like the Gounod mass cut down to suit modern requirements. The masses of Haydn, Mozart, Beethoven, Gounod—in short, those we recognize as the great masses—are only perfect works of art when left intact; the moment they are

abridged, as is being done to such a great extent, they lose their value as works that command the admiration of every musician. They surely fall very short of musical values and hardly meet the requirements of liturgical practice, and, worst of all, they no longer represent an art work by a genius, but a shapeless thing that would make their creators disgusted with their own creations if they heard them.

If we intend to follow the letter of the liturgical ruling, let us use only such masses as were written with that intention in mind, not masses which, while consummate works of art, were composed in a different period—a period that was in many ways given over to extravagant gesture in construction.

**Opens Organ in Little Rock Home.**

Miss Martha May Cline, organist and director at the Second Presbyterian Church of Little Rock, Ark., now has the distinction of being the only possessor of an organ in a home in Little Rock. A two-manual to be used by her in recitals for guests, for teaching and for practice, has been built at the factory of M. P. Möller and was opened with a vesper program Sunday, March 3. Her church quartet assisted in the program, which was heard by invited guests. Miss Cline played these selections: Andante con moto, Calkin; "Virgin's Prayer," Massenet; Cantilene, Shelley: "Dawn," Mason; "A Shepherd's Evening Prayer," George B. Nevin; Intermezzo, Bizet-Shelley; Barcarolle, Offenbach; "Cantilene Nuptiale," Dubois; Serenade, Moszkowski; "The Enchanted Bell," Haberhler; Song without Words, Gounod; Berceuse from "Jocelyn," Godard; Andante in G, Batiste; "Angels' Serenade," Braga.

Mrs. Gertrude Baily of the American Conservatory faculty arranged a recital of her pupils in improvisation Monday evening, March 11, in the Kimball organ salon, Chicago. Piano solos, organ solos and piano and organ duets were improvised.

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## Lynnwood Farnam's Entire Bach Series; February Recitals

### THE PROGRAMS.

Program 10, Feb. 2, 3 and 4—Prelude and Fugue in G major; Two Chorale Preludes for the Feast of the Purification ("Orgelbüchlein"); "In Peace and Joy I Now Depart" and "Lord God, Now Open Wide Thy Heaven"; Prelude and Fugue in A minor ("Eight Short"); Chorale and nine variations in the form of partitas on "O God, Thou Faithful God"; Concerto No. 3, in C major (after Vivaldi); Alla Breve in D major; Toccata and Fugue in F major.

Program 11, Feb. 9, 10 and 11—Prelude and Fugue in C major; Four Chorale Preludes on "Lord Jesus Christ, Be Present Now"; Trio-Sonata No. 5, in C major; Prelude and Fugue in G minor ("Eight Short"); "Kyrie, Thou Spirit Divine"; Two Chorale Preludes on "By the Waters of Babylon"; Prelude and Fugue in D minor (Violin).

Program 12, Feb. 16, 17 and 18—Two Passiontide Chorale Preludes from the "Orgelbüchlein"; "See the Lord of Life" and "Lamb of God, Our Saviour"; Toccata and Fugue in D (Dorian); Two Chorale Preludes on "O Whither Shall I Fly"; Fugue in G minor; Two Passiontide Chorales on "O Lamb of God All Holy"; Canzona in D minor; Trio in D minor; Prelude and Fugue in E minor ("Eight Short").

Program 13, Feb. 23, 24 and 25—Two Chorale Preludes on the Magnificat; Chorale Prelude in A minor, "I Have Always Set God before Me"; Prelude and Fugue in D minor; Four Passiontide Chorales from the "Orgelbüchlein"; "When on the Cross the Saviour Hung," "O Man, Thy Grievous Sin Bemoan," "We Bless Thee, Jesus Christ" and "Help, God, the Creator of All Things"; Vivace from Second Trio-Sonata; Two Chorale Preludes: "Jesus' Suffering, Pain and Death" and "Lord Jesus, Christ, with Us Abide"; Prelude and Fugue in F minor.

### By HERBERT D. BRUENING

Bach, Farnam and Skinner—the present Bach series so momentous an occasion in the organ world. Although each of these three names is representative of a different field of musical endeavor (Bach, the composer; Farnam, the great interpreter; Skinner, the master builder), yet in this instance the three comprise one musical essence. Bach would not be where he is today in the esteem of the people who weekly go to the Church of the Holy Communion in New York save for Farnam and the splendid four-manual Skinner. Likewise, Farnam would not command the interest and attention of overflow crowds were it not for the Bach programs. And, finally, Bach and Farnam have of late years been bound up with this particular Skinner instrument (built in 1911, but together with the City College organ about the best older Skinner in these parts), beautifully voiced and well-blended in a church of most enviable acoustics.

In attempting to describe another set of all-Bach programs as played by Lynnwood Farnam, I am again painfully aware of the fact that these efforts of mine fall far short of adequately picturing the true beauty and value of both the compositions and their artistic interpretation. If only one or the other reader who has not as yet given Bach much thought is moved to seek further acquaintance with this or that work of the only J. S. B., I shall feel myself amply rewarded for writing these reviews for the readers of *The Diapason*.

### Those Sonatas!

Anybody who still has a lingering suspicion that Bach was a mere composer of dry fugues will instantly change his mind when he hears Mr. Farnam do one of the trio-sonatas. During February the vivace of the Second and the Fifth in entirety were given. It is chiefly the playing of the Fifth that makes this the outstanding number of the last set of programs. For here was Farnam actually outdoing himself. Such a wealth of feeling and warmth of tone as in the largo of the Fifth are rarely to be heard. The delicate nuances, this deeply-rooted poetic feeling, that almost divine loveliness—surely, it was all a bit of the innermost soul of

the master himself. No less happy did he appear in the opening and the closing allegro movements. Both sections were treated as chamber music simply and purely. This effect was obtained largely by the finely-contrasted tone in the three voices and by the playing of the pedal parts in a detached manner, pizzicato effect, or even quasi-tympani, thus suggesting the bass of a string band rather than organ. In addition a plasticity was wrested from the keyboards such as is peculiar to bow instruments.

Incidentally, the claim that these trio-sonatas are not really organ music is challenged by Harvey Grace. He points out that their real title is "Six Sonatas for Two Manuals and Pedal" and that Parry says they were probably written for the cembalo with pedal. As a matter of fact, it seems that the trio-sonatas were written for both organ and pedal cembalo. Certainly the long sustained notes at various points are not in the idiom of the cembalo. Likewise, repeated octave leaps and other constructions are not characteristic of the organ. It is evident that these sonatas were composed for the greater proficiency of the student on the organ, but were practiced by him, as customary, on the cembalo at home. Reimann and Schrader say the pedal clavier was considered "concertato" and demanded a second, manual-only instrument to carry out the "continuo." At any rate, interesting it is how Bach in his six trio-sonatas practices what he preaches, namely, that the technical and the musical development of the student in music are to be simultaneous. As Parry puts it: "He delighted in combining the beautiful with the educationally helpful."

### The "Violin" Fugue.

It, too, is strongly suggestive of chamber music. Mr. Farnam's reading was clean-cut, crisp, spirited (but not hasty!), tasty, intelligent, well-phrased. Thereby he successfully met another real test of Bach playing, for to play this interesting fugue in a properly phrased manner is a considerable achievement in itself. Here and there Mr. Farnam's details of registration and changes of manuals apparently differed somewhat from the ways of Widor and Schweitzer and Middelschulte. However, those are but little touches that mark the fine player. Personally I very much favor the contrast of alternating manuals in measures 49 to 52 and 71 to 76, which Mr. Farnam preferred to keep on the great.

Gripenkerl's view that the "Violin" fugue was arranged from keyboard to violin is no longer accepted. Just the opposite has been found to be the case. Bach wrote this fugue for the violin, using the key of G minor, however, and then freely transcribed it for organ. Harvey Grace fittingly observes: "It has a slender character and a lyric expressiveness that make it an excellent fugue for propaganda purposes. People who dismiss the form as dry and mechanical usually succumb to this specimen because it has qualities that are often lacking in finer and bigger fugues—tunefulness and sentiment." How often do you see this splendid number on recital programs appearing in *The Diapason*? Do you play it?

### Two Great Toccatas and Fugues.

Taken as a whole, the D minor (Dorian) is, perhaps, a shade more fascinating than the F major. In the Dorian we have Bach's own indications as to the use of the organ. Then, too, this toccata is more in line with modern examples of this form than types of that period usually were (think of Muffat). In passing it may be mentioned that it contains a link with the old French organ music of Andre Raison. In Mr. Farnam's interpretation of the Dorian there was a really splendid life. The antiphony was well brought out by two alternating manuals equal in volume but different in color. The two-manual passage twenty-two bars from the end came off in a brilliant and exciting manner. After the fine contrary motion leading to the tutti came the fugue, to which, no doubt, many looked forward. Dry? Perhaps, when

compared with the D major, the "Little" or the "Great" G minor, or the "Violin." But, oh, how different! "The theme of the D minor fugue is indescribably suggestive of tranquil power; it throws out its limbs like an arch of mighty stones," says Schweitzer. Its Palestrina-like character, its thoroughly noble and pure spirit, its embodiments of religious ideas, make this fugue especially suitable for church use. "This lofty fugue should be played as a voluntary by every organist at least six times in the year" (Grace). However, before an organist dare come before his congregation with this fugue, one of the greatest things in music, let him study it thoroughly. To this end a valuable analysis of the work as given by Harvey Grace in his "The Organ Works of Bach" (Novello; H. W. Gray, New York) will prove helpful. I may say here that I have drawn more freely from this book than from any others in getting at the underlying idea of all these Bach works.

Though the F major work is better known than the Dorian, it suffers as a whole in one respect: Its toccata overshadows the following fugue to the point of death. The toccata itself is one of the greatest preludial movements Bach wrote. In point of immense and unflagging vigor, spacious design and power of development it has hardly been exceeded, even by Bach himself. Mr. Farnam's tempo at times seemed a little pastoral in style. It was not as vigorous as Samuel A. Baldwin takes it at the City College or as Edward Rechlin played it in the opening recital of the Welte-Mignon series. Germani, too, employed a more lively pace. Yet, if performers differ as to the tempo of this toccata, so do the editors of the various Bach editions. Novello gives a metronome mark of 120 for the eighth note; Augener 132 and Peters 76! In one respect Mr. Farnam's playing of the F major was unique: he effected a number of very fine gradations in accordance with the structure of the toccata, such as few people can do, thus relieving most pleasantly the majestic monotony of the work.

Of the fugue it has been said that it looks like a deliberate attempt of Bach to make comparison with the toccata almost impossible. Most assuredly he succeeded in this. Whereas the toccata is colossal, gigantic, the fugue is quiet, steady, brief in its development. Used as a separate work, the fugue need not be ashamed of itself. In fact, were it not so overshadowed by its forerunner, it would be justly counted among the handful of the very great compositions Bach wrote for the organ.

### Passiontide.

In conformity with the season of the church year, Mr. Farnam played groups of Lenten numbers. Of numbers 18 to 26 from the "Orgelbüchlein," the twenty-fourth ("O Man, Thy Grievous Sin Bemoan") was most impressive. It was done with deep religious feeling. That certain something which T. Scott Buhman mentions in the American Organist of October, 1922, as lacking in Mr. Farnam's makeup is there now. Again and again in this series it is plainly evident that also in the detail of personal warmth Mr. Farnam has scaled the pinnacle of success. Referring to the above-mentioned chorale prelude, a previous reviewer writes: "Frequently at the beginning of a composition Mr. Farnam will set a number of the adjustable pistons so that, without removing his hands from the keys, he may use a great variety of tonal gradations. Thus in No. 24, without the slightest break in the melodic flow in either solo or accompaniment, by use of thumb pistons he is able to get a rise and fall of tone, which adds great nobility and appeal to this solemn, impressive melody. As it is impossible for the hands to leave the keys for an instant from the beginning to the end of the piece, such an effect cannot be otherwise obtained."

The same reviewer (Albert O. Anderson) describes Mr. Farnam's registration in No. 20, "O Lamb of God." "This piece is a canon in the fifth between the tenor and alto, with two free parts in long-drawn, sinuous melodic lines. To have these four

lines more clearly and distinctly set forth, Mr. Farnam has rescored the piece, transposing the parts without changing a note. The canon is played duet-wise. The tenor, originally in the pedal, is played by the left hand on the swell strings and the alto is thumbed on the great flute. The bass, written in the original for the left hand, is transferred to the pedal 8-ft., with choir coupled. The remaining voice is played on the choir. The result is absolute clarity and a lovely contrast of tonal color, and the voices have perfect independence in beginning and ending phrases." In each of the Passiontide chorale preludes Bach uses some little device to depict various incidents of the suffering and death of Christ; as, syncopation in the bass of No. 23, "When on the Cross the Savior Hung"; the chromatic scale-figure in No. 22, "See the Lord of Life," and the series of sighs in No. 20, "O Lamb of God," described above. With these wonderful Passiontide numbers at our disposal is there any need of looking about for suitable organ music during this season of Lent?

Of the big numbers, two on "By the Waters of Babylon" and the one in A major on "O Lamb of God" (three verses) are outstanding. The second of the two numbers, based on the 137th Psalm, with its eighty bars of double pedal, is a real challenge to the organist who seeks to perfect his pedal technique. If he has mastered this number he will also have acquired a work he will not so soon outgrow. The four-voice number, too, is of more than ordinary interest. The opening two phrases of the chorale are used almost continuously for accompanimental purposes. This unusual feature, together with the beautiful theme in the tenor, a la cello, makes this one of Bach's most intensive pieces in feeling. "By the Waters of Babylon," you will remember, is the hymn on which Bach improvised before Adam Reinken in variation until the aged Reinken, once pre-eminent in extemporization, exclaimed in amazement: "I thought this art was dead, but I see it still lives in you." [Terry, 132]. The A major work of "O Lamb of God" is one of Bach's most elaborate pieces of program music. Perhaps the prelude to this metrical version of the Agnus Dei is along too descriptive lines. For their adequate presentation these big Lenten numbers require the technique and the art of a Farnam, and nothing less.

### Pedal to Great.

Using the early (Easter) Prelude and Fugue in C major (Schirmer, II.) for his text, Harvey Grace recently made a plea for the pedal to great coupler. Since his argument is entertaining and unique in the highest degree, you are referred to the Fischer Edition News of January, 1929. If you have not seen this item, send for it. You will greatly enjoy it. Of course, everybody admits that the "Easter" is an inferior work. Yet the fact that the opening pedal passage consists of C major arpeggios, and primitive ones at that, does not prove that this is an unnecessarily showy pedal solo. As Mr. Farnam pointed out to me in speaking of this number, it does not require exceptional dexterity and pedal technique. There are plenty of other Bach numbers that are pedal stunts. Of course, where they have musical value even Harvey Grace approves them. If the pedal cadenzas, etc., are to go, then goodbye to Middelschulte's "Perpetuum Mobile," Yon's "Concert Studies" and Bonnet's "Rhapsodie Catalane" and "Variations de Concert," just to mention a few. As far as Mr. Farnam is concerned, there is no ostentation in his playing. His excellent poise and modest demeanor obliterate his own person in the performances of even the most complicated and brilliant works. He sits there silent and unperturbed like a sphinx.

### The Six Schuebler.

These six chorale preludes get their name from Johann Georg Schuebler, a publisher of the town Zelle, to whom Bach had sent a set of six arrangements (for organ) of vocal movements in his cantatas. The first, the exquisite trio on "Sleepers, Wake!" is

by far the most popular of the six. Dr. William C. Carl rightly included this fine number in his collection "Master Pieces for the Organ" (Schirmer). The trio is taken from the cantata of the same name, "Sleepers, Wake!" The entire cantata was sung recently at Carnegie Hall by the chorus of the Schola Cantorum under Hugh Ross. In the Bach-Stoessel sixteen-page anthem "Festival Prelude" (C. C. Birchard, Boston) the trio occurs again as used in the cantata. Stoessel's arrangement of several Bach chorales and preludes was sung a few years ago at the Worcester, Mass., music festival and here in New York by the Lutheran Oratorio Society at Carnegie Hall. It will be done again in this city at the last concert of the Bach Cantata Club under Stoessel's direction at Old Trinity. The sprightly accompaniment of the Schuebler prelude suggests to some the bridal procession of the virgins who have met the Heavenly Bridegroom and to others the frivolous ways of the unheeding world over against the solemn warning of the church in the cantus firmus in the tenor. Mr. Farnam played the first trio in the December set. His tempo was especially satisfying. Many unfortunately err on the side of excessive speed when they do the "Sleepers, Wake!" number.

February found numbers 2, 4 and 5 on the list. (No. 3 appeared in the October series.) The second, "Whither Shall I Fly?," by its speed and texture instantly conveyed the idea of fleeing or flying. No. 4 is the tonus peregrinus lifted bodily from the cantata "My Soul Doth Magnify the Lord." Its very stringy counter-theme was done daintily, while the lovely cantus firmus was given out most beautifully. The fifth, "Lord Jesus Christ, with Us Abide," coming toward the close of the program, in the dusk of the afternoon, made one feel somewhat the sensation that probably overcame the disciples of Emmaus when they came to the parting of the ways with their unknown companion. All of the six Schuebler preludes are based on familiar hymns (Bach's preferences, too) and for that reason deserve to be used most frequently.

**Third Greater Kyrie.**

When this grand work came to a close there must have been a feeling of greatest awe in the breast of every hearer. Here is a towering edifice most ingeniously erected on a series of bald notes. Truly, it is one of Bach's greatest creations! A powerful pedal for the cantus firmus against a solid background of diapasons, reeds and mixtures with 16-ft., together with most thoughtful playing, gave this magnificent composition its just due. It is to be hoped that Mr. Farnam will play the Greater Kyrie again at his church.

**Miscellaneous.**

One of the most delightful revelations was the set of variations on "O God, Thou Faithful God." It is true that these partitas were composed during the early period of Bach, when he was a youngster of 16 or 17 at Lueneburg. His way of harmonizing a chorale was at this time clumsy. But in the variations there is grace, even if there are instances of "timidity, inexperience, sensitive temperament, and sympathetic reaction to the inspiration of the North German school of Buxtehude and Reinken." In these partitas he is chiefly under the influence of Georg Boehm. There are nine sections, corresponding to the nine stanzas. The second partita as conceived by Mr. Farnam was a joy to the ear. In the eighth some gorgeous and expressive chromatic development made its appearance. Altogether it was easy upon hearing this composition to agree with Spitta, who notes that there is "not a trace of the vacillating beginner feeling his way."

Another Vivaldi concerto (the third) elicited much interest. Though not as good as the second in content, yet better than the first, it is worth while knowing. Somehow Mr. Farnam is exhilarated most by the concertos, the sonatas and the partitas. This Third Concerto fairly rolled along, bubbled over, played and jockeyed back and forth under Mr. Farnam's

hands. The middle section, an adagio in recitative fashion, afforded pleasant variety by virtue of its broad, sweeping lines. For the Third Concerto Mr. Farnam has his own little designation. He says: "In the last movement the second subject is amusingly characterized by the word 'busy,' and later we have the earliest known precursors of the Prize Banner Quickstep and the Ride of the Valkyries."

Of three shorter detached pieces—the D minor Trio, the Alla Breve and the Canzona—the last was foremost in beauty of form and interpretation. "Bach has entered the world of beautiful forms, which he never leaves again," Schweitzer says of the lovely Canzona.

Three more of the Eight Short brought forth a few surprises, especially in the D minor. Tradition means nothing to Mr. Farnam if he strikes upon some new, attractive and legitimate way of doing an old favorite. No doubt the Short E minor remains the best of the Eight Short. Not satisfied with previous studies, Mr. Farnam continued to experiment with the E minor until he found a way of playing the prelude (reference is to tone color) that appealed to him in a lasting way. It is impossible to describe the marvelous effect he achieves with this real Bachian work for beginners.

The series closed with the fine F minor Prelude and Fugue, another composition of merit.

As a sidelight it may be interesting to know how the organ becomes even better under Mr. Farnam's care. In 1924 a swell gamba replaced a diapason. In 1925 the pedal bourdon, 4 ft. (formerly quint, 10 2/3) was re-wired to its present very useful purpose. A swell echo dulcet was added in 1928, likewise six pedal pipes, stopped wood, in the north transept. During March, 1929, four bombarde pipes replaced four bourdon 32-ft. pipes in the north transept. A great fifteenth, 2 ft., chest and pipes the gift of William H. Barnes of Chicago, was added in December, 1928. Other improvements: Swell tierce (formerly flautina, 2 ft.) transposed pipes in treble and choir larigot (formerly piccolo, 2 ft.) transposed pipes in treble.

The February series is the first and the last of the five in which each program is given three times a week. Just as a matter of interest, Mr. Farnam himself thought of playing each program on a Saturday night at 8:15, on a Sunday afternoon at 2:30 and on a Monday night at 8:15. The Saturday attendance was not so great as that of either of the other two days, yet greater than some of the best organists in our country command at their weekly recitals. On Sunday afternoon the church usually was packed, the crowds overflowing into the choir stalls. People who came late happened to find themselves waiting out on the sidewalk for the conclusion of a number. Monday night there was a still greater crowd, with standing-room only at times. When one considers the fact that New York, according to the Literary Digest, is the greatest musical center in the world, with only 50,000 of its 6,000,000 people attending concerts: the fact that Mr. Farnam's recitals are the much-despised free recitals and all-Bach (deep stuff) to top it off; the fact that he is from the American continent playing in an American town without any previous ballyhoo, as in the case of the foreigners, it is nothing short of a sensation that the Bach recitals of Lynnwood Farnam receive widespread recognition. His is a record that will be hard to duplicate.

A son was born to Virginia Carrington Thomas, New York organist, at the Presbyterian Hospital March 18. He will be named Maurice Wakeman, after a cousin who recently gave up his life in yellow fever research in Africa. This is Mrs. Thomas' third son, in addition to which she has a daughter.

Fire which swept the First Methodist Church of Crafton, Pittsburgh, Feb. 25, caused a loss of \$60,000. The organ, valued at \$25,000, was destroyed.



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Most readers of The Diapason will recognize Edith Lang, well-known New England organist, composer, author and radio recitalist, now beginning her eleventh year as organist of the Exeter Street Theater and her fourth year as "special" organist of the Boston City Club, Boston, Mass. Incidentally, Miss Lang began her organ career as a church organist, playing in the Sunday-school at 9 years of age and assuming her first position as organist and director at 16. The pressure of her other work forced her to resign as organist of the historic First Parish, Watertown, Mass., about five years ago. Like every successful public performer, Miss Lang knows how to play for the layman and yet interest the professional. She does not feel that she was sent into this world to reform the musical taste or forcibly to educate every listener she encounters. On the contrary, she is content to play whole-heartedly and enthusiastically whatever her audience wishes to hear, be it Irving Berlin or Cesar Franck, so long as it is sincere music. Maintaining as her axiom "that only is artistic which is suitable to the time and place," she has developed a keen understanding of audiences and what music can mean to tired and world-worn humanity, whether in the theater, before the loud-speaker or in the church.

Educated in this country and Germany, Miss Lang brings to her work a sound academic training which makes her an inspiring teacher to the class of organ and harmony pupils her public engagements permit her to accept. Among her compositions are three particularly effective anthems, "I Hear Thy Voice," "Arise, Oh God" and "Lead Kindly Light"; a Christmas cantata, "The Heavenly Message"; "Elevation," for organ; "God is My Strong Salvation," for baritone solo; four delightful choruses for women's voices, "It Was a Lover and His Lass," "The Dream Robber," "Song of the Sun," and "The Shepherd Lady" (cantata), as well as various books and piano pieces for children. Miss Lang also wrote the first book published on "Musical Accompaniment of Moving Pictures."

**Hear Boy Organist at Kimball Hall.**

Through the courtesy of Claude B. Ball, members of the Chicago Society of Theater Organists were given a treat Feb. 26 at Kimball Hall. Mr. Ball presented to the club Joe Lyons, 15-year-old boy organist. Master Lyons played for his first number the second Hungarian Rhapsody by Liszt, followed by a brilliant rendition of the Minute Waltz by Chopin and adding the dainty "Poupee Valsante" by Poldini, modulating into a group of three popular numbers of the day which, as a group, revealed the versatility of this talented young organist. His interpretation and control of the organ indicate high talent, critics reported.

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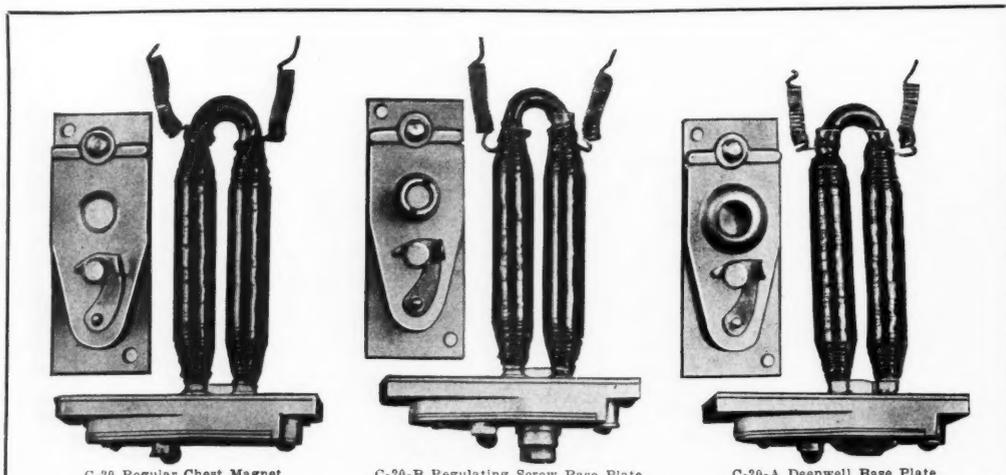
Milwaukee, Wis., March 19.—The A. G. O. chapter presented a musical service on March 10 at the Kenwood Methodist Church. The organ numbers were: Southwestern Sketches, Nearing, played with taste and delicacy by Lewis Vantine; Largo from "Sonata Romantica," Yon; Reverie, Bonnet; Prelude to "The Blessed Damozel," Debussy, and "Calvary," by Karg-Elert, played by Mrs. O. Kirchner with the broad musical understanding which always characterizes her work, and the Chorale in A minor, Franck; "Liebestod," Wagner, and Toccata in F, Crawford, played by your correspondent. Mr. Nott's choir appeared to advantage in the singing of the manuscript anthem "Save Me, O God," by Walter Ihrke, a colleague of the Guild. This number received many favorable comments.

Miss Frieda Diekman, organist of the Church of the Resurrection, presented an organ recital Sunday afternoon, Feb. 24. Her program contained the following numbers: Concert Piece No. 2, Parker; Aria, Bach; Spring Song, Lemare; "Will o' the Wisp," Nevin; Fanfare, Lemmens; Valse Cantabile, Brahms, and "Marche Slav," Tschaiakowsky.

A Cesar Franck program which included the Chorale in B minor, Finale in B flat and Prelude, Fugue and Variation for the organ, Kyrie from Mass in A and "Blessed Be He" from "The Beatitudes," for the choir, was given Feb. 24 by Earl Morgan and his choir at St. Paul's Church. Much care and effort are required in the preparation of such a program and Mr. Morgan is entitled to no little praise for its presentation.

On March 17 Salem Lutheran Church, Martin Freiberg, organist, presented a special vesper service, giving numbers by Bach, Allitsen, Demarest and Christiansen.

Dean Randall, one of the younger organists of the city, who has been made organist and choirmaster at St. John's Episcopal Church, gave a very capable rendition of Stainer's "Crucifixion" on the afternoon of March 17. His choir was augmented by a number of student singers from the Teachers' College.



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**DEATH OF EMIL MEURLING**

**Well-Known Organ Man Passes Away at Home in Reynolds, Ill.**

Emil Meurling, well known in the organ business for many years, died at his home in Reynolds, Ill., March 3, after an extended illness.

Mr. Meurling was born near Stockholm, Sweden, May 21, 1872, and came to the United States at the age of 10 years. His education was obtained in the schools of Moline. For nineteen years he was a druggist, but became interested in the organ. Being an expert electrician, he soon built up a large business in electro-magnets, etc., even supplying demands of foreign firms. He built several organs, installing one in his place of business. One of his instruments was installed in St. John's Episcopal Church, Preemption, Ill., in 1920. At the dedicatory services Mr. Meurling's daughter, Gladys, presided at the organ. He rebuilt and modernized the organ in the new First Presbyterian Church of Aledo, Ill., which was dedicated in 1926. He also installed an organ in the new home of William O. Eichelberger, Norfolk, Neb., whose residence was planned and built around the organ. He had a large amount of maintenance work, both in churches and theaters.

Mr. Meurling is survived by his widow and two daughters, Gladys and Winifred, and a brother, John.

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## Hear Goldthwaite in Buffalo Program of Great Interest

By DeWITT C. GARRETSON

Buffalo, N. Y., March 20.—The March meeting of the Buffalo chapter of the American Guild of Organists was held at Trinity M. E. Church Tuesday evening, the 5th. A supper was served to members at 6:30 o'clock, and then a recital was played by Chandler Goldthwaite. He gave us a very curious example of program building, dividing his offerings into two most decided contrasts. The first part of the program was strictly for organists, and the second part a la the moving picture show. No better performance of the Toccata from the Fifth Symphony of Widor could be desired, and it gave a stunning finish to the program. We hope that Mr. Goldthwaite will play for us again soon, and that he will repeat his Etude in C minor and fill the rest of the second part of his program with some of the things written especially for organ which we in the "sticks" really need to hear. The complete program was as follows: Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; "Diverissement," Vierne; "Song of the Shepherd," Jacob; "Vintage," Jacob; "Fantasie Dialogue," Boellmann; Six Etudes, Goldthwaite; Staccato Etude, Goldthwaite; "The Bumblebee," Rimsky-Korsakoff-Nevin.

Lanson F. Demming has been appointed organist and choirmaster of Grace Episcopal Church, to succeed Edward Hardy.

The usual crop of Lenten cantatas and oratorios appeared during the month. "God's Time Is Best," Bach, was sung at St. John's, Moore's "Darkest Hour" at Trinity, Maunders' "Olivet to Calvary" at the Church of the Good Shepherd, Dubois' "Seven Last Words" and the Passiontide

music from Handel's "Messiah" were sung at St. Paul's Cathedral and of course Stainer's "Crucifixion" was sung all over town.

A three-manual Wurlitzer at St. Mary's-on-the-Hill will be used for the first time on Easter Sunday.

Following the noonday services during Lent at St. Paul's Cathedral there have been short periods of organ music Tuesday and Thursday and on Saturdays a "musical half-hour," taking up the entire time given each other weekday to a preaching service.

The Easter program at St. Paul's Cathedral includes: Te Deum in E flat, Hadley; "O Christ, the Heavens' Eternal King," Thiman; "In Joseph's Lovely Garden," arranged by Clarence Dickinson; "Alleluia," Bach, and "Since Thou from Death Hast Risen Again," Bach.

### Gives Butte Recital No. 1,000.

Edward Champion Hall, choirmaster and organist of the First Baptist Church at Butte, Mont., celebrated an achievement at the church March 10 when he played his thousandth Butte recital. The event was observed with a combined choir festival. During the years Professor Hall has been organist he originated the monthly choir festival, special programs with sermon and music on the same topic, and introduced the use of the junior choir in combination with the adult choir in the service of praise. Professor Hall believes the ministry of music is as important as that of the pulpit. Good congregational singing is his first aim. The program March 10 included: Prelude and Fugue in E minor, Bach; Adagio in F minor, Hummel; Religious Meditation, Edward C. Hall; "De Profundis," Bartlett; Sanctus, Gounod; "Divine Love," Hall; "All to Thee, My Lord," Gounod; soprano solo, "O Divine Redeemer," Gounod (Mrs. Lottie Hall); "Rejoice, the Lord Is King," Berwald; postlude, piano and organ, "Consolation," Liszt.

## Pittsburgh Notes; Record Crowd Hears Koch at His Jubilee

By JAMES PHILIP JOHNSTON

Pittsburgh, Pa., March 20.—Alfred Hamer gave a series of four Sunday afternoon recitals during Lent in Trinity Cathedral. The programs were exceedingly interesting and were played in the organist's usual scholarly style.

Dr. Caspar P. Koch played to a record attendance at his twenty-fifth anniversary recital in Carnegie Music Hall, North Side, the afternoon of March 3.

Miss Alice Goodell, organist, gave an impressive Lenten program at the Pennsylvania College for Women the morning of March 22. Her numbers were: "Prayer," Loret; "Gethsemane," Malling; Passion Chorale, Reger; "March to Golgotha," Malling; "Stabat Mater Dolorosa," Lemaigre; "It Is Finished" from "The Words of the Cross," Malling; "Easter Morning," Baumgartner; "Redemption," Bossi.

Earl B. Collins, organist and musical director, and the quartet of the Bellefield Presbyterian Church presented Gounod's "Gallia" the morning of March 10 as part of the usual service of worship. Mr. Collins played Prelude and Meditation by Bossi on the three-manual Hutchings-Votey organ, recently rebuilt.

"Gallia" was given also at the Shady-side Presbyterian Church, Earl Mitchell, organist, at the afternoon service March 3, and at the East Liberty Presbyterian Church the evening of March 10.

The choir of St. Stephen's Church, Sewickley, sang Maunders' "Olivet to Calvary," Sunday evening, March 17,

under the direction of Julian R. Williams, organist.

Edward C. Timmermann, Jr., of the Knoxville Presbyterian Church has been appointed organist of the beautiful new Mount Lebanon United Presbyterian Church, which is nearing completion, and which will have a splendid four-manual Austin organ, designed by Arthur B. Jennings, Jr.

Miss Irma M. Guthoerl plays the three-manual Kimball organ at the new Enright Theater in East Liberty. Her brother, Cyril I. Guthoerl, is organist at the new Roosevelt Theater, where there is a four-manual Möller. They are organists at St. Basil's and Old St. Patrick's Catholic Churches, respectively. Their father has been for many years organist of St. Peter's Catholic Church, on the south side.

### Activities in the Tri-Cities.

Organists of Davenport, Rock Island and Moline will have a special treat on the evening of April 16, when Frederic Stiven, head of the organ department and director of music at the University of Illinois, will give an organ recital at Augustana College, Rock Island.

A dinner meeting of the Tri-City Organists' Club was held Monday evening, March 11, at the Johnson cafeteria in Moline, Ill. After the dinner a recital was given at Trinity Lutheran Church, Moline, by Miss Ruth Carlmark. She was assisted by Miss Esther J. Malmrose, soprano. Miss Carlmark opened her program with the Concert Overture in B minor by Rogers. Her second number was "Prelude Solennel," by Noble, and the third number was the "Adeste Fideles" by Karg-Elert. Following these three numbers Miss Malmrose sang three numbers. Miss Carlmark closed the program with "Dawn's Enchantment," by Dunn; Canzonetta, Maitland; Concert Fanfare, Shelley, and Meditation and Toccata, d'Evry.

The Tri-City Organists' Club conducted a vesper service Sunday afternoon, March 17, at Trinity Lutheran Church, Moline.

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By WILLIAM LESTER.

Sketches from Nature, four pieces for organ by Joseph W. Clokey; published by J. Fischer & Bro., New York.

In reviewing this new work from the pen of the talented Mr. Clokey, this reviewer is placed in a quandary. No column dealing with the survey of contemporary issues has in the past given more cordial credit to this composer for his fine gifts and his undoubted achievements. Due praise has not been stinted. But in the case of this new suite I find myself unconvinced after a careful study of the music. Of course, all criticism is based upon personal reaction, no matter how we disguise the fact. And the fact that the new issue of Mr. Clokey's leaves this reviewer somewhat cold may mean nothing of importance. The other recent work in large form by this composer—"Symphonic Piece for Organ and Piano"—won enthusiastic plaudits in this column. Recently my judgment in this case was flatly questioned by a splendid musician here, of undoubted honesty and authority. Such occurrences simply bring us back to the bedrock basis that likes and dislikes will vary with the differing backgrounds of the individuals. This must be my plea in this case, for Mr. Clokey is too significant a figure in contemporary American music to be passed over lightly. His workmanship is always of first-rate quality, and his idiom and ideas are out of the ordinary. And his elevation of inspiration is always aimed high. My feeling of something of aloofness to this set may be a reaction to too high anticipation, which was not thoroughly realized upon the examination of the score.

It is not that this is in any way poor music—under almost any other signature it would be met with applause. It is simply that the musical content does not reveal (at least to this reviewer) the somewhat mystical but tenderly masculine soul to be found in much of the best Clokey music. Up-to-the-minute idiom is to be taken for granted today; harmonic dissonance and biting mass-movement have lost their daring lately; in music the clever boys are becoming stale and unsatisfying; we are receding from that style wherein manner was all and matter quite unimportant. And it is just here that my criticism of this set of pieces rests. The manner is superb—but the intrinsic matter of ideas and inspiration does not balance with the dress and ornaments. This music is far better than the ordinary but we look for much better from Mr. Clokey. He has produced better and no doubt will strike fire again. This is a creditable episode in the composer's chronology—but not a milestone.

The four pieces are entitled "Pipes of Pan," "Dripping Spring," "Twi-

light Moth" and "An Angry Demon." I like best the second number—it seems to smack more of the greater Clokey! As might be expected, the setting for organ is cleverly managed if stop indications are followed; the result will be a riot of color, and fascinating color at that! The publisher should find a wide sale of the work if for this reason only. And who knows, this would-be honest reviewer may find himself in a lonely minority in his estimate of this suite! It will not be the first time, at that!

"Paeon of Easter," for Organ; by Carl F. Mueller; published by White-Smith Publishing Company, Boston.

Coming too late for comment before Easter, this stunning fantasy deserves vital praise and notice so as to be kept in mind for next year's need. Effective use is made of the two Paschal hymn-tunes, "The Strife Is O'er" and "Worgan." Sonorous, brilliant music, displaying emotional imagination and technical finish.

"Waltz Circe," for organ, by Helen Searles Westbrook; published by Clayton F. Summy Company, Chicago.

A tuneful waltz, evidently aimed at the "movie" trade. Its simplicity of both thought and manner will prove its chief asset.

"Souvenir Poetique," for organ, by Roland Diggle; published by G. Schirmer, Inc., New York.

Another pleasing melodic number from the prolific pen of a Los Angeles colleague. It is simple in outline, attractive melodically, safe and sound in conservative vocabulary, and well set for the instrument. Will prove valuable for service use or as a quiet relief number in recital.

Rhapsody for organ, piano and violin, by Lily Wadhams Moline; published by the Gamble Hinged Music Company, Chicago.

From the pen of this talented Chicago composer comes this fine ensemble work. Called into being by the opportunity for public performance offered by the active and valiant Van Dusen Organ Club here, the inspiration of Mrs. Moline resulted in this valuable addition to the repertoire in a none-too-well-filled field. The chief impression made by the work is of brilliance, almost a masculine breadth of outline and vigor. The opening theme is a broad idea of powerful urge, which persists in varied form throughout. The main theme is of negroid character, cleverly worked out between the various combinations of instruments, occasionally reaching reposeful stretches of more tranquil melodic material, but building with inerrant power to the climactic and forceful close. Successful public performances have already demonstrated the virility and personality inherent in this composition. Its commercial success should be assured by its combination of quality and practical value. By the use of a cut, the violin part can be omitted, and the work presented as a duo for piano and organ.

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9. Open Diapason, 8 ft., 73 pipes.
10. Stopped Flute, 8 ft., 73 pipes.
11. Viol d'Orchestre, 8 ft., 73 pipes.
12. Viol Celeste, 8 ft., 61 pipes.
13. Harmonic Flute, 4 ft., 73 pipes.
14. Piccolo, 2 ft., 61 notes.
15. French Horn, 8 ft., 73 pipes.
16. Oboe, 8 ft., 73 pipes.
17. Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**

18. Geigen Principal, 8 ft., 73 pipes.
19. Dulciana, 8 ft., 73 notes.
20. Concert Flute, 8 ft., 73 notes.
21. Vox Angelica, 8 ft., 61 pipes.
22. Flute Celeste, 8 ft., 61 pipes.
23. Wald Flöte, 4 ft., 73 notes.
24. Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

25. Bourdon, 16 ft., 12 pipes.
26. Violone, 16 ft., 12 pipes.
27. Lieblich Gedeckt, 16 ft., 32 notes.
28. Bass Flute, 8 ft., 32 notes.
29. Trombone, 16 ft., 12 pipes.

The contract was closed through the Atlanta office of the Austin Company and the organ is to be installed for the church dedication early in June.

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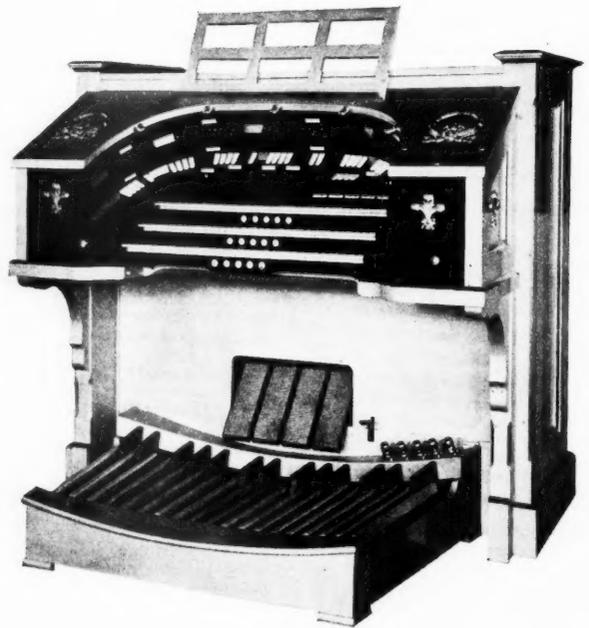
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**MINNEAPOLIS CHOIR BUSY**

**Active Season of Avery's Forces at St. Mark's Near Close.**

The choir of St. Mark's Episcopal Church, Minneapolis, under the direction of Stanley R. Avery, choirmaster and organist, is approaching the close of one of the most active seasons of recent years. Besides singing at the regular morning services, the choir has presented some interesting programs at the Sunday afternoon services and at other times.

Important events were the revival of Mendelssohn's "Elijah" in dramatized form in December, when the great beauty of this oratorio was enhanced by simple scenery, tasteful costuming and restrained but appropriate action in the chancel of the church, and the presentation of "The Messiah" in the Minneapolis Municipal Auditorium on Dec. 23. The choir was enlarged to 250, brought in an orchestra of symphony men and efficient soloists and employed the large municipal organ to bring to pass an excellent performance of the oratorio.

On March 3 "The Creation" was given by the choir and repeated a week later in St. Paul. In addition the choir has given "The Holy City" (Gaul), "The Light of Life" (Elgar), incidental music to "Everyman" and a variety of miscellaneous programs.

As a "live" organization this band of singers has, in past years, purchased a piano, furnished the choir-room and choirmaster's office and pledged nearly \$3,000 to the new organ and parish-

house. It is largely a volunteer organization and is known widely for its musical ability and that pearl without price—fine choir spirit.

**McAll a Grandpa, with Repeat Mark.**

It is not altogether the spring breezes which have brought a new smile to the face of Reginald L. McAll, president of the National Association of Organists, but an event which occurred in Paris Feb. 24 by which Mr. McAll is made what might be termed a compound grandfather. Twin daughters were born at the American hospital in Neuilly, near Paris, on the date named to Mrs. Ralph de S. Childs, who before her marriage was Sally McAll. Mrs. McAll departed for France March 23 to be with her daughter and granddaughters.

**Organ for "Cathedral of Fashions."**

A Wurlitzer organ installed in the New York store of Bedell's, a prominent women's wear establishment, was used for recitals at the Bedell "cathedral of fashions." A sample program played by Chester H. Beebe included these selections: "Pilgrims' Chorus" ("Tannhäuser"), Wagner; "Ave Maria," Schubert; Caprice, Clyde; Spring Song, Mendelssohn; "The Rosary," Nevin; "Soldiers' March" ("Faust"), Gounod; Humoresque, Dvorak; "The Sweetest Story Ever Told," Stultz; "Carry Me Back to Old Virginia," Bland; "Autumn," Moret; Andante Cantabile, Tchaikowsky; Grand March ("Aida"), Verdi.

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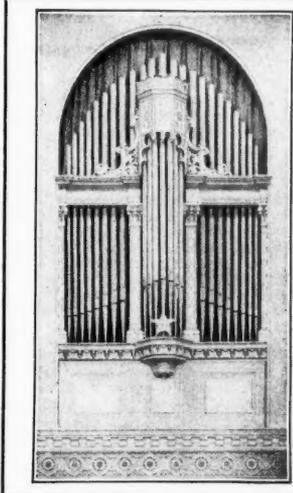
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# Programs of Current Organ Recitals

**J. Herbert Springer, Hanover, Pa.**—In a series of Lenten recitals on the large four-manual Austin in St. Matthew's Lutheran Church Mr. Springer has played these programs:

Feb. 21—Sonata in A minor, Rheinberger; "Benedictus," Reger; "A Tear," Moussorgsky; Sketch in D flat, Schumann; Caprice, Sturges; "Moonlight," Karg-Elert; "The Sun's Evensong," Karg-Elert; Old Dutch Lullaby, Dickinson. March 7—Third Sonata, Borowski; "Ronde Française," Boellmann; "The Little Bells of Our Lady of Lourdes," Gaul; "Marche Heroique," Saint-Saens; "The Crucifixion," from "Passion Symphony," Dupre; Reverie, Bonnet.

March 19—Toccata and Fugue in D minor and Chorale Prelude, "I Call to Thee," Bach; Chorale Prelude, "O Sacred Head, Now Wounded," Bach; "Toccata per l'Elevazione," Frescobaldi; Pastorale, Scarlatti; Chorale in A minor, Franck; Vesper Processional, Gaul; "In Paradisum," Dubois.

**H. Matthias Turton, Toronto, Ont.**—Mr. Turton gave a recital Feb. 26 at the Walmer Road Baptist Church and played: Introduction and Fugue in E flat, William Russell; Scherzo, W. S. Hoyte; Allegro Risoluto (Symphony 2), and Intermezzo (Symphony 3), Vierne; Fantasia on the Chorale, "Ein feste Burg," Max Reger; "Romance sans Paroles," "Chant de Printemps" and "Ariel," Bonnet; "The Ride of the Valkyries" (by request), Wagner; Musette, Dandrieu; Finale from Sonata in G minor, Piuetti.

**Edward Eigenschenk, Chicago**—In a recital at the Bethel Lutheran Church, West Sixty-second and South Peoria streets, Sunday evening, March 24, Mr. Eigenschenk played these compositions: Symphony 4 (Toccata, Scherzo, Finale), Widor; Chorale Prelude, "Christe, Du Lamm Gottes," Bach; "Song of the Chrysanthemum," Bonnet; "Divertissement," Vierne; Chorale Prelude, "Da Jesus an dem Kreuze Stand," Bach; "Song of the Basket Weaver," Russell; "Le Moulin," Cellier; "Carillon," Vierne.

**Daniel R. Philippi, St. Louis, Mo.**—The dedicatory recital on the three-manual Austin organ at the First Congregational Church was played by Mr. Philippi of Christ Church Cathedral March 18. Mr. Philippi drew up the scheme of this organ, which appeared in The Diapason July 1, 1928. The dedicatory program included these selections: by Mr. Philippi: Overture to the Occasional Oratorio, Handel; "Evening Bells" and "Cradle Song," Macfarlane; Largo, Handel; "The Musical Snuffbox," Liadoff; "La Flûse," Raff; "The Swan," Saint-Saens; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Toccata (from Fifth Symphony), Widor.

**Stanley T. Reiff, Philadelphia, Pa.**—Mr. Reiff gave the ninth recital of the season under the auspices of the American Organ Players' Club at the Methodist Church of West Chester March 15. The program included: Fantasia in C minor, Bach; Madrigale, Simonetti; Fugue in F minor (from Suite for Piano), Handel; Pastorale in A major (First Sonata), Guilmant; "Romanza" (Festival Suite), Reiff; Postlude in A major, Faulkes.

**Herman F. Siewert, Orlando, Fla.**—Mr. Siewert has been playing interesting programs on the large Estey municipal organ through the courtesy of the Orlando Chamber of Commerce on Sunday afternoons. Among his most recent offerings have been these:

March 2—"Soldiers' Chorus," from "Faust," Gounod; "The Thrush," Kinder; "Liebestraum," Liszt; "The Musical Snuffbox," Liadoff; "The Carnival" (first time), Siewert; "In a Monastery Garden," Kettelby; Fantasia on "Carmen," Bizet. March 17—"Pomp and Circumstance," Elgar; "Valse Triste," Herbert; "Liebestod," Wagner; "The Emerald Isle" (Irish melodies), arranged by Langley; "The Old Refrain" (Viennese folksong), Kreisler; A Southern Fantasy, Hawke.

**Sheldon Foote, F. A. G. O., Milwaukee, Wis.**—In his hour of organ music at St. Mark's Episcopal Church Sunday afternoon, March 3, Mr. Foote played the following program: Allegro Appassionato, from Sonata 5, Guilmant; Nocturne, from "A Midsummer Night's Dream," Mendelssohn; Chorale in A minor, Franck; "The Optimist," Maitland; Allegro, from Symphony 6, Widor.

Feb. 3 he played as follows: Sonata in D minor, Guilmant; "Carillon," Sowerby; Prelude and Fugue in A minor, Bach; "Souvenir," Drdla; Toccata in F, Crawford.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—Recent programs at the University of Minnesota have been as follows:

March 5—Prelude in E minor (the Greater), Bach; Bridal Song ("Rustic Wedding" Symphony), Goldmark; "Clair

de Lune," Karg-Elert; Scherzo in E minor, Mendelssohn-Fairclough; Sonata in A minor, Faulkes; Cavatina in A flat, Wheelton; "Pageant Triumphal," Nevin; Meditation ("Thais"), Massenet; "Evening," Keller; Concert Overture in A, Maitland.

March 12—Prelude and Fugue in B flat (from "Eight Short"), Bach; "Dawn" and "Night," Jenkins; "In the Garden" (Romance), Goodwin; Pavane, Bernard Johnson; "Meditation a Sainte Clotilde," James; Andante in D flat, Lemare; Chaconne, Durand; Spring Song, Hollins; Allegretto in B minor, Guilmant; Andante from Symphony 1, Maquaire; Festive March, Kinder.

March 19—Sonata 6 (Chorale and Variations), Mendelssohn; Chorale Prelude, "O Sacred Head," Bach; Fantasia, "Jerusalem, the Golden," Spark; Three Mountain Sketches, Clokey; Prelude in E flat ("St. Ann"), Bach; "Vision," Rheinberger; "Le Bonheur," Hyde; Spring Song, Mendelssohn; Echo Caprice, Mueller; Prelude to "Parsifal," Wagner-Lemare.

**James Philip Johnston, F. A. G. O., Pittsburgh, Pa.**—The following programs were given in short recitals before the evening service at the East Liberty Presbyterian Church:

Feb. 24—Nocturne, Avery; Preludio, Rheinberger; Prayer and Cradle Song, Guilmant.

March 3—Fifth Sonata (Allegro Risoluto; Andante), Merkel; Fugue in G minor, Bach; Second "Ave Maria," Bossi.

March 10—"Contemplation," Saint-Saens; Toccata, Dubois; "Lamentation," Guilmant.

March 17—"Gethsemane," Malling; "Stabat Mater," Lemaigre; "Redemption," Bossi.

**Palmer Christian, Ann Arbor, Mich.**—The following programs have been presented at the twilight organ recitals of the University of Michigan, given every Wednesday at 4:15 in Hill Auditorium on the Skinner four-manual organ:

March 6—Fantasia on Hymn-Tune "Twrwyn," Morgan; Cantabile, Häge; Scherzo (Sonata 5), Guilmant; Largo and Allegro (Concerto in D), Vivaldi-Bach; "Alla Siciliana" and Presto (Concerto 5), Handel; Sketch in D flat, Schumann; Nocturne ("Midsummer Night's Dream"), Mendelssohn; March (Symphony 3), Widor.

March 13—Fantasia, Bubeck; "Aux Etoiles" (Nocturne for Orchestra), Duparc; Caprice, Kinder; Phantasia (Sonata 12), Rheinberger; Gavotte in B minor, Bach; Passacaglia, Kerll; Intermezzo, Mascagni; Largo ("New World" Symphony), Dvorak; Toccata, "Thou Art the Rock," Mulet.

March 20—Overture in B minor, Rogers; Melody, Rachmaninoff; "Dawn," Jenkins; "Minuetto Antico e Musetta," Yon; "Sinfonia de Paul," Handel-Guilmant; "Sursum Corda," Elgar; Pastorale (Symphony 1), Vierne; "Elizabeth's Prayer" ("Tannhäuser"), Wagner; "Marche Russe," Schminke.

**E. Arne Hovdesven, Mercersburg, Pa.**—The following are recent programs played by Mr. Hovdesven in his Sunday afternoon recitals at the Mercersburg Academy:

March 3—Chorale in A minor, Franck; Canzonetta, d'Ambrosio; "Borghild's Dream," from "Sigurd Jorsalfar," Grieg; "Minuetto" from "L'Arlesienne" Suite, Bizet; "Abide with Me," Monk; "Marche Hongroise," from "Damnation de Faust," Berlioz.

March 10—"O Sacred Head," Passion Chorale, Bach; "Campanile," from "Byzantine Sketches," Mulet; Serenade in D, Ern; "Prayer to Notre Dame," from "Gothic Suite," Boellmann; "Cadiz," Albeniz; Finale from Fourth Symphony, Widor.

March 17—"Symphonie Romane" (first movement), Widor; Minuet in G, Paderevski; "Siegmund's Liebestied," Wagner; Allegro from Quartet in F, Mozart; "To Spring," Grieg; "Piece Heroique," Franck.

**Charles Galloway, St. Louis, Mo.**—In his recital at Graham Memorial Chapel of Washington University the afternoon of March 17 Mr. Galloway played: "Friere" in C sharp minor, Cesar Franck; Improvisation-Caprice (by request), Joseph Jongen; Pastoral Sonata (Pastorale, Intermezzo, Fugue), Rheinberger; Novelette, Horatio Parker; Finale in B flat, Franck.

**Raymond C. Robinson, Boston, Mass.**—In a faculty recital at Wellesley College, March 7, Mr. Robinson played a program consisting of these works: Toccata, de Maleingreau; "Lever de Soleil" and "La Chanson du Berger" (from "Les Heures Bourguignonnes"), Jacob; Allegretto, Parker; Chorale Preludes, "From Heaven Above to Earth I Come," "Now Blessed Be Thou," "To Shepherds As They Watched by Night," "Jesus My Joy," "In Thee Is Gladness," "Lamb of God, Our Saviour," "Jesus Christ, Our Great Redeemer," Bach; Canon, Schumann;

Finale (Symphony 1), Maquaire; "Ave Maria," Henselt; "Hymn to the Stars," Karg-Elert.

In his most recent Monday noon recitals at King's Chapel, Boston, broadcast by station WNAO, Mr. Robinson played:

March 10.—Toccata and Fugue in D minor, Bach; Chorale, Honegger; Allegretto, Parker; Adagio (Symphony 2), Widor; "Caprice Heroique," Bonnet; "When Dusk Gathers Deep," Stebbins; "Tu es Petra," Mulet.

March 18.—Prelude and Fugue in B minor, Bach; "In the Morning," Grieg; "Last Spring," Grieg; Cantabile (Symphony 4), Widor; "Rhapsodie Catalane," Bonnet; "Clair de Lune," Karg-Elert; "Piece Heroique," Franck.

March 25.—Prelude and Fugue in A minor, Bach; "Rhosymedre," Vaughan-Williams; "The Primitive Organ," Yon; "Treibhaus," Wagner-Bossi; "Carillon-Sortie," Mulet; Evensong, Johnston; Finale (Symphony 2), Vierne.

**Gordon Balch Nevin, Johnstown, Pa.**—Mr. Nevin, organist of the First Lutheran Church, gave the inaugural recital Feb. 22 on the three-manual Estey organ in the Franklin Street Methodist Church before an audience of 1,400 people. Many others were turned away. This organ was designed by Mr. Nevin. The recital program included these compositions: Suite from "Water Music," Handel; Chorale Prelude, "O Mensch, bewein dein Sünde gross," Bach; Chorale No. 3, in A minor, Franck; "Arpa Notturna," Yon; "By the Sea," Augusta Holmes; "Midwinter" ("New England Idylls") and "To a Water-Lily," MacDowell; "Liebestod," from "Tristan and Isolde," Wagner; Concert Variations on "Jerusalem, the Golden," Gordon Balch Nevin.

**Carl Wehrich, Morristown, N. J.**—Mr. Wehrich gave a series of Saturday afternoon Lenten recitals at the Church of the Redeemer. Among his offerings were the following:

March 2—Bach program: Prelude and Fugue in B minor; "By the Waters of Babylon"; "Christians, Rejoice"; "Christ Lay in Bonds of Death"; Vivace from Sixth Sonata; Passacaglia and Fugue in C minor.

March 16—American composers: Prelude from First Symphony, Barnes; "Meditation a Ste. Clotilde," James; Chorale Prelude on a Calvinist Hymn, Sowerby; Scherzo from Second Sonata, Andrews; "The Enchanted Forest," Stoughton; Toccata on a Gregorian Theme, Barnes.

March 23—Modern French composers: Scherzo from Fifth Symphony, Largetto from Fifth Symphony and Finale from Fifth Symphony, Vierne; Prelude and Fugue in G minor, Dupre; Cantabile from Second Symphony and Finale from Second Symphony, Vierne.

**Wilhelm Middelschulte, Chicago**—In a recital at the First Lutheran Church of Janesville, Wis., Feb. 25 under the auspices of the MacDowell Club Dr. Middelschulte played these compositions: Fantasia (G minor), Bach; Andante (from Fourth Sonata), Bach; Fugue (D major) from "Well-tempered Clavichord," Bach; Sonata (C major), Mozart; Adagio (from Piano Concerto, Op. 73), Beethoven; "Chorus Mysticus" (from "Faust"), Schumann; Bohemian Rhapsody, Smrz; Pastorale and Finale (with cadenza by Middelschulte), Guilmant; "Angelus," Liszt; Allegretto, Mendelssohn; Theme, Variations and Finale, Thiele; "Perpetuum Mobile," Middelschulte; Chromatic Fantasia, Middelschulte.

In a faculty recital of the Detroit Conservatory of Music at the auditorium of the Detroit Institute of Arts Feb. 22 Dr. Middelschulte contributed the following: Chromatic Fantasia and Fugue, D minor (transcribed for organ solo by Dr. Middelschulte), Bach; Grand Concerto, D minor, Op. 31 (Andante-Adagio Religioso), Vieuxtemps, violin, organ and piano (Earl W. Moore, Dr. Middelschulte and Professor Carl Beul); Fantasia, A minor, Giuseppe Guarnini; Fantasia, Op. 101, D flat major, Saint-Saens; Ciacona (violin with organ), Vitali; "Fantasia Tragica," C minor, Becker; Theme, Variations and Finale, A flat major, Thiele.

**Paul Allen Beymer, Cleveland, Ohio**—Mr. Beymer, organist of the Temple, gave the following program every Sunday in March at 5:15 at the Cleveland Museum of Art, the object in repeating the program being to enable all who desired to become more familiar with it: Prelude and Fugue in E minor, Bach; "Elevacion," de Erauzquin; "Romance sans Paroles," Bonnet; "Vendanges," Jacob; Canzona (Partita in E), Karg-Elert; Finale quasi Ritorno (Partita in E), Karg-Elert.

**Herbert J. Sadler, A. C. C. O., Winnipeg, Man.**—Mr. Sadler played this program under the auspices of the Winnipeg center of the Canadian College of Organ-

ists Sunday afternoon, March 10, at St. John's Cathedral; Chorale Prelude in D, Pachelbel; Fugue in D minor (Dorian), Bach; Introduction and Air, Purcell; "Gethsemane," Malling; Improvisation, Bridge; Reverie and Berceuse, Wood.

**Miss Barbara Scruton, Berwick, Maine**—Miss Scruton played the following numbers at the First Baptist Church, Somersworth, N. H., where she is the organist, Feb. 24, assisted by Miss Minerva Dillingham, pianist: "Moonlight," Harris; "Legende," Hastings; Intermezzo from Suite in G minor, Rogers; Melody in F (organ and piano), Rubinstein; Gavotte in B flat, Handel; Berceuse, No. 2, Kinder; Postlude in D, Hosmer.

**George Henry Clark, Oak Park, Ill.**—Mr. Clark played the third of a series of six Sunday afternoon recitals in Grace Episcopal Church March 3, presenting this program: Concert Variations (with cadenza for the pedals), Bonnet; "The Ebon Lute," Lester; Air for the G string, Bach; "Ave Maria," Arkadelt-Liszt; Scherzo (Fourth Symphony), Widor; "Ronde Française," Boellmann; Toccata in G major, Dubois.

**Bertram P. Ulmer, Philadelphia**—The eighth recital of the season under the auspices of the American Organ Players' Club was played March 12 at the Tabernacle Lutheran Church by Mr. Ulmer, organist of this church. His program included: Miniature Suite, James H. Rogers; "La Tabatiere a Musique," Liadoff; "Will o' the Wisp," Nevin; "Minster Chimes," Calber; Fugue in D and Prelude and Fugue in B flat, Bach; Nocturne, Stoughton; "The Thrush," Kinder; "Grand Choeur" in G, Faulkes.

**Florence Rich King, F. A. G. O., La Canada, Cal.**—Mrs. King gave a recital for the benefit of the music fund of the Community Church of La Canada Feb. 27. Her offerings included: Toccata and Fugue in D minor, Bach; "Cantique d'Amour," Lemare; Scherzo in D minor, Fanning; Allegretto, Wolstenholme; Concert Overture, Hollins; Andantino, Boellmann; "Minuetto Antico," Yon; Toccata (Fifth Symphony), Widor.

**William C. Young, Philadelphia, Pa.**—Mr. Young, as guest organist, gave a recital Jan. 30 on a new organ—the program does not reveal the builder's name—at the Mediator Lutheran Church, playing these compositions: March, "Aida," Verdi; "Pleyel's Hymn" (Variations), Burnap; Fantasia on Church Chimes, Harris; "A Desert Song," Sheppard; "Thanksgiving" (Pastoral Suite), Demarest; "Chanson Ballade," Buchmann; Fantasia on "Webb," Burnap; "The Lost Chord," Sullivan; Overture, "William Tell," Rossini.

**Edith B. Ross, Lincoln, Neb.**—Miss Ross gave a recital at the First Presbyterian Church March 11, assisted by a string quartet, and the program was characterized by the musical critics of Lincoln as one of the brilliant events of the season in the city. Miss Ross played: Sonata in C minor, Baldwin; "Wind in the Pines" and "Canyon Walls," Clokey; "Little Bells of Our Lady of Lourdes" and "Vesper Recessional," Gaul; Prelude, Clerambault; Aria in D, from Orchestral Suite, Bach; Minuet in D, Mozart-Frysgier; "Caprice Heroique," Bonnet.

**Frank E. Ward, New York City**—Mr. Ward, organist and choirmaster of the Church of the Holy Trinity, gave the following programs among his half-hour recitals Sunday evenings in Lent:

Feb. 24—"Entree du Cortege" and "Benediction Nuptiale" ("Messe de Mariage"), Dubois; Bridal Song, Jensen; "In the Garden," Goldmark; "Avec Tes Yeux," Lassen; "Marche Nuptiale," Guilmant.

March 3—Finale (Concerto in F), Handel; Slumber Song, Paul Juon; Canzonetta, d'Ambrosio; Andante in A (Op. 137, No. 1), Schubert; Sortie in G, Rogers.

March 10—Andantino quasi Allegretto (Fifth Symphony), Widor; "Träumerli," Strauss; Minuet in D, Mozart; "Cornamusa Siciliana," Yon; "Nocturno" (Second String Quartet), Borodin; March in A, Barnes.

**Guy C. Filkins, A. A. G. O., Detroit, Mich.**—In his latest informal recitals of the season Sunday at 4:30 p. m. at the Central Methodist Church Mr. Filkins has played:

March 3—Wagner program: War March ("Rienzi"); "Träume"; Prelude to "Parsifal"; March and Chorus ("Tannhäuser"); "Forest Murmurs" ("Siegfried"); "To the Evening Star" ("Tannhäuser"); "Liebestod" ("Tristan and Isolde"); "Pilgrims' Chorus" ("Tannhäuser").

March 24—Request program: Triumphant March ("Aida"), Verdi; "Walthers' Prize Song" ("Die Meistersinger"), Wagner; Grand Chorus in D, Guilmant; "A Highland Scene," Wright; Largo ("New World"), Dvorak; "Finlandia," Sibelius.

# Programs of Current Organ Recitals

**George M. Thompson, Greensboro, N. C.**—Mr. Thompson, head of the organ department of the North Carolina College for Women, gave a series of four historical Sunday afternoon recitals at the college in March. Prominent singers and others assisted at each recital. The organ programs were as follows:

March 3—Old Italian school: Canzona, Gabrieli; "Adoremus Te," Palestrina; German school: Christmas Pastorale, Fachelbel; Dutch school: "Ave Maria," Arkadelt; English school: "The King's Hunt," John Bull; "Giles Farnaby's Dream," Farnaby; Trumpet Voluntary, Purcell; French school: "Soeur Monique," Couperin; Prelude in D minor, Clerambault; Prelude, Fugue and Chaconne, Buxtehude.

March 10—Bach program: Prelude and Fugue in E minor; Adagio in F, from Trio-Sonata in D minor; Chorale Preludes, "In dulci Jubilo" and "O Sacred Head, now Wounded"; Bourree, from Third Suite for Violoncello; Passacaglia in C minor; Siciliano; "Anna Magdalena's March"; Arioso, "Do Stay Here"; Fantasia and Fugue in G minor.

March 17—German composers from Handel to Mendelssohn: "Water Music," Handel; Andante from Sonata in D, Beethoven; First movement of Unfinished Symphony, Schubert; Rondo, from Concerto for a Flute Stop, Rink; "Ora pro nobis," Liszt; Allegro moderato e serioso, from Sonata in F minor, Mendelssohn.

March 24—Modern music: Prelude to "Lohengrin," Wagner; Chorale Prelude, "Es ist ein' Ros," Brahms; "Dance of the Goblins," Dvorak; "Marche Slav," Tchaikowsky; "Cortege," Debussy; "Clair de Lune," Karg-Elert; "Finlandia," Sibelius.

**Porter W. Heaps, Chicago**—Mr. Heaps, of the First Methodist Church of Evanston, gave a guest recital at Rockefeller Chapel, University of Chicago, March 12, and played these works: Solemn Prelude, Noble; Verset No. 3, Dupre; Toccata in F, Bach; "Daguerreotype of an Old Mother," Gaul; "Young Girl in the Wind," Marsh; Fugue in G minor, Dupre.

**G. D. Cunningham, Birmingham, England**—In a recital at Grace Church, Utica, N. Y., Feb. 9, Mr. Cunningham, organist of the Town Hall in Birmingham, played this program: Fantasia and Fugue in G minor, Bach; Air and Variations (from Symphony in D), Haydn; Fantasia and Fugue on the name B-A-C-H, Reger; Scherzo, Gigout; Pastorale, Roger-Ducasse; Finale from Seventh Symphony, Widor; Canon in B minor, Schumann; Finale in B flat, Franck.

**Frederic B. Stiven, Urbana, Ill.**—Professor Stiven, director of the school of music at the University of Illinois, was assisted by Professor G. F. Schwartz, cellist, in the recital at the university March 3. The selections included: Prelude to "The Deluge," Saint-Saens; Sonata in C minor, Op. 25, Salome; Allegro Patetico, from Suite in D minor, for organ and violoncello, Klengel; "Lamentation," Gullmant; Minuet, Boccherini; "In Paradisum," Dubois; "Fiat Lux," Dubois.

**Thomas Sutton, Winnipeg, Man.**—In a recital under the auspices of the Canadian College of Organists, Winnipeg center, at St. John's Cathedral Sunday afternoon, March 3, Mr. Sutton, organist of the cathedral, played these compositions: Overture to "Athalia," Handel; Meditation, Priest; Chorale Prelude, "Lamb of God Our Savior," Bach; Chorale, Minuet, "Priore," from "Suite Gothique," Boellmann; Prelude, Scriabin; Elegy, Rebikoff; "Une Larne," Mousorgsky; Evening Song, Bairstow; Passacaglia, West.

**John A. Bell, Pittsburgh, Pa.**—Mr. Bell gave the inaugural recital Jan. 29 on an organ built by Durst, Boegle & Co. of Erie, Pa., for the Church of Christ of that city. His selections included: Overture to "William Tell," Rossini; "Evening Bells and Cradle Song," Macfarlane; Scherzo Pastorale, Federlein; Largo from "Xerxes," Handel; Offertoire in D minor, Batiste; Fountain Reverie, Fletcher; Aria from Orchestral Suite in D, Bach; "In Springtime," Kinder; Scotch Fantasia, Macfarlane.

**Dr. Alle D. Zuidema, Detroit, Mich.**—Dr. Zuidema, organist and carillonneur of the Jefferson Avenue Presbyterian Church, presented his second annual series of Lenten organ recitals in March. The programs were:

March 6—Allegro from First Symphony, Maquaire; "Dawn," Sheldon; Polonaise in E minor, Faulkes; "Childhood," Dagnino; "The Squirrel," Powell Weaver; "Bagatelle," Hunt; Sketch in D flat, Schumann; Spring Song (on a theme from Bach), Francis L. York; Prelude and Fugue in C major, Bach; Suite from "Water Music," Handel.

March 13—Wagner program: Prelude to "Lohengrin"; Prelude to Third Act of

"Lohengrin"; "Dreams," "Tristan"; "Love Death," "Tristan"; Prelude to "Das Rheingold"; Magic Fire Music, "Die Walküre"; "Walther's Prize Song," "Die Meistersinger"; "Pilgrims' Chorus," "To the Evening Star," March, "Tannhauser."

March 20—Second Symphony, Widor; "Menuetto l'Antico e Musetta," Yon; Reverie, Debussy-Christian; "Sportive Fauns," d'Antalfy; Three Dances from "Henry VIII," Edward German; "The Swan," Saint-Saens; First Movement, Unfinished Symphony, Schubert; Scherzo Mosaic ("Dragonflies"), Shelley; Finale (First Organ Symphony), Maquaire.

**Arthur B. Jennings, Jr., Pittsburgh, Pa.**—Mr. Jennings, who gave the recital at the Detroit Institute of Arts Feb. 19, presented the following program: Overture to the Occasional Oratorio, Handel; "Grand Piece Symphonique," Cesar Franck; "Ballet of the Happy Spirits," Gluck; "Ronde Francaise," Boellmann; Finale to First Symphony, Verne.

**A. Cyril Graham, Rock Island, Ill.**—Mr. Graham of the Augustana College conservatory of music gave a recital at the college chapel Feb. 12 and was assisted by his sister, Monica Graham Stults, well-known Chicago soprano. Mr. Graham's offerings were the following: Toccata, Adagio and Fugue, Bach; "A Country Scene," Bossi; Adagio, Widor; "Chinoiserie," Swinnen; "Legend," Cadman; Intermezzo, Verne; "Fauns at Play" (by request), d'Antalfy; Finale from Fourth Symphony, Verne.

**James R. Duane, Philadelphia, Pa.**—Mr. Duane gave a recital Sunday afternoon, March 10, on the four-manual Austin organ at the Unitarian Church of Germantown, playing a program consisting of these selections: Concert Overture, Hollins; Chorale in A minor, Franck; Andante from "Pathetique" Symphony, Tchaikowsky; "Carillon," DeLamarter; "Lamentation," Gullmant; Two British Songs: Londonderry Air and Shepherd's Hey, arranged for the organ by Duane.

**Robert Allen, A. A. G. O., New Bedford, Mass.**—In a vesper recital for the First Congregational Society (Unitarian) Sunday, March 3, Mr. Allen presented this program: Symphony (Allegro), Maquaire; Meditation in D flat, Lemare; Prelude and Fugue in A minor, Bach; Berceuse, Dickinson; Scherzo (Sonata 5), Gullmant; "A Legend of the Desert," Stoughton; Caprice, Wolstenholme; "Grand Choeur Dialogue," Gigout.

**Catherine Adams, Cedar Rapids, Iowa**—Miss Adams, an advanced pupil of Marshall Bidwell of Coe College, gave a recital under the auspices of the college at the Sinclair Memorial Chapel March 1 and presented the following offerings: Prelude in A minor, Bach; Adagio in E minor, Bach; Sonata No. 1, in D minor, Gullmant; Chorale in A minor, Franck; "Clair de Lune," Karg-Elert; Scherzo, Rogers; Concert Overture in B minor, Rogers.

**Alice Harrison, Eagle Rock, Cal.**—In a Lenten recital the afternoon of March 3 in the First Congregational Church Miss Harrison played the following offerings: Prelude to "Lohengrin," Wagner; Aria in D, from Orchestral Suite, Bach; "Gethsemane," Frysinger; "Laudate Domini," Frysinger; "Thoughts at Sunset," Hueter; "Alt Wien" ("Old Vienna"), Godowsky; "Romance" and Intermezzo, McDuffee; "Romance," Rubinstein; "In Moonlight," Kinder; "Jubilate Amen," Kinder.

**John Hermann Loud, F. A. G. O., Boston.**—Mr. Loud, official organist of the Boston City Club, has played the following recent programs:

Feb. 7—Barcarolle from "The Tales of Hoffmann," Offenbach; "Water Scenes," Nevin; Allegro from Second Sonata, Borowski; Bay State Commandery March, Burrill.

Feb. 14—Two pieces from "Suite de Ballet," Stewart; Caprice in B flat, Gullmant; Overture, "Der Kadi," Thomas; Minuet in G, Beethoven.

Feb. 21—"Daybreak," from "Peer Gynt" Suite, Grieg; Toccata in G, Dubois; Spring Song, Mendelssohn; Second Prelude in G minor, Rachmaninoff.

Feb. 28—Triumphal March from "Naaman," Costa; Melody in B, Paderewski; "A Springtime Sketch," Brewer; "Scherzo Symphonique," Miller.

March 7—Toccata, "Thou Art the Rock," Mulet; Echo Caprice, Mueller; Intermezzo from "Cavalleria Rusticana," Mascagni; Finale from First Symphony, Maquaire.

**Paul H. Eickmeyer, Muskegon, Mich.**—In his vesper recital on the new Austin organ at St. Paul's Episcopal Church Feb. 24 Mr. Eickmeyer played: Largo from "Xerxes," Handel; Aria from Orchestral Suite in D, Bach; Chorale Prelude, "O Sacred Head, Once

Wounded," Bach; "Will o' the Wisp," Nevin; "Love's Old Sweet Song," Molloy-Lemare; "Hymn to the Stars," from "Seven Pastels from Lake Constance," Karg-Elert; "Marche Militaire," Schubert.

**Norman Landis, Flemington, N. J.**—Mr. Landis, organist of the Presbyterian Church of Flemington, gave a recital for the Central New Jersey chapter, N. A. O., at the First Presbyterian Church of Trenton March 5. His program was as follows: Chorale (First Movement), Sonata 2, Rogers; Sea Sketch, Warner; Two movements from Sonata, "A Pageant," Jepson; Introduction and Finale (from Sonata, "The Ninety-fourth Psalm"), Reubke; Fire Music from "Die Walküre," Wagner; "Canyon Walls" and "The Wind in the Chimney," Clokey; Cantilene and Fantasy, "The Mountains," Landis; "Chanson," Barnes; Toccata from "Suite Gothique," Boellmann.

**Parvin W. Titus, Cincinnati, Ohio**—In his noonday organ recitals at Christ Church Mr. Titus has played the following programs:

Feb. 27—Prelude, Country Dance and Minuet, Purcell; "Soeur Monique," Couperin; Chorale Prelude, "Christus, der uns selig macht," Bach; "Meditation a Ste. Clotilde," James; "Hour of Gladness," Bossi.

March 1—Sketch in F minor, Schumann; "Clair de Lune," Karg-Elert; Scherzo, Symphony 2, Widor; "Meditation in an Ancient Tonality," Harvey Grace; Sarabande, Sulzer; Grand Responsive Chorus, Gigout.

**Henry F. Seibert, New York City**—The following are programs played by Mr. Seibert at the Town Hall:

March 8—Caprice, Sturges; "O Sacred Head," Bach; "Christus Resurrexit," Ravanello; "In Springtime," Kinder; Serenade, Schubert; Pedal Study, Yon.

March 15—"In the Church" (Slovak Suite), Novak; Andantino in D flat, Lemare; "Marche Champetre," Boex; Meditation, Bubeck; Selections from "Madam Butterfly," Puccini; "March of the Priests," Mendelssohn.

The last recital of the series for this season in Town Hall, Friday, March 29, by Mr. Seibert was marked by this program: "Christus Resurrexit," Rava-

nello; "Ave Maria," Schubert; "The Pygmies," Stoughton; Prelude to "Parsifal," Wagner; "To the Evening Star," Wagner; Pedal Study, Yon.

**Samuel A. Baldwin, New York City**—Among Professor Baldwin's March programs at the College of the City of New York Wednesday and Sunday afternoons were these:

March 12—Sonata No. 1, in D minor, Gullmant; "Notturmo," Borodin; Toccata and Fugue in D minor, Bach; "Cantilena e Musetta," Mauro-Cottone; "Will o' the Wisp," Nevin; Concert Study No. 1, Yon; Fountain Reverie and Festival Toccata, Fletcher.

March 24—Toccata-Prelude on the Plainsong "Pange Lingua," Bairstow; Largo, from Sonata, Op. 2, No. 2, Beethoven; Fugue in E flat major, Bach; "Loneliness," Cesar Horre; Negro Spiritual, "Roll, Jordan, Roll," J. Stuart Archer; "Weeping, Mourning," Liszt; Gavotta, Martini; Andante Cantabile in B flat, Tchaikowsky; Good Friday Music from "Parsifal," Wagner.

Bach programs were played by Professor Baldwin March 17 and 20.

**Walter Blodgett, Chicago**—Among Mr. Blodgett's March programs in the afternoons of organ music on the new organ at the University of Chicago have been these:

March 11—Song without Words, Bonnet; from Twenty-four Pieces in Free style ("Preambule," "Cortege," "Complaine," "Epitaph," Prelude), Verne; Toccata and Fugue in D minor, Bach.

March 13—Chorale Prelude on "Deck Thyself, O My Soul," Bach; Chorale Prelude on "Deck Thyself, O My Soul," Karg-Elert; Sonata 5 in C minor, Gullmant (Allegro appassionato and Adagio); Canon in B minor, Schumann.

March 14—Spring Song, Bonnet; "The Walk to Jerusalem," Bach-Griswold; "Lobe den Herren, den mächtigen König," Karg-Elert; "Dedication," from "Through the Looking Glass" Suite, Taylor; Improvisation.

March 15—Cantilene, Renner; Passion Chorale, Bach; Prelude and Fugue in G minor, Bach; Pastorale, Pierne; Good Friday Spell, from "Parsifal," Wagner.

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# Programs of Current Organ Recitals

**Earl W. Rollman, Reading, Pa.**—Mr. Rollman, organist of St. Stephen's Reformed Church, gave the dedicatory recital on a Hall two-manual at St. John's Reformed Church, Tamaqua, Pa., Feb. 26 and played these compositions: Festival Prelude on "A Mighty Fortress," Faulkes; "Soeur Monique," Couperin; "Night," Jenkins; Prelude and Fugue in C minor, Bach; "Variations de Concert," Bonnet; "To a Wild Rose" and "To a Water Lily," MacDowell; "The French Clock," Bornschein-Fry; Finale, Suite in B minor, Ernest Douglas.

Mr. Rollman gave a Lenten recital Sunday afternoon, March 17, at the First Baptist Church, and played these compositions: Festival Prelude on "A Mighty Fortress," Faulkes; "Where Dusk Gathers Deep," Charles Albert Stebbins; "Night," Cyril Jenkins; Prelude and Fugue in C minor, Bach; "Menuet Gothique" ("Suite Gothique"), Boellmann; "To a Wild Rose" and "To a Water Lily," MacDowell; "Soeur Monique," Couperin; "The French Clock," Franz C. Bornschein-Fry; "Variations de Concert," Bonnet.

**Mack Evans, Chicago.**—Mr. Evans gave the afternoon recital at Rockefeller Chapel, University of Chicago, March 5, playing the following program: Trio from the cantata, "Lord, for Thee My Spirit Longs," Bach; March from "Dramma per Musica," Bach; "Deck Thyself, My Soul, with Gladness," Brahms; "Air Majestueux," Rameau-Guilman; Strophes on the Plain Chant "Verbum Supernum," Guilman.

**Claude L. Murphree, Gainesville, Fla.**—In his Sunday afternoon recital at the University of Florida Auditorium March 10 Mr. Murphree played: Sonata in C minor, No. 5, Guilman; "Marche Russe," Schminke; "Then You'll Remember Me" (from "The Bohemian Girl"), Balfé-Lemare; "Danse Macabre" (Symphonic Poem), Saint-Saens; "Night of Spring" (Nocturne), Charles Raymond Cronham; "Overture Triomphale," Ferrata.

**William F. Spalding, Denver, Colo.**—Mr. Spalding gave a recital at St. Luke's Church on a Reuter organ Sunday afternoon, Feb. 24, and played the following program: Chorale, Bach; Gavotte in E, Bach; Prelude and Fugue in G minor, Dupré; "Alla Turca," Mozart; Nocturne in F minor, Chopin; "Moment Musical," Schubert; "Marche Militaire," Schubert; Rondo Capriccioso, Mendelssohn; "Pavane," Ravel; March from "Nutcracker" Suite, Tschalkowsky; "Kammennoi-Ostrow," Rubinstein; Gavotte, Houseley; Good Friday Music from "Parsifal," Wagner; "War March of the Priests," Mendelssohn.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—In a recital at Skidmore College March 20 Mr. Saxton, the college organist, presented these offerings: Passacaglia in C minor, Bach; Third Sonata, Borowski; "The Bells of St. Anne de Beaupre," Russell; "Elves," Bonnet; "Harmonies du Soir," Karg-Elert; Toccata from Fifth Symphony, Widor.

**Carl Wiesemann, Dallas, Tex.**—Mr. Wiesemann's Lenten recitals at St. Matthew's Cathedral have included the following programs in March:

March 7—Suite for Organ, Rogers; "Legend," Stoughton; Sonata in Style of Handel, Wolstenholme; Nocturne, Ferrata; Menuetto, Wiesemann; "Marche Religieuse," Guilman.

March 14—Fugue in G minor, Bach; Andante (Sonata Op. 28), Beethoven; "Nautilus" and "To a Water-Lily," MacDowell; Sonata in C minor (Andante Maestoso and Allegro Risoluto), Salome; "In Springtime," Kinder; "Suite Gothique," Boellmann.

March 21—"Stabat Mater Dolorosa," Lemaigre; "Ave Maria," Arkadelt; Andante Religioso, Thome; Fourth Sonata, Mendelssohn; "Ave Maria," Schubert; Passion Chorale, "O Sacred Head," Reger; "I Am the Resurrection and the Life," Tombelle.

**La Vahn Maesch, A. A. G. O., Appleton, Wis.**—In the second of his twilight recitals, Friday, Feb. 22, at 4:30 in the First Congregational Church Mr. Maesch played: Concert Overture in E flat, Faulkes; "In Moonlight," Kinder; Prelude, Suite in Miniature, DeLamarter; Eysenong, Johnston; Toccata (from "Oedipe a Thebes"), de Mereaux; Nutcracker Suite ("Dance of the Candy Fairy" and "Arab Dance"), Tschalkowsky; "Marche Russe," Schminke.

**C. Harold Einecke, Quincy, Ill.**—Mr. Einecke's thirty-third hour of organ music at Salem Evangelical Church was presented Sunday afternoon, Feb. 24, with this program: "Rejoice, Ye Pure in Heart," Sowerby; "Evening Bells and Cradle Song," Macfarlane; Caprice, H. Alexander Matthews; "Gethsemane," Frysinger; Minuet in G, Beethoven; "Kammenoi-Ostrow" ("Reve Angelique"),

Rubinstein-Gaul; "Piece Heroique," Franck.

**Homer P. Whitford, Hanover, N. H.**—Mr. Whitford, the organist of Dartmouth College, gave a vesper recital at the Wesleyan University, Middletown, Conn., Feb. 17 and played these selections: March from "Lenore" Symphony, Raff; "Notturmo," from Second Quartet, Borodin; "The Answer," Wolstenholme; Fugue in G minor (The Great), Bach; Magic Fire Music, from "Die Walküre," Wagner; "Carillon-Sortie," Mulet.

**Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.**—Mr. Baird gave the following program in a recital at the Reformed Church on the evening of Feb. 21: Overture to "Prometheus," Beethoven; Intermezzo (from Sonata in A minor), Rheinberger; Bell Rondo, Morandi; Prelude to "Tristan and Isolde," Wagner; "Piece Heroique," Franck; Suite, "Fire-side Fancies," Clokey; "Chant de Bonheur," Lemare; Toccata in G, Dubois.

**Fred Faassen, Zion, Ill.**—Mr. Faassen's recitals at Zion Tabernacle have included the following in March:

March 3—Solemn Prelude, "Gloria Domini," Noble; Meditation, Sturges; Fugue in E flat, "St. Ann," Bach; "Russian Romance," Friml; Nocturne in E flat, Chopin; "Angelus," Massenet.

March 17—"Marche Funebre et Chant Seraphique," Guilman; Allegro Cantabile from Fifth Symphony, Widor; "Cathedral Shadows," Mason; "The Bells of St. Anne de Beaupre," Russell.

**Percy B. Eversden, M. A., Mus. D., St. Louis, Mo.**—In a recital Feb. 20 at Trinity Episcopal Church, Hannibal, Mo., on a new Kligen organ, Dr. Eversden played this program: "Water Music," Handel; "A Song of Sunshine," Hollins; Prelude and Fugue in E flat major, Bach; "Priere et Berceuse," Guilman; Festal Procession, Diggle; "Christmas in Sicily," Yon; Sonata in G minor, Rene L. Becker; "In Tadaussac Church," Chadwick; "Paeon of Easter," Mueller.

**Mrs. George Guyan, Monticello, Iowa.**—In a recital preceding the wedding of Miss Carolyn Stuhler to James Hamilton Carter of Cincinnati, which took place at the Congregational Church of Monticello Feb. 22, Mrs. Guyan, organist of the church, played a program which included the following: "Liebestraum," Liszt; Gavotte from "Mignon," Thomas; Introduction to Act 3, "Lohengrin," Wagner; "Will of the Wisp," Nevin; "The Bride's Song," Strelzki; "Dreams," from "Tristan and Isolde," Wagner.

**G. Calvin Ringgenberg, Peoria, Ill.**—In his short recitals following the afternoon service at St. Paul's Episcopal Church Mr. Ringgenberg has recently played the following programs:

Feb. 3—Toccata and Fugue in D minor, Bach; Berceuse, Dickinson; Oriental Sketch, No. 3, Bird; Nocturne in E flat, Chopin; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Feb. 10—Sketches from the City, Gordon B. Nevin; "Swing Low, Sweet Chariot," Diton; Grand Chorus in B flat, Dubois.

Feb. 17—Fantasia in G minor, Bach; Largo ("New World" Symphony), Dvorak; "Funeral March of a Marionette," Gounod; Fountain Reverie, Fletcher; Festival Toccata, Fletcher.

**Harold W. Baltz, Urbana, Ill.**—Mr. Baltz gave the University of Illinois Sunday afternoon recital at the Auditorium Feb. 24 and presented a program which included: Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude on the Tune "Melcombe," Noble; "Dialogue," Clerambault; "Indian Legend," Miller; Fifth Sonata, Guilman.

**Russell H. Miles, Urbana, Ill.**—Mr. Miles played the following program at the University of Illinois Sunday afternoon recital March 10: Fugue in E minor, Bach; Adagio, Saint-Saens; "Finlandia," Sibelius; Largo, from "New World" Symphony, Dvorak; Gavotta, Martini; Nocturne, Borodin.

**Donald C. Gilley, Richmond, Ind.**—In his vesper recital at Earlham College Feb. 17 Mr. Gilley played: Water Music, Handel; Cantabile, Franck; Pastorale, Vierne; Chorale, "O Sacred Head Now Wounded," Bach; "Carillon," Sowerby; "L'Organo Primitivo," Yon; "Tues Petra," Mulet.

**Dr. Ray Hastings, Los Angeles, Cal.**—Representative numbers played in recent popular programs at the Philharmonic Auditorium by Dr. Hastings are: Prelude to "Parsifal," Wagner; Allegro Moderato from Symphony No. 8, Schubert; Aria, Bach; "Chanson Triste," Tschalkowsky; "Dawn" (new), Frederikson; "Ecstasy" (new), Hastings.

**Otto Wade Fallert, St. Louis, Mo.**—In his Sunday popular recital on the large Kimball organ at the Scottish Rite Cathedral Feb. 24 Mr. Fallert, organist

and musical director of the cathedral, played: "Marche Pontificale," Tombelle; Operatic Suite, "Bohemian Girl," Balfé; "Pilgrims' Song of Hope," Batiste; Gavotte, Gluck; "In the Gloaming," Orred-Harrison; Soldiers' Chorus, from "Faust," Gounod.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—In his Sunday afternoon recital at Union College, broadcast over WGY, Mr. Tidmarsh played as follows Feb. 17: "Marche de Fete," Busser; "Invocation," Maily; "The Magic Harp," Meale; "Reve Angelique," Rubinstein; Sequence in C minor, Karg-Elert; Phantasia, "Erlöst," Stehle; "Warum," Schumann; "War March of the Priests," Mendelssohn.

**Adolph Steuterman, Memphis, Tenn.**—Mr. Steuterman's sixty-sixth recital at Calvary Episcopal Church, Sunday afternoon, Feb. 24, was marked by this program: "Paeon of Easter," Carl F. Mueller; "Neath Silvery Birches," M. Austin Dunn; "Ave Maria," Schubert; Prelude and Fugue in A minor, Bach; "On a Rainy Day," Zimmerman; Barcarolle, Offenbach; Toccata from Fifth Symphony, Widor; "Distant Chimes," Frederick N. Shackley; "Marche Slav," Tschalkowsky.

Mr. Steuterman's program for his sixty-seventh recital at Calvary Episcopal Church, Sunday afternoon, March 24, was as follows: "Prelude et Cantilene," Rousseau; Ballet, Debussy; "In the Garden," Hugo Goodwin; Two Chorale Preludes, "Alle Menschen müssen sterben" and "Heut triumphiret Gottes Sohn," Bach; Spring Song, Mendelssohn; Andante Cantabile from Fourth Symphony, Widor; "Rhapsodie Catalane," Bonnet; "To the Evening Star," Wagner; "Alla Marcia," Bossi.

**York Carpenter, F. A. G. O., New York City.**—Miss Carpenter gave a recital in the Center Church of Hartford, Conn., under the auspices of the Hartford council, N. A. O. March 14. Her program consisted of these numbers: Prelude in E, Dethier; Air in D, Bach; Fugue a la Gigue, Bach; "Grande Piece Symphonique," Franck; Scherzo in E, Widor; "An Indian Legend," Candlyn; Toccata-Prelude on "Pange Lingua," Bairstow; "Song of the Basket Weaver," Russell; Finale from First Sonata, Guilman.

**J. William Iwyer, Reading, Pa.**—In a Lenten recital at the First Baptist Church Feb. 17, Mr. Iwyer played: Scherzo Symphonique, Guilman; "O Sacred Head Surrounded," Bach; "When My Last Hour Is at Hand," Bach; Paraphrase on a Theme by Gottschalk, Saul; Fantasia in G major, Bach; "Gethsemane" and "The Faith," Malling; "Kol Nidrei," Bruch; "Le Cygne," Saint-Saens; Adagio sostenuto ("Moonlight Sonata"), Beethoven.

March 24 Mr. Iwyer played: "Piece Heroique," Franck; "Angelus ad Pastores," de Maleingreau; "O World, I

E'en Must Leave Thee," Brahms; "The Sea of Galilee" and "Garden of Gethsemane" (From "Through Palestine"), R. Deane Shure; "Christ's Entry into Jerusalem," Malling; "Twilight Moth" (From "Sketches from Nature"), Clokey; "Water Sprites," Walter H. Nash; Transcription, "Vesper Hymn," Whitney.

**Ruth Bampton, Montpelier, Vt.**—In a program of Lenten music the evening of March 17 at Christ Church Miss Bampton's organ numbers were: Adagio (from Sonata in B minor), Bach; "Chant Pastoral," Dubois; "Piece Heroique," Franck; Finale from the "Passion According to St. Matthew," Bach-Widor.

**Adrian C. Hartog, Edgerton, Minn.**—Mr. Hartog gave a recital at the West Side Reformed Church of Chicago March 4, playing these selections: "Finlandia," Sibelius; "Romance sans Paroles," Bonnet; "At Evening," Kinder; "The Walk to Jerusalem," Bach; "A Sketch of the Woodland" (MS), Adrian Hartog; "Liebestraum," Liszt; "Pilgrims' Chorus," Wagner; Prayer and Cradle Song, Guilman; "Marche Religieuse," Guilman.

**Edward A. Hanchett, Dallas, Tex.**—In his recital at the Abbey Presbyterian Church March 23 Mr. Hanchett played: Scherzo, Lemaigre; "Lamb of God," Bizet; Spring Song, Hollins; "The Question" and "The Answer," Wolstenholme; "Amariyllis," Ghys; Prelude and Fugue in G minor, Bach; "To the Evening Star," Wagner; "Marche Religieuse," Guilman.

**Stanley Blake Smith, Torrington, Conn.**—Mr. Smith played the following works in a recital at Trinity Church, of which he is organist and choirmaster, Sunday afternoon, Feb. 3: Chorale Prelude, "Gott, der Vater, wohn uns Bei," Bach; Cantilene, Bach; Prelude and Fugue in E minor, Bach; Pastorale, Bach; Sonata, Op. 61, in D minor, Guilman; "Stella Matutina," "Romance sans Paroles," "Song d'Enfant," Pastorale and "Etude de Concert," Bonnet.

**Ernest L. Mehaffey, Columbus, Ohio.**—In a recital before the Lancaster Music Club, Lancaster, Pa., in St. Peter's Lutheran Church Feb. 21, Mr. Mehaffey played: Concert Overture in E minor, Rogers; "Prayer," Lemaigre; "Hymn to the Sun," Rimsky-Korsakoff; "Marche Funebre et Chant Seraphique," Guilman; Scherzo in G minor, Macfarlane; Largo, "New World" Symphony, Dvorak; Minuet, Boccherini; Concert Variations, Bonnet.

**F. A. Moure, Mus. D., Toronto, Ont.**—In the tenth and last of his Tuesday afternoon recitals for this season at the University of Toronto, played March 19, Dr. Moure presented these compositions: "Pomp and Circumstance" March, Elgar; Aria, Bach; Sonata, "The Ninety-fourth Psalm," Reubke; "The Call of Spring," Hailing; Berceuse, Ilijinsky; Finale in B flat, Franck.

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**American Composers  
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By EDWARD SHIPPEN BARNES

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

[Continued from March issue.]

The work of Clarence Dickinson of New York may be said to be an important department, in itself, of our choral music. Dr. Dickinson is no mean composer, as witness his splendid a cappella anthem "Noel," and several elaborate and massive Christmas and Easter anthems. But his vast contribution to music, in which he is ably assisted by his gifted wife in a literary capacity, lies in his extensive series of arrangements of the best folksongs and carols of all lands. This collection bears the general title of "Sacred Choruses," bestowed upon it by its publisher, the H. W. Gray Company. No other undertaking of this kind has ever been so successful. The adaptations are made with restraint and with simple means, and have given to all choirs a new repertoire of the highest class. Dr. Dickinson has thus given to us all a boon from which he deserves to derive great reward.

Another arranger, who is one of the world's most gifted composers, is Kurt Schindler. His knowledge of choral technique is unsurpassed. He has, with much labor, collected superb folksong melodies from many sources, which he has set with a wealth of color and variety which probably only he could encompass. As Dr. Matthews of Philadelphia has remarked, "he makes an orchestra out of your chorus." We are tempted to speak of Schindler's magnificent songs for solo voice, which have never been sufficiently appreciated by singers—they seem, indeed, to be unaware of their existence—but the whole world can show little to surpass them. How sad it is how little chance modern music which requires some real work and application has with the average singer! All praise to those who are not afraid to include in their programs a few of the very best!

Deems Taylor, a frequent collaborator with Mr. Schindler in the choral arrangements above mentioned, is rapidly becoming a noted figure in the production of his own fine secular choruses and arrangements. We shall speak again of Mr. Taylor.

Before closing our list of celebrities, very weighty mention is due to J. W. Clokey. His works are moderate in number, but gradually increasing. Here, indeed, is a man of modern tendencies who never writes a dull or uninteresting note. His Easter anthem "Hymn Exultant" swept the country and his other works are arousing interest and comment everywhere. His command of the art of the organ accompaniment is, perhaps, unique among our composers, and in spite of the richness or complexity of effect which he obtains, his work presents no particular difficulties in performance. He is now one of the leaders in choral composition and his future offerings will command the deepest interest of all choral directors.

A brief word should be said as to our national progress in an allied field, that of the opera. Many more operas have been completed by Americans than most of the musical public would suppose, a fact easily ascertainable by a brief perusal of the American Supplement of Grove's Dictionary. Only a few have found their way into print, and of these fewer still have shown lasting qualities. This is hardly a discouraging feature, for it would seem that a considerable age of civilized culture must have existed in a nation before this form of art comes to flower. In the field of light opera Victor Herbert had great success and won great popular affection. His more serious work, "Natoma," was less successful. Similarly Horatio Parker did not succeed in much beyond a financial prize with "Mona." Cadman and others have also achieved no marked success;

but far more promise musically is shown by Deems Taylor's "The King's Henchman," which has had many performances and seems to possess elements of greatness and permanency. We must deeply regret that W. Franke-Harling's "Deep River" failed to maintain itself in New York, for there, indeed, was a work of art, atmospherically and musically delectable. That the musical public failed to see the ineffable charm of this opera will always remain a mystery to some of us.

That there may seem overmuch of praise in this paper may be all too apparent. But the choice of material to be commented upon has naturally been the best that the country has had to offer. To comment upon various shades and degrees of excellence is a difficult thing. Certain it is that there is a vast amount of good choral music available from American sources. Progress has been particularly rapid during about the last thirty years. We must ask pardon in that anthems and choir materials have had so prominent a place, but secular works of merit could be quoted from most of the composers mentioned. It must, however, be added that the church compositions are far stronger, as yet, than the secular branch of choral literature. So much good, at least, has the driving power of a steady demand for a definite purpose accomplished.

To concentrate for a moment on church music alone, it is interesting to ask how the churchgoing public has received the best that the country has produced, and this applies also very pertinently to the ministers and pastors. While many of the best anthems have made an excellent return to their composers and publishers, this is due to the insight and interest of relatively few first-class choirmasters. The public as a whole—and even the rank and file of choirmasters—lag woefully behind the composers. The following anthems still hold their own as national favorites: "Hark, Hark, My Soul," by Shelley; "Consider and Hear Me," by Pflueger; "O Pray for the Peace of Jerusalem," by Knox; "Tarry with Me," by Baldwin; "O Come to My Heart, Lord Jesus," by Ambrose, and even such monstrosities as "I'm a Pilgrim," by Marston, and "Even Me," by J. C. Warren. Most, but not all, of the above composers have tried, fortunately in vain, to produce another "hit" of similar calibre. Inspirations they were, of a popular order, but a desperately sugary influence upon our church music. They are tuneful and, in the main, simple, which places them within the reach of almost any choir. It must be admitted, however, that the most popular of all is not a particularly easy anthem.

It is encouraging to note that while the progress of good taste among congregations is slow, more and more good choirs are reaching out for something better. An infusion of better music will have its result in a gradual rise in congregational appreciation, especially if the use of such music is accompanied by tactful remarks and comments of an explanatory nature appearing regularly in a fixed place on the program sheet.

Let us now append a short, contrasting list of the sort of music which we hope may become the objective of more and more choirs—a list not exclusive nor by many hundreds complete, but merely typical: "As Now the Sun's Declining Rays," by James; "Hymn Exultant," by Clokey; "Evening Song," by Clapp; "O Brightness of the Immortal Father's Face," by Andrews; "Doth Not Wisdom Cry?" by Rogers; "Turn Thy Face," by Woodman; "There Shall Be No More Night," by Wood; "Keep Me, Lord," by J. S. Matthews; "O Saviour of the World," by H. A. Matthews; "The Lord Is My Light," by Webbe; "To Whom, then, Will Ye Liken God," by Parker; "Grieve Not the Holy Spirit," by Noble. The list, indeed, could be prolonged to a most gratifying length did space permit. Let us not be lazily contented with the same repertoire year in and year out. Let us, indeed, keep the best, but let us be ever watchful for the new and give it a fair trial. Certainly there is much to be done in creating public appreciation of the better, let alone the best—and our sincere sympathy goes to those

men, many of whom we have known, true musicians at heart, who find that fact profoundly discouraging. Their comfort must be that they are laboring in the cause of higher culture and artistic advance, and let them take heart. Considering the type of audience, American composers have made wonderful strides for Art's sake.

Several—nay, many—churches throughout the land have always upheld a high tradition, and (more honor to them!) are constantly rising from the slough of indifference and are endeavoring to worship in the beauty of holiness. It would be discriminating to mention those at present in the lead, but this paper cannot close without a tribute to one high and loyal soul who did much to bring the best before the American public. Arthur S. Hyde, organist first in Boston and then at St. Bartholomew's Church, New York, typified the ideal of gentleman, musician and brave soldier—for of the effects of injuries received in his volunteered services in the great war he died, after his return to New York, to the great sorrow of multitudes of friends and to the great loss of his profession. For all that he has meant to him of musical appreciation and interpretation the author would make grateful acknowledgement, and to his memory dedicate this essay.

For obvious reasons the works of three composers were omitted from the foregoing article as delivered at the meeting of the M. T. N. A. These composers are William Arms Fisher, the present president of the M. T. N. A.; Charles Fonteyn Manney, associated with Mr. Fisher in the music publishing business; and the third the author of this essay.

The work of Mr. Fisher, which holds an important place among that of contemporary writers, falls naturally into four classes:

1. Anthems. These are graced with a flowing style, considerable dramatic intensity and always a due regard for practicality. His anthems are numerous, but some of his best work seems to have been inspired by the Easter season. Good types are "I Am He that Liveth," "O Risen Lord" and "Come, Ye Faithful."

2. Biblical anthems, for minister and choir. Short readings by the minister are interspersed with organ, solo voice or choral responses or longer musical numbers, the object being to unite the efforts of choir and clergyman and to make the music "an integral part" of the service. This extension of the "responsive service" idea has met with popular success.

3. Patriotic and topical choruses. These vigorous numbers embrace such titles as "Hymn of Peace and Good Will," "This Is the Land Where Hate Should Die" (an exceptionally effective

number), "America the Beautiful," "America Triumphant," etc.

4. Arrangements. Mr. Fisher early in his career adapted such melodies as the "Londonderry Air," the Largo from Dvorak's "New World" Symphony, and several negro spirituals for solo voice and for various combinations of voices, with marked success.

The third class above mentioned typifies the patriotic and public-spirited attitude which characterizes the work and activity of Mr. Fisher.

Charles Fonteyn Manney needs little introduction to American music-lovers. He is gifted with a charming style and a melodic endowment which is fertile and interesting. His very considerable list of publications embraces some of our most excellent songs, sacred and secular, and choruses of both types for all voices. In addition, his gift as arranger places him in the forefront in this class of work. Among the many choruses which might be quoted we will mention: "Emmanuel," a Christmas anthem; "Hearken unto Me" (Easter); "They That Trust in the Lord (patriotic); a Magnificat in A; also "The Resurrection" and "The Manger Throne," cantatas which have achieved marked success. Did space permit we could also quote many secular choruses which are favorites with the choral conductors.

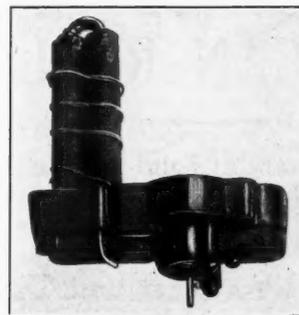
The author of this article has been requested to refer to his own music, but would greatly prefer that another might perform this task. His most serious efforts have been along the line of organ music (two symphonies and three suites). The following choral works may, for the sake of completeness, be mentioned: Fantasia for Organ and Chorus (an anthem giving equal prominence to organ and chorus); the cantatas "The Comforter" and "Christmas"; anthems—a rather random selection—"I Was Glad"; "O Come and Mourn with Me"; "A Prayer" and "A Ballad of Christ on the Waters" (a cappella numbers); "He is Risen," based upon a French melody; "Jesus, Lover of My Soul," based upon an old hymn; a number of works for the Episcopal service, especially a Communion Service in F. He has also edited and composed collections of anthems for children's voices, and has edited and written technical works for instruction in organ playing.

"The Crucifixion," by Sir John Stainer, was sung by the full choir of thirty voices at Tabernacle Lutheran Church, Fifty-ninth and Spruce streets, Philadelphia, on Palm Sunday evening. Bertram P. Ulmer is organist and director. Haydn's Passion Music was played at the three hours' service on Good Friday at the same church.

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### What One Church Experienced; a Lesson to Others

Editor of The Diapason: It is too bad when a person pays out good money, only to find out that he has been cheated. It is perhaps worse when an organization like a church, financed many times by the personal sacrifices of many, throws its money away for some inferior equipment.

In a middle western city of some 300,000 people, located somewhere between the Alleghenies and the Mississippi, is a small mission church of only a few hundred communicants. Built in a most attractive section of the city, one which is rapidly growing, this little parish is doing splendid work. However, it has lacked one thing so necessary for the rendition of first-class music—an organ.

Something over a year ago it was decided to purchase a second-hand organ, if one suitable could be found. Various organs were considered, and finally a young man came, introducing himself as an expert organ builder, and advised these people that he had an organ in a church a few hundred miles distant, which he had recently built but which the church was unable to pay for, and consequently he was prepared to sell this at a sacrifice for two reasons—first to get back his investment and, second, to establish a name for himself in the community. He apparently succeeded in both, as the following story will tell.

It happened that the committee was entirely "sold" on this chap, particularly as he talked in a most convincing manner and apparently knew his business from the ground up. The committee knew nothing about organs, and did not take the trouble to look into the matter very carefully. A specification was submitted which on paper looks very good indeed, calling for four sets of pipes in the great organ, five in the swell and two in the pedal.

After many months the organ was finally installed. A supposedly disinterested organist was called in who pronounced the organ a work of art, the finest thing he had seen, etc., etc. The committee made settlement for the organ in accordance with the contract.

Then things began to leak out. Troubles on the organ became evident and local repair men were called in. The writer, a friend of the rector, was asked to make an analysis of the proposition, and has been through it most carefully, together with two organ men. Here is what we found:

Although the specification called for eleven sets of pipes, there are only four sets in the organ. Each stop calls for sixty-one pipes, yet there are not sixty-one pipes in any set but the oboe and vox humana. The diapason runs down only to tenor C and draws at 4-ft. pitch on the manuals. The flute is drawn only at 4-ft. pitch. There is no 16-ft. bourdon in the organ, the only pedal stop being a 4-ft. flute.

What actually happened was that the builder tried to make a four-stop

unit organ although the specifications call for a "straight" organ. To say that the work is terrible is putting it mildly. Every organ man who has seen it declares it to be the worst botched-up job he has ever laid eyes on. The actual stops are a 4-ft. octave, a 4-ft. flute, an oboe and a vox humana. Another church here in the city is anxiously looking for the gentleman who built the organ, for they have missed a set of flute pipes from their organ which bear a marked resemblance to those found in this "new" organ. The gentleman furthermore "gave" the church a set of chimes (c, c sharp, d sharp, e and f) which incidentally also will not play, and these chimes happen to fill exactly in some holes in a set of chimes in another city a hundred miles or so distant, where this gentleman had been working on the organ.

Of course the committee made a terrible mistake in going ahead on this proposition without investigation. It has \$2,000 in the organ. Another \$2,000 must be spent to make the organ playable—or they can junk it and pocket their loss. By the time they get through, they will have quite an investment in the organ, and a bitter lesson based on the old adage that you can't get something for nothing.

The organist who O. K'd the organ! O yes, he had endorsed some of the organ builder's paper and his interest was to get his money. But the builder has "flown the country" and cannot be located. Previous to his departure, however, he nailed another church some hundred miles distant for a \$2,200 investment, according to rumor, and they also are "stuck."

Perhaps the best indication of reliability in organ construction is the record of work put out by the various builders. The pages of The Diapason contain their advertisements, and it's an easy matter to check up if necessary.

AN ORGANIST.

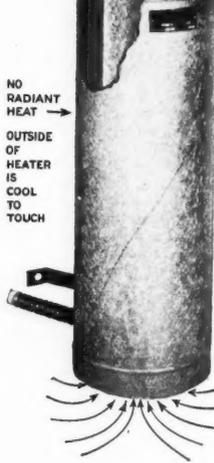
#### Novel Design at Libertyville.

The dedicatory recital on an organ built by the Maxcy-Barton Company for St. Lawrence's Episcopal Church of Libertyville, Ill., was played Easter Sunday afternoon at 4 o'clock by Horace Whitehouse, head of the organ department at Northwestern University, and Bethnel Gross, organist of the Libertyville church. The new instrument is a unique installation. The great, swell and pedal divisions are in the main organ loft and a choir or echo division is placed in another chamber at the opposite side of the church. The entire organ is played from a two-manual console. The choir has tone openings both into the chancel and into the ambulatory, which will make it possible to subdue the tone as it comes into the chancel, while opening the other swell shutters and providing greater power for the processional and recessional. There are five stops on the great, eight on the swell and six and a set of chimes on the echo or choir, with three pedal stops. At the dedicatory service the choir under Mr. Gross' direction gave a program of anthems from the Russian liturgy.

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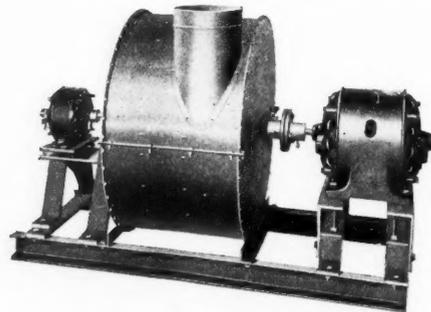
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## News of the American Guild of Organists

[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.]

### Festival Service in New York.

The American Guild of Organists held a public service in St. James' Church, New York, Thursday evening, March 14, the occasion being a festival evensong by the combined choirs of St. James' (G. Darlington Richards, organist and choirmaster), and Grace Church, Brooklyn (Frank Wright, organist and choirmaster), with assisting artists. The chorus of nearly 100 voices of boys and men entered the church singing "Jerusalem, High Tower, Thy Glorious Walls," by Dr. Hodges; following the chorus was a procession of Guild members, over forty of them.

Among the Guild members in the procession were the following: Frank L. Sealy, Henry S. Fry, R. Huntington Woodman, Charlotte Klein, C. Bigelow Ford, Oscar F. Comstock, J. Trevor Garmey, Samuel A. Baldwin, Dr. William C. Carl, Warren R. Hedden, Lawrence Munson, William Neidlinger, Frank Wright, Dorothy Berry, Roberta Bitgood, Edmund Jacques, Dr. Miles Farrow, Grace L. Darnell, Helen Hendricks, Marta E. Klein, Robert J. Winterbottom, Frederick Riesberg, Arthur Rose, Herbert S. Sammond, Theodore Schulte, Grace C. Thompson, Robert M. Treadwell, Stanley Van Woert, John E. Riley, Walter N. Waters, George Westerfield and Mrs. Estelle Wetzel.

The service was sung by the preacher of the Cathedral of St. John the Divine, the Rev. W. D. F. Hughes, with Tallis responses by the combined choirs. Choral numbers included the Smart Magnificat in B flat, the hymn "Christ Is Made the Sure Foundation," with descants by Mr. Richards, "Enter Not into Judgment," a new anthem by the warden, Frank L. Sealy; a Benedictus es Domine in C, by G. Darlington Richards, and "When the Lord Turned Again the Captivity of Zion," by Eaton Fanning.

Mr. Richards and Mr. Wright have set a very worthy precedent in holding such a service and the work of their choirs merited such a step; the tone and blend was good and the entire program was artistically produced.

Between the choral numbers several organ solos were played. R. Huntington Woodman of the First Presbyterian Church, Brooklyn, played Cesar Franck's "Piece Heroique," Miss Charlotte Klein, sub-dean of the District of Columbia chapter and organist and choir director of the Church of the Transfiguration, Washington, D. C., played the Bach Passacaglia. Henry S. Fry, dean of the Pennsylvania chapter, organist and choirmaster of St. Clement's Church, Philadelphia, played two short numbers—a Bach chorale and Debussy's Prelude to "The Blessed Damosel." As an appropriate response to the blessing, the chorus sang Palestrina's "We Adore Thee," then marching out singing the well-known Parker hymn "Go Forward, Christian Soldier."

### Western New York.

The March meeting of the Western New York chapter was held March 11 at the Rochester residence of Mr. and Mrs. Donald S. Barrows. The evening was devoted to the study of the detailed specifications and a number of drawings of the seven organs under construction for the new Masonic Temple, and the four-manual instrument being installed in the Church of the Reformation. Through the courtesy of the Bausch & Lomb Optical Company, a projector was available by means of which the specifications were thrown on a screen from which

they could be easily read and followed by those present.

It was announced that Edwin Arthur Kraft of Trinity Cathedral, Cleveland, would play the inaugural recital on the Reformation organ. Arthur G. Young, organist of the church, has invited the Guild to be present on this occasion.

Carl Baumbach, the new organist at St. John's Lutheran Church, was welcomed by the chapter. At the close of the meeting a buffet supper was served. All expressed their enjoyment of a very pleasant evening, and the kind hospitality of Mr. and Mrs. Barrows.

GEORGE HENRY DAY, Dean.

### New Chapter in Oklahoma City.

Mrs. Ruth Frances Hope was elected dean of the newly organized Oklahoma City chapter of the American Guild of Organists at a meeting Feb. 25 in the administration building of Oklahoma City University. The other officers are Miss Louanna Rudd, secretary-treasurer, and Miss Amanda O'Connor, chairman of the executive committee. Additional members of the chapter are Mrs. Henry Krebs, Mrs. John Dewar, Mrs. W. H. Kyle, Mrs. J. S. Frank, Mrs. W. E. Flesher, Mrs. C. F. Davis, Mrs. Walker M. Coombs, Mrs. Grace H. Musser, Mrs. Kathryn Stovall, Miss Lydia Rorem, Miss Gertrude Wiseman, Miss Margaret Beary, Miss LaHoma Pack, Clarence Burg, Josef Noll, Edwin Vaile McIntyre and Edwin Rollins Smizer.

### Texas Chapter.

The Texas chapter held its February meeting Thursday, Feb. 21, in the palm garden of the Adolphus Hotel in Dallas. At the business session a committee was appointed to draw up resolutions on the death of H. Guest Collins, who passed away at Austin Feb. 11. Mr. Collins, who was 87 years old, was considered the father of the Texas chapter and had taught music in the State Blind Institution for many years. He was active also in the State Music Teachers' Association.

Miss Alice Knox Ferguson gave a very interesting paper on "Anthems and Anthem Composers," followed by a review of organ compositions from J. Fischer & Bro., New York City.

The following program was played: "Starlight," Robert Wilkes, and Plantation Melodies, Rene L. Becker (Miss Amie Cornick); "Idylle," Herbert Caley, and "Forest Whispers," J. Frank Frysinger (Miss Anita Hansen); Intermezzo, George W. Andrews, and Postlude in D minor, Alfred Silver (Mrs. James L. Price).

The Texas chapter held its March meeting on the morning of March 21 at the First Presbyterian Church of Dallas. Miss Gertrude Day was elected delegate to the state convention of Federated Music clubs in Corsicana in April. Mrs. A. L. Nkaur was elected alternate. Miss Day will give a group of organ numbers on the afternoon of the church music conference. Mrs. Charles D. Mitchell of Dallas and Will Foster of Fort Worth were accepted into membership.

Following the business session a program of organ music was given by Mrs. Clarence Hamilton, Mrs. James L. Price and Mrs. Ellis Shuler.

Saturday, March 23, the chapter gave a silver tea at the home of Mrs. J. C. Rohmann on Lakewood boulevard. The chapter has offered a \$25 prize in a state hymn playing contest to be held in Corsicana, Tex., in April; hence the silver tea.

### New England Chapter.

The last recital of the noon series was played Feb. 25 at the Copley Methodist Episcopal Church, Boston, by Fred Cronhimer, one of the younger men of the chapter. Rather recently he came from Trinity Church, Haverhill, to be organist and choirmaster at the Church of the Epiphany, Winchester. Mr. Cronhimer played with brilliancy and accuracy. At the same time there was not lacking expressiveness. No attempt was made to exploit unusual compositions or to give preference to any particular school. The selections were: Prelude and Fugue in F minor, Handel; Allegretto

cantabile and Scherzo from Symphony 4, Widor; Toccata in F major, Bach; "Dawn" and "Night," Jenkins; Toccata on "Pange Lingua," Bairstow; "Tu es Petra," Mulet.

The Second Church in Boston, on Beacon street, opened its doors March 4 for the chapter's 109th public service. In the few years that this chastely beautiful edifice has stood, a treasure designed by Ralph Adams Cram, it has played an important part in Boston's musical history. Homer C. Humphrey is the organist and choirmaster and directs a small chorus choir of semi-professional voices, men and women. At this time all the music was sung a cappella, and admirably, the choir being placed in the west gallery rather than in the chancel as is customary at regular services. Palestrina's "Exultate Deo," Rachmaninoff's "The Beatitudes," Tchaikovsky's "Pater Noster" and Horatio Parker's "Jam sol recedit" were sung. The prelude for the occasion, Franck's "Piece Heroique," was cleanly played by Gardner C. Evans, of the Church of Our Saviour, Brookline; the offertory, Jongen's "Priore," was played by William S. Self of Wellesley Congregational Church and the postlude, Boellmann's "Fantaisie Dialogue," was capably performed by Francis W. Snow of Trinity Church. The ministerial parts of the service were taken by the Rev. Samuel A. Eliot, D.D., pastor of the Arlington Street Church, who also made an instructive address on "The Ministry of Music as a Religious Force." In this address he gave every token of an intimate knowledge of the best in music.

What can be considered as a normal gathering numerically of members and guests was seated at the annual dinner of the chapter Feb. 25, at the rooms of the Twentieth Century Club on Joy street. The menu ended, the dean presided and called upon Warden Sealy for remarks on the state of the Guild as a whole. The chapter was pleased to honor Dr. Harold W. Thompson of the Diapason staff on this occasion. The substance of his discourse was ingeniously disguised by the caption "From Solo to Great." No one would have been able to surmise in advance the subject treated. Very ably did he discuss the cause of American composers and American compositions. He regretted that American high prices hindered the sale of American organ music and anthems in England.

J. Sebastian Matthews of Grace Church, Providence, entered the lists with fluent words whereby he pointed out the difficulties and handicaps of an American composer. Warden Sealy also spoke on the same subject. Music for the occasion was furnished by Miss Helen E. Barr, soprano, with Homer C. Humphrey as accompanist, and by Raymond Havens, pianist.

The combined choirs of men and boys and men and women sang at the 110th public service of the chapter held at the Cathedral Church of St. Paul, Friday evening, March 15, under the direction of Arthur M. Phelps, organist and choirmaster. The service was choral evensong. The attendance was unusually large. The music consisted of the Magnificat and Nunc Dimittis in A flat, Harwood; the chorus "All We Like Sheep" from "The Messiah," Handel; the anthem, "Sicut cervus desiderat," Palestrina; the anthem "Blessed Jesu," Dvorak, and the motet "Gallia," Gounod. The special organ selections for prelude and postlude, respectively, were played by Maurice Kirkpatrick, A. A. G. O., of the Wellesley Hills Unitarian Church, and by Miss Marion P. Frost.

The second social meeting of the season, March 18, marked a return to the rooms of the Harvard Musical Association on Chestnut street. There has seldom been held a social with a more attractive program or a more delightful list of good things in the way of refreshments. Mark S. Dickey of the First Baptist Church, Arlington, played two of his piano compositions, a Rhapsody in B minor and an Etude. He has written extensively in many different forms, having learned the

knack of expressing himself in musical tones under the guidance of Arthur Foote. The speaker for the evening was George C. Phelps, organist and choirmaster at All Saints' Church, Ashmont, where he has a large, fully endowed choir of men and boys with a highly ritualistic service. By birth and education an Englishman, Mr. Phelps is particularly qualified to make an address on English church music. He divided his remarks into three parts, the first heading, or chapter, treating of the cultural history of the English people, the second giving full consideration to the history of the English church, and especially the Tudor period, and the third having to do with the music of the Church of England.

### Virginia Chapter.

The monthly meeting of the Virginia chapter was held in the parish-house of St. Paul's Church, Richmond, March 4. Following the business meeting, at which Louis Weitzel, sub-dean, presided, the meeting was turned over to Mrs. Grace Hopkins, chairman of the evening, whose subject was "The Rise of Instrumental Music," dealing particularly with the oldest special forms. A particularly interesting and enjoyable feature of the program was the illustration of the sonata form by Mr. and Mrs. Frank G. Wendt, two of Richmond's foremost musicians, who played a Tartini sonata for violin and piano. Brief talks were made by Mrs. S. C. Swann on violins and violin makers and by Miss Ruth Weisger on the symphonic poem.

### Florida Chapter.

On Feb. 26 the Tampa branch presented William Wall Whiddit of St. Petersburg, state treasurer, in a recital at the Seminole Heights M. E. Church. Mr. Whiddit was assisted by Mrs. George F. Hayman, soprano, who is organist of the church. Mr. Whiddit came from Buffalo and had been a Guild member for many years before transferring his membership to the St. Petersburg branch, which was organized last May. For several years Mr. Whiddit has been organist and director at St. Peter's Episcopal, a very important position in St. Petersburg.

The second meeting of the month of Tampa branch was held Feb. 20, at the home of Mrs. Nella Crandall. The members voted that the second meeting of each month should be an informal luncheon, at different homes, for the purpose of becoming better acquainted. Each member takes sandwiches, salad, or whatever he pleases, the hostess serves coffee and we take "pot-luck." All seem enthusiastic over these meetings.

A committee was appointed at the last meeting to go before the Rotary Club, the Kiwanis Club, the Ministerial Association and other organizations to explain the purpose of the Guild and of the Tampa branch.

Orlando branch members are giving a number of recitals. Herman F. Siewert, F. A. G. O., of the organ department, Rollins College, Winter Park, five miles from there, is a member of the Orlando branch; also Orwin A. Morse, A. A. G. O., of Deland. Orlando has a four-manual Estey of 101 stops in its municipal auditorium.

The Tallahassee branch was organized last spring, with Miss Margaret Whitney Dow, A. A. G. O., head of the organ department at the Florida State College for Women, as regent. Miss Ella Scoble Opperman, dean of the music department, is vice-president of that branch.

MRS. SAM M. KELIUM,  
Secretary, Florida Chapter.

### Dedication at Macon, Ga., Church.

A three-manual built by the Skinner Organ Company for the Mulberry Street Methodist Church at Macon, Ga., was dedicated with a memorial service on the evening of Feb. 24. Mrs. Monroe G. Ogden, organist of the church, was at the console. The organ is a memorial gift by the three children of Mrs. Eugenia Pate Stetson, who was for years an active worker in the Mulberry Street church and Sunday-school.

## More Book Reviews

By DR. DINTY MOORE

In "The Organ Salesman's Secret," by Clara Bella, we have an exciting story of an organ salesman who, in order to get them signed up on the dotted line, murders the organist and music committee by the subtle method of getting them to taste the glue used in glueing the organ together. It is a tale that sticks with you and is a warning to organists and music committees, but contains many valuable hints to the progressive organ salesman.

Another story full of pathos is "Vox d'Amour," by Will E. Sneze. Here we have the touching life story of a refined lady organist who could play her Vienne and Malingreau like a gentleman. However, while attending her twenty-seventh master class she meets a red-hot papa from Chicago named Scotty Clarke, a bad guy who writes jazzy organ music. She falls for him hard and in no time Vienne and Malingreau are forgotten and we find her playing Widor. Later we hear of her playing Rheinberger. There are rumors that she is playing Batiste and we leave her touring the country playing a program by American composers. The gradual fall from her high estate is beautifully pictured, especially the chapter where she plays the Widor Toccata for the first time.

For the more discriminating reader I recommend "Wasted Hours," by E. Will Sneze (no relation to the above gentleman). Here is the story of an organist who for many long years had practiced the celebrated Andantino in D flat, only to find out too late that it had been made into a popular song and therefore could not be played in church. The chapter telling of his joy and happiness when he finds that he can thumb the counter melody is beautifully drawn, as is his horror when he hears a blond baby sing "Moonlight and Roses" and he realizes his "wasted hours."

"My American Tour," by I. Fuldem Good, is a racy account of the author's recent recital tour. As you will remember he was invited to come over by the Slaughter-House Union to give a series of recitals in order to show the American organist that it was not necessary to be a vegetarian in order to play modern music. The author has some pertinent things to say about the absence of an automatic cigarette lighter in the modern American console. He proves conclusively that it is far more important than the vox humana 32-ft. to middle C, which he found quite useless in the tenor octave. Apart from this little criticism Mr. Good likes America and is quite enthusiastic over the organ compositions of the well-known American composer Rolovich Digleinsky.

## Practical Lessons in Conducting.

Dr. William C. Carl is instructing a class in choir conducting at the Guilman Organ School in New York. The first lesson for the season was given Feb. 20. Students are taught how to conduct, and are given an opportunity to demonstrate, by one playing the organ, while another is directing, and the class forms the choir. Constructive criticism forms a part of each session, the members taking part in the discussion. A series of lecture lessons on the great oratorios will be given by Dr. Carl at the organ, full explanations being given as to interpretation, traditions and how to play the accompaniments. A lecture on the Hebrew service by Willard Irving Nevins will follow. Preparations for the thirtieth anniversary of the school this spring are being made.

New Jersey is to have a state song and Mark Andrews, composer and organist, will write it and it will be sung for the first time at the six-city Greater New Jersey dinner of the State Chamber of Commerce by Anna Case, concert soprano.

## KILGEN ORDER IN BROOKLYN

## Three-Manual Is Purchased for Our Lady of Peace Church.

George Kilgen & Son, Inc., report a contract with Our Lady of Peace Church, Brooklyn, for a three-manual organ of thirty-two stops. The contract was obtained by Mr. Rockefeller of the New York office. The scheme of stops is as follows:

## GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 notes.  
Dulciana, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 notes.  
Trumpet, 8 ft., 61 pipes.  
Chimes, 25 notes.

## SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 12 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Quintadena (synthetic), 8 ft., 73 notes.  
Flute d'Amour, 4 ft., 12 pipes.  
Sallcet, 4 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Vox Humana, 8 ft., 73 pipes.

## CHOIR ORGAN.

Dulciana (tenor C), 16 ft., 49 notes.  
Violoncello, 8 ft., 61 notes.  
Melodia, 8 ft., 61 pipes.  
Dolce, 8 ft., 61 pipes.  
Flute, 4 ft., 12 pipes.  
Piccolo, 2 ft., 12 pipes.  
Orchestral Oboe (synthetic), 8 ft., 61 notes.

## PEDAL ORGAN.

Sub Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 12 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Flauto Dolce, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.

## Invents Refillable Contact Block.

J. H. Lesley of Mount Washington, Pa., a well-known Pittsburgh organ service man for the last twenty-two years, has invented a new contact block for organs which he calls a refillable double contact block. The object of the invention is to reduce the burning and breaking of contact wires under the keys, in the relay and throughout the organ where contacts are used. He feels that this device will be of the greatest interest to organ men everywhere. Illustrations show the advantages claimed for this block. The bend is such that the strain is distributed over the entire length of wire, which will prevent breaking. Another source of trouble, the burning contact, is taken care of by making double contact, first from the contact plate fastened to the key and then by a silver wire crossing the bottom section of the block. The depression of the key gives a little brushing motion which keeps the wire polished, but not enough to cause wearing. The extended lip in the contact plate is to add long life at the contact

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| 2 | March from "Ruins of Athens" | Beethoven   |
| 3 | Ride of the Valkyrs          | Wagner      |
| 4 | Danse Macabre                | Saint Saens |

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point. The advantage of the refillable feature is that in case a defective wire should break or burn, it can be replaced by releasing two screws and inserting a new wire. It is not necessary in the event of a wire's breaking to purchase a new block. Mr. Lesley expects to manufacture the new block and place it on the market at practically the same price as other blocks now in use.

## Special Program at Lawrence, Kan.

A special program was given March 10 at Topeka, Kan., by the chorus choir of fifty-two voices of the First Presbyterian Church of Lawrence, Kan., under the direction of D. M. Swarthout, dean of the school of fine arts, University of Kansas, with Mrs. C. W. Straffon at the organ. The soloists were Professor Waldemar Geltch, head of the violin department of the university, and Eli Wamego, a full-blooded Sioux Indian, tenor. Wamego is a student in the fine arts school. With but a very few exceptions the choir is made up of university students. Mr. Swarthout has been in charge of this choir for the last six years.

## Offers \$1,000 for College Song.

According to an announcement by President Ernest M. Hopkins of Dartmouth College, a prize of \$1,000 has been offered by an anonymous donor for a musical setting for Richard Hovey's poem "Our Liege Lady, Dartmouth." Competition for the prize is open to anyone, with the stipulation that the composition, if accepted, shall become the property of Dartmouth College. Compositions must be original, never previously

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published, and submitted in manuscript form to the chairman, Nelson P. Brown, 186 Linden street, Everett, Mass., before June 1. The composition should be preferably a four-part male voice setting with accompaniment which would lend itself especially to band or orchestral arrangement.

A two-manual organ built by M. P. Möller for the Presbyterian Church of Watseka, Ill., was dedicated Feb. 17. The instrument is a memorial to Charles L. Blake, being presented by his parents, Mr. and Mrs. E. J. Blake. Miss Grace Burnham is organist of the church. Ralph M. Gerber of Chicago gave a recital Feb. 18.

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The player will sound a single selection or a group one day, either the same program or a new one on the following day, and so on until the entire library of pieces has been played, after which it may, of course, be repeated. Or, if desired, the chimes may be made to play as many times a day as desired—a program in the morning, for example, and curfew at night.

Each roll is automatically rewound when the last selection has been rendered. When the player is operated in conjunction with the Westminster chiming device, the time-marking peal is automatically silenced when the player is in operation and automatically reinstated when the program is finished.

The electric player or reproducing device does not interfere with the manual operation of the chimes from the electric keyboard and when the chimes are played from the keyboard the player and time-marking chiming device are automatically silenced, being reinstated when the keyboard operation is concluded.

Rolls containing approximately fifty pieces, including music for weddings, funerals, church and national holidays, etc., are included with each unit. Special rolls can be had if desired. All rolls are hand-played by a tower-chime artist, and may be depended upon to play the tower chime music in exactly the right tempo—an authoritative guide to the organist when playing special selections.

It is interesting to speculate on the increased scope of service the chimes receive by virtue of this improvement. Many pastors have long recognized that the closer they can bring the church to the hearts of the people the more powerful will be its influence. Certainly, chime music played every day, with a curfew sounded every night, will go a long way toward having the church remembered seven days a week rather than one day a week. Appropriate programs played on church and national holidays, tolls sounded at funerals and joyous marches made to float through the air at weddings will do much to create interest.

Mr. Deagan first saw the possibilities of tubular bell tower chimes. As a result, tower chimes are now tuned with scientific accuracy to the exact

pitch of organs. He also revolutionized the method of playing tower chimes by the perfection of electric keyboard operation, and eliminated the age-old defect of tower chime music—the disturbing intermingling of tones—by the development of patented dampers that silence each note at the instant the succeeding note is sounded.

#### Van Dusen Club's Program.

The Van Dusen Organ Club held its March meeting in the Kimball organ salon on the evening of March 18. A large number of friends and guests were present. The program consisted of organ solos by Miss Henderson and Miss Bellows, 'cello and organ by Miss Fischer and Mrs. Tichy, the Bach Concerto for two violins by Nelson and Oliver Schreiber, with Harold Cobb at the organ, improvisations on organ and piano by Robert Lee and Miss Marcusson and readings by Lucille McLean. Miss Alvina Michals, president of the club, awarded a Van Dusen Organ Club silver cup to Miss Margaret Grant with a few appropriate remarks to which Miss Grant responded. Mrs. Edmund J. Tyler, president of the Illinois Federation of Music Clubs and of the Chicago Artists' Association, was guest of honor, giving the club a short talk. After the program refreshments were served.

Mrs. Raymond P. Jenkins, organist and director at the Second Baptist Church of Brewer, Maine, arranged a Handel program, presented Feb. 3, using the new Estey organ. She was assisted by Miss Ellen M. Peterson, soprano soloist.

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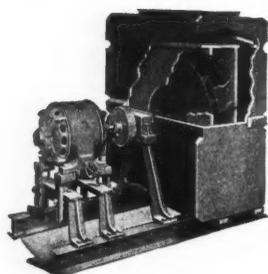
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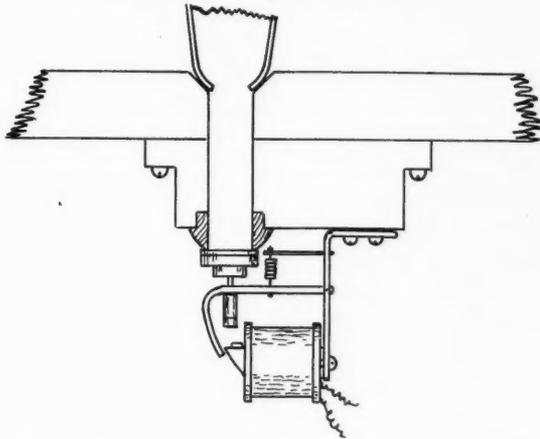
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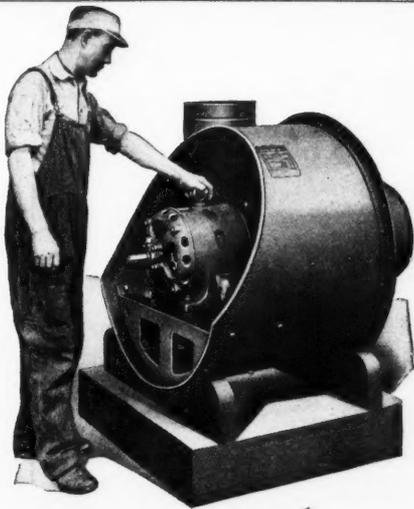
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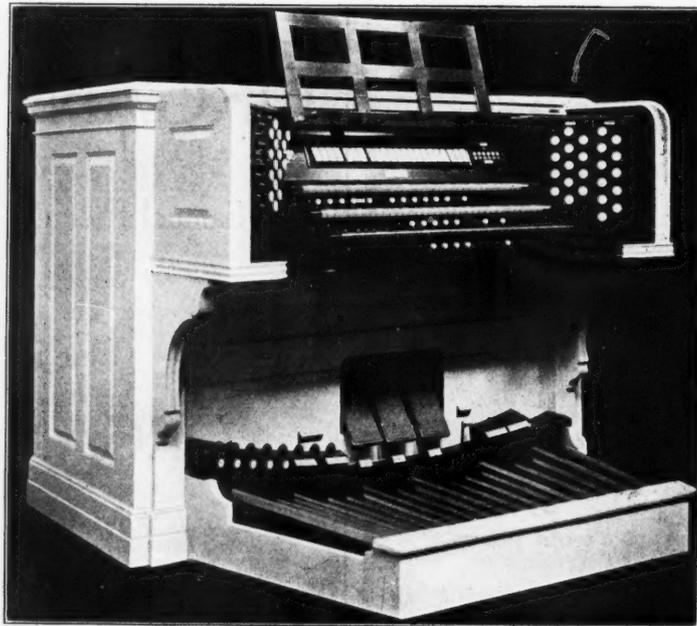
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