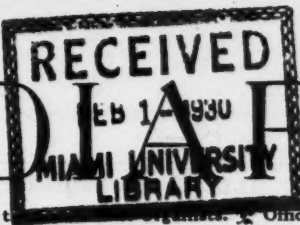


THE DIAPASON

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



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Twenty-first Year—Number Three

CHICAGO, U. S. A., FEBRUARY 1, 1930.

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SALVATION ARMY BUYS A LARGE ESTEY ORGAN

FOR BUILDING IN NEW YORK

Auditorium of National Headquarters, Just Erected, Will Be Equipped with Four-Manual with 2,582 Pipes.

A contract of much more than ordinary interest, awarded in January to the Estey Organ Company, provides for a large organ for the auditorium of the national headquarters of the Salvation Army, located on Fourteenth street, New York City. The organ is to be placed in the magnificent new building which has just been erected and will be dedicated at an international encampment which will be held next May.

The negotiations were conducted from the New York office with Commander Evangeline Booth, Commissioner Holz, who commands the Eastern district of the organization, and Lieutenant-Colonel Hodges, who is an organist of considerable ability and with whom Ernest L. Mehaffey conferred concerning the specifications. The deal was closed by W. A. Vossler of the New York office.

The organ is to be divided, and with the exception of the pedal will be entirely under expression. The auditorium in which it is to be installed will seat approximately 2,500 people.

The stop specification will be as follows:

GREAT ORGAN.

- (Under expression except as noted.)
1. Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 73 pipes.
 3. Second Open Diapason, 8 ft., 73 pipes.
 4. Gamba, 8 ft., 73 pipes.
 5. Gemshorn, 8 ft., 73 pipes.
 6. Gross Flöte, 8 ft., 73 pipes.
 7. Octave, 4 ft., 73 pipes.
 8. Mixture, 3 rks., 183 pipes.
 9. Tuba (Extension of No. 55 on open chest), 8 ft., 53 pipes, 20 notes.
 10. Chimes (from Echo), 21 notes.
- #### SWELL ORGAN.
11. Bourdon, 16 ft., 97 pipes.
 12. Open Diapason, 8 ft., 73 pipes.
 13. Viole d'Orchestre, 8 ft., 73 pipes.
 14. Sallcional, 8 ft., 85 pipes.
 15. Voix Celeste, 8 ft., 61 pipes.
 16. Stopped Diapason (from No. 11), 8 ft., 73 notes.
 17. Flute d'Amour (from No. 11), 4 ft., 73 notes.
 18. Sallcoet (from No. 14), 4 ft., 73 notes.
 19. Nazard (from No. 11), 2 1/2 ft., 61 notes.
 20. Piccolo (from No. 11), 2 ft., 61 pipes.
 21. Cornopean, 8 ft., 85 pipes.
 22. Oboe, 8 ft., 73 pipes.
 23. Clarion (from No. 21), 8 ft., 73 notes.
 24. Vox Humana (voiced medium soft), 8 ft., 73 pipes.

CHOIR ORGAN.

25. Contra Viol, 16 ft., 85 pipes.
26. English Open Diapason, 8 ft., 73 pipes.
27. Viol d'Amour (from No. 25), 8 ft., 73 notes.
28. Unda Maris, 8 ft., 61 pipes.
29. Clarabella, 8 ft., 73 pipes.
30. Flauto Traverso, 4 ft., 73 pipes.
31. Piccolo (from No. 30), 2 ft., 61 notes.
32. Clarinet, 8 ft., 73 pipes.
33. Chimes (from Echo), 21 notes.

SOLO ORGAN.

34. Gross Gamba, 8 ft., 73 pipes.
35. Gamba Celeste, 8 ft., 61 pipes.
36. Hohl Flöte, 8 ft., 85 pipes.
37. Flute (from No. 36), 4 ft., 73 notes.
38. French Horn, 8 ft., 73 pipes.
39. Tuba Mirabilis, 8 ft., 73 pipes.

ECHO ORGAN.

- (Playable from Solo manual.)
40. Viol Aetheria, 8 ft., 73 pipes.
 41. Vox Angelica, 8 ft., 61 pipes.
 42. Gedeckt, 8 ft., 85 pipes.
 43. Flute (from No. 48), 4 ft., 73 notes.
 44. Vox Humana (voiced soft), 8 ft., 73 pipes.
 45. Chimes (Class A Deagan), 21 notes.

PEDAL ORGAN.

46. Resultant, 32 ft., 32 notes.
47. Open Diapason, 16 ft., 44 pipes.
48. Bourdon, 16 ft., 44 pipes.
49. Lieblich Gedeckt (from No. 11), 16 ft., 32 notes.
50. Contra Viol (from No. 25), 16 ft., 32 notes.
51. Octave (ext. No. 47), 8 ft., 32 notes.
52. Bass Flute (ext. No. 48), 8 ft., 32 notes.
53. Violoncello (from No. 4), 8 ft., 32 notes.

Ralph Kinder, Who Gives Annual Recital Series



In addition to the foregoing there will be the following traps, operated from toe pistons: Tambourine, bass drum and snare drum.

A summary of the specifications shows a total of fifty-five speaking stops and 2,582 pipes. There will be thirty-six combination pistons and thirty-six couplers.

PROGRAM IS HEARD BY 2,300

Lutheran Oratorio Society, Directed by Porter, Sings at Wanamaker's.

Under the direction of Hugh Porter, the chorus of the Lutheran Oratorio Society of New York and vicinity presented a Christmas program Saturday afternoon, Jan. 11, upon invitation of Dr. Alexander Russell at Wanamaker's in New York to the largest audience perhaps ever seen at the famous downtown auditorium, an overflow assembly of 2,300. The program opened with the first chorus from Bach's Christmas Oratorio. The second number consisted of five Christmas hymns by Praetorius, sung unaccompanied with unusual finish. Next followed the church year in chorales harmonized by Bach. Edward Reclin, well-known Bach specialist, then gave an exquisite reading of an Aria by Wilhelm Friedeman Bach and a sprightly interpretation of a Chorale Phantasia on "Sleepers, Wake!" by Ludwig Krebs. The great Prelude and Fugue in A minor was done in a fine, animated way. The program closed with four other choral numbers by Praetorius, Bach and Christiansen. Carl Broman was the organ accompanist, while Hobart Whitman was at the piano. Mr. Porter and his chorus were heartily applauded for their splendid work by the large holiday audience.

CLEVELAND ORCHESTRA WILL HAVE A SKINNER

ORGAN FOR SEVERANCE HALL

Musical Arts Association Awards Contract for Installation of Large Instrument in Beautiful New Building.

Severance Hall at Cleveland, Ohio, the beautiful future home of the Cleveland Civic Orchestra, is to have a large organ, the contract to build which has been awarded to the Skinner Organ Company. The Musical Arts Association placed the order late in January.

The stop specification prepared for this instrument, which is to be an outstanding one, is as follows:

GREAT ORGAN.

- Double Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- *Third Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- *Gedeckt, 8 ft., 61 pipes.
- *Erzähler, 8 ft., 61 pipes.
- *Viola, 8 ft., 61 pipes.
- Quinte, 5 1/2 ft., 61 pipes.
- *Flute, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chorus Mixture, 4 rks. (15, 19, 22, 26), 244 pipes.
- Harmonics, 4 rks. (17, 19, 21, 22), 244 pipes.
- Trumpet (separate pressure), 16 ft., 61 pipes.
- Tromba (separate pressure), 8 ft., 61 pipes.
- Clarion (separate pressure), 4 ft., 61 pipes.
- Solo Heavy Pressure Reeds to Great.

*In Choir box.

SWELL ORGAN.

- Melodia (open to GGG), 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Echo Gamba Celeste, 8 ft., 73 pipes.
- Echo Gamba, 8 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 5 rks. (15, 19, 22, 26, 29), 305 pipes.
- Cornet, 5 rks. (8, 12, 15, 17, 19), 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.
- Harp, 8 ft., and Celesta, 4 ft. (from Choir).
- Tremolo.

CHOIR ORGAN.

- Gamba, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Geigen, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulcet, 2 rks., 8 ft., 146 pipes.
- Dulciana, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gambette, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Carillon, 4 rks. (8, 12, 17, 22), 244 pipes.
- Fagotto, 16 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Orchestral Trumpet, 8 ft., 73 pipes.
- English Horn, 8 ft., 61 pipes.
- Harp, 8 ft., and Celesta, 4 ft., 61 bars.
- Tremolo.

SOLO ORGAN.

- Flauto Mirabilis, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Corno di Bassetto, 16 ft., 12 pipes.
- Corno di Bassetto, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Tuba Clarion, 4 ft., 73 pipes.
- Cathedral Chimes, 25 tubes.
- Tremolo.

PEDAL ORGAN.

- Major Bass, 32 ft., 12 pipes.
- Open Diapason (large scale), 16 ft., 32 pipes.
- Contra Bass, 16 ft., 32 pipes.
- Diapason (Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Melodia (Swell), 16 ft., 12 pipes.
- Dulciana, 16 ft., 32 pipes.

LYNNWOOD FARNAM ON TOUR

Giving Recitals on Pacific Coast and Will Be in Middle West.

Lynnwood Farnam, the distinguished organist, is in the midst of a trans-continental tour which will occupy him until the end of February. Beginning with a recital at the New Jersey College for Women in New Brunswick, he filled a number of engagements booked for him in New England on his way to Canada. After a series of recitals in the provinces of Quebec and Ontario, including a program Jan. 14 at the Royal York Hotel, Toronto, he returned to the United States, and Jan. 20 found him at Lincoln, Neb., en route to the coast. His bookings on the Pacific coast during the latter part of January and the early part of February include recitals in Vancouver, Portland, Eugene, Ore., San Francisco and Los Angeles. On his return journey to the East he will be heard in a number of cities in the Southwest and Middle West. He will be at De Pauw University, Greencastle, Ind., Feb. 10 and at Oberlin, Ohio, Feb. 13.

On April 6 Mr. Farnam will resume the series of twenty recitals, "Bach and His Forerunners," which he is giving in the Church of the Holy Communion, New York.

TOLEDO CATHEDRAL ORDER

Skinner Organ of Seventy-Five Stops for Queen of Holy Rosary.

An important organ contract closed late in January provides for the construction of an instrument of seventy-five speaking stops for the Queen of the Holy Rosary Cathedral at Toledo, Ohio. The contract has been awarded to the Skinner Organ Company. This will be one of the largest organs in any Catholic church in the country and is of fitting comprehensiveness for the size and beauty of the Toledo edifice.

Gamba (Choir), 16 ft., 32 notes.
Cello (Choir), 8 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Mixture, 4 rks., 128 pipes.
Bombarde, 32 ft., 32 pipes.
Fagotto (Choir), 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Waldhorn (Swell), 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Fagotto (Choir), 16 ft., 32 notes.

FOR CHURCH IN PROVIDENCE

Three-Manual Möller to Be Installed at Fourth Baptist.

The Fourth Baptist Society of Providence, R. I., has signed a contract with M. P. Möller for a three-manual organ to be installed in the new church which will be ready at the Easter season. The stop scheme of the instrument is as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Flute Harmonic, 8 ft., 73 notes.
4. Gemshorn, 8 ft., 73 notes.
5. Flute Harmonic, 4 ft., 61 notes.
6. Octave, 4 ft., 61 notes.
7. Piccolo, 2 ft., 61 notes.
8. Tuba, 8 ft., 61 pipes.
9. Chimes, 21 bells.

SWELL ORGAN.

10. Bourdon, 16 ft., 97 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Stopped Diapason, 8 ft., 73 notes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Viole d'Orchestre, 8 ft., 73 pipes.
17. Orchestral Flute, 4 ft., 73 notes.
18. Salicet, 4 ft., 61 notes.
19. Flute Twelfth, 2 2/3 ft., 61 notes.
20. Flautino, 2 ft., 61 notes.
21. French Trumpet, 8 ft., 61 pipes.
22. Oboe, 8 ft., 61 pipes.
23. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

24. English Open Diapason, 8 ft., 73 pipes.
25. Dulciana, 8 ft., 73 pipes.
26. Flute Harmonic, 8 ft., 85 pipes.
27. Viola, 8 ft., 73 pipes.
28. Flute, 4 ft., 73 notes.
29. Dulciana, 4 ft., 61 notes.
30. Piccolo, 2 ft., 61 notes.
31. Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

32. Resultant, 32 ft., 32 notes.
33. Open Diapason, 16 ft., 12 pipes (20 from No. 1).
34. Bourdon, 16 ft., 44 pipes.
35. Flute, 8 ft., 32 notes.
36. Tuba, 8 ft., 32 notes.

Another Möller has just been completed in St. Patrick's Catholic Church, Valley Falls, R. I.

The Masonic Temple Corporation of Woonsocket, R. I., has installed a Möller in the lodgeroom of its new temple, which is soon to be dedicated.

Contracts for these instruments were obtained by H. P. Seaver of Providence, local representative of the Möller factory.

MARK VAN DUSEN LECTURES

Organ Selections Played for Bach, Mendelssohn, Etc., Talks.

Frank Van Dusen gave his second lecture on Bach at Kimball Hall, Jan. 6. This lecture and the preceding one given in December were followed by a program on the following Bach works: Chorale Preludes—"Oh Day So Full of Joy"; "Through Adam's Fall Debased"; "O Man, Bewail Thy Sins"; "Past Is the Old Year"; "All Men Must Die"; "The Son of God Has Come"; "Lord Christ, the Only Son of God" and "Good Christian Men Rejoice"; Sonatas Nos. 1 and 4; Chorale from Cantata No. 147 (transcribed by Harvey Grace); Sonatina from Cantata "Gottes Zeit Ist die Beste Zeit" (transcribed by Guilman); Little Fugue in G minor; "St. Ann's" Fugue; Fantasia and Fugue in G minor; Prelude and Fugue in C minor (Peters 4); and Prelude and Fugue in D major.

Mr. Van Dusen's lecture on Mendelssohn, Rheinberger and Merkel at Kimball Hall, Jan. 13, was marked by this organ program: Sonata No. 2, Mendelssohn (Ralph Peterson); Sonata No. 3, Mendelssohn (Clara Gronau); Pastoral Sonata (G major) Rheinberger (Virginia Hall); Sonata No. 5, Mendelssohn (Ramon Berry); Sonata No. 6, Mendelssohn (Whitmer Byrne).

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SCHANTZ WILL BUILD ORGAN AT FORT WAYNE

THREE-MANUAL WITH ECHO

St. John's Reformed Church Scheme Includes Floating Echo—Awarded Order for Eighteenth Organ at Canton, Ohio.

To A. J. Schantz, Sons & Co., the Orrville, Ohio, organ builders, has been awarded the contract to construct a three-manual for St. John's Reformed Church at Fort Wayne, Ind. The instrument is to be one of extensive tonal resources and will include an echo division playable independently from the great and choir manuals.

The scheme of stops of this organ is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
English Open Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 notes, 12 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 notes.
Stopped Diapason, 8 ft., 97 pipes.
Flute d'Amour, 4 ft., 73 notes.
Flautina, 2 ft., 73 notes.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
Clara-bella, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Piccolo, 2 ft., 73 pipes.
Harp, 49 bars.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 notes, 44 pipes.
Octave, 8 ft., 32 notes.
Bourdon, 16 ft., 32 notes, 44 pipes.
Bass Flute, 8 ft., 32 notes.
Tuba, 16 ft., 32 notes, 12 pipes.
Violoncello, 8 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Dolich Flute, 8 ft., 32 notes.

ECHO ORGAN.

- Fern Flöte, 8 ft., 73 pipes.
Fern Flöte Celeste, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Echo Tremolo.
Chimes, Deagan class A, 20 bells.

Other recent contracts on which the Schantz factory is busy are for:

St. Ignatius Church, said to be Cleveland's most costly and beautiful Catholic church.

Westgate Evangelical Church, Columbus, Ohio.

St. Paul's Lutheran Church, North Canton, Ohio.

Reformed Church, Decatur, Ind.

Grace Evangelical Lutheran Church, Detroit.

Oak Hill Presbyterian Church, Oak Hill, Ohio.

St. Paul's U. B. Church, Canton, Ohio. This will be the eighteenth Schantz organ in Canton.

Church of Christ, Cuyahoga Falls, Ohio. This will be the fifteenth Schantz organ in the Akron district.

Omaha Concern Is Active.

The Pipe Organ Service Company of Omaha, Neb., has sold, rebuilt and installed a two-manual Estey organ in St. Matthew's Episcopal Church, Lincoln, Neb., and a two-manual Wangerin in the Shrine Temple, Sioux City, Iowa, and is rebuilding a three-manual Hillgreen-Lane for installation in the Morningside Presbyterian Church, Sioux City, and a three-manual Kimball for Morningside College. The company has orders to procure and install used organs in three private residences and two churches.

Receiver for Terre Haute Concern.

John T. Roysse has been appointed receiver of the Louisville Pipe Organ Company, a concern in business at Terre Haute, Ind. The appointment was made by the Superior Court Jan. 17. The company has been operating a factory at Terre Haute for about two years, previous to which time it was at Louisville. A. H. Tod was president of the concern; W. T. Quilty was vice-president and Arthur Sperbeck was secretary and treasurer.

OPENS HARTFORD MEMORIAL

Austin Organ of 112 Stops Played by Chandler Goldthwaite.

A splendid organ in a magnificent building is the characterization given on the occasion of the opening of the four-manual Austin in the Horace Bushnell Memorial at Hartford, Conn., Jan. 13, by those who were able to attend the event. The organ, built in the Hartford factory, is the final touch to a beautiful edifice presented to the city and described in The Diapason Aug. 1, 1928. Chandler Goldthwaite was selected to play the opening recital, which was a feature of ceremonies covering three evenings. Mr. Goldthwaite played the following program: Allegro from Sixth Symphony, Widor; "Kammenoi Ostrow," Rubinstein; "Fantasie Dialogue," Boellmann; Chorale Improvisation, Karg-Elert; "Divertissement," Vierne; "Forest Murmurs," Wagner; Finale, Vierne; Toccata, "Tu es Petrus," Mulet.

An address of welcome was delivered on behalf of the Horace Bushnell Memorial Hall Corporation by Charles F. T. Seaverns, president of the board of trustees. To this Mayor Walter E. Batterson made a response. The Rev. Charles R. Brown, LL. D., dean emeritus of the Yale Divinity School, made an address.

The next night the Philadelphia Orchestra under Leopold Stokowski gave a concert in the hall and Mr. Stokowski gave high praise to the new organ. The instrument has a total of 112 speaking stops. The console is on an elevator so that it can be dropped to the lower level of the orchestra pit when desired.

TRUETTE CLUB AS GUESTS

Boston Organists Hear Recital and Lecture at Camp Home.

The Truette Club, a Boston organization which consists of pupils and former pupils of Everett E. Truette, had a very interesting meeting on the evening of Dec. 10 at the home of Harry Upson Camp in Reading, Mass. After a business meeting Mr. Camp made a talk on organ specifications, with special reference to the organ in his own home. Gerald Foster Frazee then played a program on the Frazee organ in the residence, presenting the following selections: Largo and Allegro from Sonata in the Style of Handel, Wolstenholme; "Clair de Lune," Karg-Elert; Scherzo, from Sonata in E minor, Rogers; "Ave Maria," Schubert-Nevin; "Within a Chinese Garden," Stoughton; "March of the Gnomes," Stoughton; Scherzo, from Nuptial Suite, Truette.

Wiesemann Opens Pilcher Organ.

On Jan. 2 the two-manual Pilcher organ in the First Methodist Church at McAllen, Tex., was dedicated with a recital given by Carl Wiesemann of Dallas. Mr. Wiesemann played: Overture in D minor, Batiste; "Sunset," Biggs; Christmas Pastoral, Harker; "The Clown," Nevin; "Swing Low, Sweet Chariot," Diton; "In Springtime," Kinder; "The Infant Jesus," Yon; Rustic March, Boex; Berceuse, Dickinson; American Rhapsody, Yon.

Organists in Automobile Crash.

G. Everitt Miller, organist and choir-master of St. John's Episcopal Church at Huntington, L. I., N. Y., Mrs. Miller, and Roger P. Conklin, organist and choir-master of the Central Presbyterian Church in the same town, suffered bruises and shock when the automobile in which they were riding was overturned in a crash with another machine at Long Island City late in December.

E. Stanley Seder was guest organist for the dedication of the three-manual Austin organ at the Church of the Visitation, Garfield boulevard, Chicago, Dec. 29, playing several groups, including Mauro-Cottone's new "Variations on a Gevaert Carol." Jan. 1 he was heard in recital at Bethany Reformed Church, Roseland. Jan. 12 he was organist for the musical vespers at Rockefeller Chapel, University of Chicago. On Jan. 5 he conducted the annual "Messiah" performance at the Oak Park First Congregational Church.

FOUR-MANAL SKINNER FOR SAN FRANCISCO

TEMPLE M. E. CHURCH ORDER

Stop Specifications of Latest Large Instrument for the Pacific Coast—Will Have Sixty-Two Speaking Stops.

Temple Methodist at San Francisco is the latest Pacific coast church to place an order for a large organ. Under a contract awarded late in January this church is to have a four-manual to be built by the Skinner Organ Company, with sixty-two speaking stops and a solo division.

Following is the stop specification prepared for the San Francisco instrument:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Third Open Diapason (from Choir), 8 ft., 61 notes.
Harmonic Flute, 8 ft., 61 pipes.
Erzähler (from Choir), 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 4 rks., 244 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (in Solo box).

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
Open Diapason, 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.
Aeoline (blank knob), 8 ft.
Bohrflöte, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Quint Mixture, 5 rks., 305 pipes.
Cornet, 4 rks., 244 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp, 8 ft., and Celesta, 4 ft. (in Choir).

CHOIR ORGAN.

- Geigen, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Carillon (17-22 + 12th), 122 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Harp, 8 ft., and Celesta, 4 ft., 61 bars.

SOLO ORGAN.

- Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Chimes (tubular bells), 25 notes.

PEDAL ORGAN.

- Diapason (low twelve resultant), 32 ft., 32 notes.
Major Bass, 16 ft., 32 notes.
Diapason Metal (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Octave (metal Great), 8 ft., 32 notes.
Gedeckt (Bourdon), 8 ft., 12 pipes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Cello (Solo), 8 ft., 32 notes.
Flute (Bourdon), 4 ft., 32 pipes.
Mixture, 4 ranks, (17, 19, 21, 22), 128 pipes.
Contra Fagotto, 32 ft., 32 pipes.
Trombone, 16 ft., 32 pipes.
Waldhorn (Swell), 16 ft., 32 notes.
Tromba (Trombone), 8 ft., 12 pipes.
Chimes (Solo).

Grosh to Grove City Position.

Paul E. Grosh has been appointed professor of organ, piano and composition at Grove City College, Grove City, Pa., to succeed the late Dr. Gustav Mehner, for many years a noted composer and teacher. Mr. Grosh entered upon his duties Jan. 3, these duties including over forty lessons a week, besides rehearsals. He has two organs for teaching purposes and will broadcast regularly from the college over WSAJ.

The Hudson Choral Society, a live organization at Hudson, N. Y., which is directed by Harold F. Rivenburgh, prominent New York state organist, presented Mendelssohn's "Athalie" at the First Methodist Church Jan. 15 and 17, both times to audiences which more than filled the church. Mr. Rivenburgh's work, as proved by the quality of the production, was highly praised by critics who attended the performances.

NEW KENOSHA CHURCH HAS AN AEOLIAN ORGAN

THREE-MANUAL WITH ECHO

Palmer Christian and Arthur Dunham Heard in Recitals on Instrument in Beautiful First Methodist Edifice.

The new First Methodist Church of Kenosha, Wis., has a three-manual built by the Aeolian Company which is attracting widespread attention in that part of Wisconsin and which was played by Palmer Christian of the University of Michigan Jan. 13. Mr. Christian presented the following program: Chorale Prelude on "A Mighty Fortress Is Our God," Hanff; Minuet, Rameau; Prelude, Corelli; Fugue in C minor, Bach; Prelude on an Ancient Flemish Theme, Gilson; Scherzo, Rousseau; Chorale in A minor, Franck; "Benediction," Karg-Elert; Rondo Capriccio, Lemare; "The Swan," Saint-Saens; Toccata, "Thou Art the Rock," Mulet.

On Dec. 27 Arthur Dunham of the Methodist Temple in Chicago gave an opening recital at which he played this program: Overture in D minor, Matthews; Andante, "The Clock," Haydn; Toccata and Fugue in D minor, Bach; Suite, "St. Lawrence Sketches," Russell; Toccata in C major, Fletcher; Offertoire in D flat, Salome; "Prayer and Cradle Song," Guilmant; "Ariel," Bonnet; "The Squirrel," Weaver; "A Japanese Procession," Gaul; Fountain Reverie, Fletcher; Scotch Fantasy, Macfarlane; "Hallelujah" (from "The Messiah"), Handel.

The church is a beautiful new structure and was dedicated the last week of December. Mrs. Marjorie Miller Morrow is the organist.

The scheme of stops of the new instrument is as follows:

GREAT ORGAN.

- Open Diapason (outside swell-box), 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Clarebella, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 notes.
- Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Tromba (high pressure), 8 ft., 73 pipes.
- Harp, 8 ft., 61 notes.
- Chimes (in Echo), 8 ft., 20 notes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Rohr Flöte, 4 ft., 73 pipes.
- Mixture, 4 rks., 244 pipes.
- Flautino, 2 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Harp, 4 ft., 61 notes.
- Harp, 8 ft., 61 notes.
- Chimes, 8 ft., 20 notes.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Harmonic Flute, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 61 notes.
- Harp, 4 ft., 61 notes.
- Chimes, 8 ft., 20 notes.

ECHO ORGAN.

- Spitzfloete Celeste, 2 rks., 8 ft., 134 pipes.
- Viole Aetheria, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

- Acoustic Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 12 pipes, 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes, 32 notes.
- Flute, 8 ft., 32 notes.
- Still Gedeckt, 8 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes, 32 notes.
- Clarion, 4 ft., 12 pipes, 32 notes.
- Chimes, 8 ft., 20 notes.

George D. Marshall with Pilcher.

George D. Marshall of Marshall Brothers, Kansas City, Mo., and a well-known organ man in the West for many years, is now associated with Henry Pilcher's Sons in a sales capacity, having charge of the western central territory.

Clarence Dickinson at Brick Church Organ



Dr. Clarence Dickinson, director of the school of sacred music of Union Theological Seminary and organist and choirmaster of the Brick Church, New York, presented two performances of Handel's "Messiah" and two services of Christmas carols during Christmas-tide. "The Messiah" was sung at Union Seminary Dec. 15 with Esther Nelson, Grace Divine of the Metropolitan Opera Company, Harold Haugh and William Simmons as soloists, and the seminary motet choir, Luis Harold Sanford, associate organist, and Dr. Dickinson conducting. The soloists at the performance at the Brick Church Dec. 29 were Louise Lerch of the Metropolitan Opera Company, Rose Bryant, Charles Stratton and Alexander Kesselburgh. A candlelight serv-

ice of carols was held at Union Seminary Dec. 19, with the seminary motet choir, the children's choir under the direction of Mrs. William Neidlinger and an echo choir participating. The stately James Chapel was lighted only by candles during this beautiful service of ancient and modern carols from various countries, several of which were collected and arranged by Dr. Dickinson, with the assistance of his wife, Dr. Helen A. Dickinson. Harold Haugh, a young tenor formerly of Cleveland and now working toward the degree of master of sacred music at the school of sacred music, was soloist. On Dec. 22, at the Brick Church, Dr. Dickinson used an instrumental ensemble consisting of violin, cello and harp, in addition to the choir and soloists.

COLLEGE ORDERS A KILGEN PATENT GRANTED TO WICKS

St. Joseph's Normal in Brooklyn to Install It in New Building.

St. Joseph's Normal College, Brooklyn, New York City, has ordered a three-manual Kilgen for the new auditorium it is building. The organ is to include a ripieno of five ranks in the great. The organ is to be built in two specially prepared chambers, part of which will be over stairways, the tone finding egress through handsomely designed grilles. The specification follows:

GREAT ORGAN.

- Open Diapason (tenor C from Choir), 16 ft., 49 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 12 pipes, 61 notes.
- Phlomisela, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Melodia (from Choir), 8 ft., 61 notes.
- Dulciana (from Choir), 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Flute (from Choir), 4 ft., 61 notes.
- Ripieno, 5 rks., 183 pipes, 305 notes.
- Tuba (in Choir box), 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 12 pipes, 73 notes.
- Sallcional, 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, 73 notes.
- Sallcet, 4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.

CHOIR ORGAN.

- Dulciana (tenor C), 16 ft., 49 pipes.
- Open Diapason (from Great pipes in Choir), 8 ft., 61 notes.
- Violoncello, 8 ft., 61 notes.
- Melodia, 8 ft., 61 pipes.
- Dolce, 8 ft., 12 pipes, 61 notes.
- Flute, 4 ft., 12 pipes, 61 notes.
- Piccolo, 2 ft., 12 pipes, 61 notes.
- Orchestral Oboe (synthetic), 8 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Sub Bass, 16 ft., 32 pipes.
- Open Diapason, 16 ft., 12 pipes, 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Tibia Flute, 8 ft., 12 pipes, 32 notes.
- Violoncello, 8 ft., 32 notes.
- Ripieno, 5 rks., 160 notes.

KINDER ESTABLISHES HOME CITY TRADITION

RECITALS IN PHILADELPHIA

Thirty-First Season of January Saturday Programs Draws Average Congregation of 1,000 to Holy Trinity Church.

Thirty-one seasons of organ recitals by Ralph Kinder have thoroughly established what the Philadelphia Ledger characterizes as a "Philadelphia tradition." As a consequence the 1930 January Saturday afternoon series of performances by Mr. Kinder at Holy Trinity Church was marked by an excellent attendance and received attention as one of the musical events of the year. Jan. 18 the audience numbered 800 despite severe wintry weather. The average attendance for the four afternoons was 1,000. Mr. Kinder, who never seems to have had to struggle with the problem of an empty church when he plays, presented offerings that combined the works of classic tradition with the popular, and a vocal or violin solo in the middle of the program gave variety. The American composer was never neglected.

A local newspaper critic in an extended review of the first recital had this to say:

"The audience, with the proportion of men notably large, sat in rapt attention throughout a program as beautifully played as it was admirable in planning. An added charm was that, Twelfth Night not yet having come, the Christmas garlands still adorned the interior of the church."

Following were Mr. Kinder's programs for the series:

- Jan. 4—Symphony No. 6 (first movement), Widor; Nocturne in F major, Miller; Fugue in D major, Bach; "A Reminiscence," Kinder; "Pilgrims' Chorus," Wagner; Allegretto in E flat, Wolstenholme; "Angelus," Massenet.
- Jan. 11—"Marche Russe," Schminke; "Benediction Nuptiale," Saint-Saens; Impromptu in G major, Wolstenholme; "Pavane," Johnson; "A Summer Morning," Kinder; Toccata in C major, d'Evry; "The Curfew," Horsman.

- Jan. 18—Sonata in A minor (first movement), Borowski; "Chant de Bonheur," Lemare; Air with Variations and Finale Fugato, Smart; Humoresque, "L'Organo Primitivo," Yon; Andante Cantabile (Fifth Symphony), Widor; "Burlesca e Melodia," Baldwin; "At Evening," Kinder.
- Jan. 25—Concert Overture in C major, Hollins; Aria for the G String, Bach; "Aubade," Johnson; "Novelette," Sykes; "Romanza" in D, Parker; Scherzo, Reiff; Prelude in C minor, Chopin; "Exsultemus," Kinder.

Kilgen Opened by F. T. Short.

Frederick T. Short, organist of the priests' choir of the diocese of Brooklyn, played a program at the formal dedication of the Kilgen organ in Holy Cross Church, Brooklyn, New York City, Dec. 22, bringing out beautifully the tonal qualities of the organ. Monsignor M. A. Fitzgerald, pastor of the church, conducted the services.

HENRY F. SEIBERT

"The Organ Recitals are being enjoyed as never before."

Town Hall Bulletin, January, 1930.

**MOLLER WORK OPENED
IN LANCASTER CHURCH**

ITS BUILDER IS A SPEAKER

Three-Manual in Emmanuel Lutheran Edifice Dedicated with Impressive Services—Hoschke, Kreider and Sykes Play.

Emmanuel Lutheran Church at Lancaster, Pa., dedicated its new church interior and the new Möller organ Nov. 10 with impressive ceremonies, the pastor, the Rev. P. George Sieger, D. D., being in charge. The organ, a large three-manual, occupies two specially-built chambers at the right and left of the chancel. The instrument takes the place of the old one which was dedicated to the memory of Charles A. Fondersmith, and is likewise dedicated to Mr. Fondersmith.

M. P. Möller was a speaker at the dedicatory service and Frederick A. Hoschke of the Möller staff was at the console. At the evening services the organist of the church, Amos Kreider, played, giving a recital before the service. Dr. Harry A. Sykes played the inaugural recital, as noted in the January issue.

Following is the stop scheme of the organ:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Doppel Flöte, 8 ft., 73 pipes.
3. Melodia, 8 ft., 73 pipes.
4. Dulciana, 8 ft., 73 pipes.
5. Viola d'Gamba, 8 ft., 73 pipes.
6. Octave, 4 ft., 61 notes.
7. Flute Harmonic, 4 ft., 61 notes.
8. Tuba, 8 ft., 61 pipes.
9. French Horn, 8 ft., 61 pipes.
10. Cathedral Chimes, 21 bells.

SWELL ORGAN.

11. Bourdon, 16 ft., 97 pipes.
12. Gedeckt, 8 ft., 73 notes.
13. Orchestral Flute, 4 ft., 73 notes.
14. Flute Twelfth, 2 1/2 ft., 61 notes.
15. Flautina, 2 ft., 61 notes.
16. Open Diapason, 8 ft., 73 pipes.
17. Viole d'Orchestre, 8 ft., 73 pipes.
18. Salicional, 8 ft., 73 pipes.
19. Voix Celeste, 8 ft., 61 pipes.
20. Salicet, 4 ft., 61 notes.
21. Oboe, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 73 pipes.
- 22-A. Cornopean, 8 ft., 73 pipes.

CHOIR ORGAN.

23. English Open Diapason, 8 ft., 73 pipes.
24. Flute Harmonic, 8 ft., 73 pipes.
25. Doppel Flöte, 8 ft., 73 notes.
26. Dulciana, 8 ft., 73 notes.
27. Viole d'Gamba, 8 ft., 73 notes.
28. Flauto Traverso, 4 ft., 61 notes.
29. Clarinet, 8 ft., 61 pipes.
30. French Horn, 8 ft., 61 notes.
- PEDAL ORGAN.**
31. Resultant, 32 ft., 32 notes.
32. Open Diapason, 16 ft., 44 pipes.
33. Bourdon, 16 ft., 44 pipes.
34. Lieblich Gedeckt, 16 ft., 32 notes.
35. Octave, 8 ft., 32 notes.
36. Flute, 8 ft., 32 notes.
37. Violoncello, 8 ft., 32 notes.

Provision is made in the console for the addition of an echo organ of six stops.

Biggs Plays to Thousands.

More than 3,000 people in the picture colony hear Richard Keys Biggs every Sunday at the console of his four-manual Casavant in Blessed Sacrament Church in Hollywood, Cal. On the occasion of the Christmas midnight mass the church was packed with 4,000 people. At this time Ernestine Schumann-Heink sang "Stille Nacht" preceding the service and the Bizet "Agnus Dei" during mass. The choir consists of a double quartet of soloists and chorus of twenty-five. Music rendered was taken from the works of Haydn, Gounod, Rousseau and Vincent. Just twenty years ago Mr. Biggs played for Madam Schumann-Heink when he was starting his career in Detroit, Mich.

Recitals by Edward Eigenschenk.

Edward Eigenschenk gave a private recital at the residence of Richard T. Crane in Chicago Jan. 1. Jan. 9 he was heard in a recital at the Knox College Conservatory of Music at Galesburg. Jan. 27 he played the dedicatory recital on the Austin organ in the First Christian Church of Owensboro, Ky. Jan. 31 Mr. Eigenschenk was a soloist with the Chicago Artists' Association at Kimball Hall, Chicago.

Eugene Bonn



Eugene Bonn, for forty-two years organist of St. Patrick's Catholic Cathedral at Rochester, N. Y., who was honored by his fellow organists of the A. G. O. recently, was born in Trippstadt, Rhine, Bavaria, Oct. 31, 1848, the son of a state school teacher. With the family he came to this country in March, 1865. He studied piano in New York with Charles Wels. In 1873 he studied organ and counterpoint in Munich with Rheinberger and piano under Herman Scholz, Karl Baermann, Basmeyer and Wuelner. While he was in Munich the Royal Conservatory became a state institution. That was in 1875. Rheinberger appointed him to play the last two movements of Mendelssohn's First Sonata before the officials of the Bavarian government. In 1886 Mr. Bonn went to Munich for another year. This time he studied piano with Heinrich Schwarz and orchestration with Beipuss. In the fall of 1887 he began his present work in St. Patrick's Cathedral. Previously he played in St. Peter and Paul's Church, Sandusky, Ohio, for twenty years.

WOMEN HEAR GOOD PROGRAM

Ora Johnson Bogen and Her Ensemble Appear Before Club.

The January meeting of the Chicago Club of Women Organists was held in the Kimball salon on Monday, Jan. 6. The program, which was most enjoyable, was given by Ora Johnson Bogen, organist, assisted by the Bogen Ensemble Singers, Madeline Marston and Rose Lane, sopranos, and Ora Bogen, contralto and accompanist. Alice R. Deal assisted at the organ.

The program included: Organ, "Souvenir," Sumner Salter; Melody in G flat, Cadman, and "Easter Morning on Mount Rubidoux," Harvey Gaul (Ora Johnson Bogen); trios, "The Spring-time Is Calling," Protheroe; "Lullaby and Good-Night," Brahms, and "A Birdland Symphony," Kaiserling; solos, "Greeting," Ora Bogen; "Lullaby," Ora Bogen, and "To a Hill-top," Cox (Rose Lane); trio, "Greeting to Spring" ("Blue Danube" Waltzes), Strauss; solos, "A Fairy Love Song," Spross; "When I was One and Twenty," Ora Bogen, and "If," Ora Bogen, (Madeline Marston); duets, "Italian Folk Song," Capocci, and "The Day Is Done," Lohr (Rose Lane and Madeline Marston); Alice R. Deal at the organ); trio, "Wind in the Trees," Thomas Lynes.

Gives "Musical Nature" Program.

"A musical nature" program was presented at the Central Methodist Church of Yonkers, N. Y., Sunday evening, Nov. 24, under the direction of Harrison E. Wood, organist and choirmaster. The organ selections included the first movement of Guilman's Sonata No. 1, "Morning," from Grieg's "Peer Gynt" Suite, "To a Wild Rose," by MacDowell, Fletcher's "Fountain Reverie," and a "Marche Triomphale" by Dubois. The quartet sang Rogers' "The Earth Is the Lord's," Tschaiowsky's "Pilgrim's Song" and other selections.

**PIONEERS HONORED
BY ROCHESTER GUILD**

TRIBUTE VOICED BY A. M. SEE

Eugene Bonn, 82 Years Old, for Forty-two Years at Cathedral, Tells His Fellows of Benefits of Organist's Life.

"The city of Rochester owes a debt of eternal gratitude to Hermann Dossenbach, to Professor Eugene Bonn and to that other friend who has left us, Ludwig Schenck, for what they have done through the years for the music of Rochester." This was the declaration of Arthur M. See, secretary and concert manager of the Eastman School of Music, and business manager of the Civic Orchestra, when he spoke at the annual dinner of the Western New York chapter of the American Guild of Organists Jan. 8 at the Columbus Club, Rochester, N. Y., before a large gathering of organists.

"We hear sometimes that Rochester is a musical city. If it is, this is due largely to what has been done by these pioneers before the Eastman School of Music was opened."

Mr. See, Mr. Dossenbach, director of the Rochester Park Band, and Professor Bonn, for forty-two years organist at St. Patrick's Roman Catholic Cathedral, were the speakers and guests of honor. Dr. George Henry Day, dean of the chapter, presided.

Mr. Bonn told the Guild members that he regarded their calling as a high one.

"The work of the organist is second only to that of the minister," he said. "In addition to all you are doing to cultivate the taste of the people, there is the moral and ethical influence. Each organist has an individual talent."

In speaking of the effect of organ playing on character, Mr. Bonn said that he believed it tended to make the musician prompt and faithful. It was excellent for health, he said.

"I am 82 years old, and tomorrow morning at 7 o'clock I shall play high mass in celebration of the Epiphany. I can only wish that when all of you reach my age you may be as free from disease as I am. As we are singing at this time of the year the Jubilate ('Oh, Be Joyful') that might well be our song."

Mr. Dossenbach gave reminiscences of the early musical life of Rochester, going back to the time of the Washington Rink, to old leaders and to the beginnings of the Rochester Symphony Orchestra, which he organized.

A rising vote of thanks was given to Mrs. Charles L. Garner, former dean of the chapter, chairman of the dinner committee, who has planned these affairs for seven years, and done much to bring about the great success which has attended these yearly chapter events.

Rebuilt by Aeolian Company.

The Aeolian Company has rebuilt and made important additions to the organ in Christ Episcopal Church, Christiana Hundred, Del. These improvements include a new manual department and several other new stops, adjustable combinations, harp and chimes, besides a general overhauling of the entire instrument. This church, which has recently been modernized and enlarged, is just outside of Wilmington and is attended and supported mainly by the du Pont family. Firmin Swinnen is the organist and the choir includes several of the most prominent Wilmington singers. Dec. 13 Mr. Swinnen gave a demonstration recital for the local organists and their friends.

EDDY RECITALS IN FLORIDA

Four Programs a Week at Penney Farms Chapel Are Broadcast.

Clarence Eddy has been engaged to give a series of recitals on the organ at the Penney Farms Memorial Chapel in Florida and these are being broadcast by station WJAX from Jacksonville. The recitals, which are half an hour in length, were begun Sunday, Dec. 15. Mr. Eddy writes from Florida that he is enjoying the climate and the winter's work. It is announced that Mr. Eddy is to play every Monday, Thursday, Saturday and Sunday throughout the winter.

The Memorial Home Community at Penney Farms is a short distance from Green Cove Springs. The property covers a tract of 120,000 acres. J. S. Penney, the chain store owner, purchased the tract in 1925 and erected cottages and offered them to the various Protestant denominations for the use of retired ministers and other religious workers and their wives, rent free, including lights and water. Mr. Penney's father was a Primitive Baptist minister, and in memory of his father and mother he desired to do something to add to the welfare and comfort of men and women who had grown old and infirm in the gospel ministry. In the memorial chapel is the organ given by Ralph W. Gwinn, a New York attorney, and dedicated as a memorial to his mother, Eva Harvey Gwinn.

McCurdy Studies Campanology.

Alexander McCurdy, organist and choir director at the Second Presbyterian Church of Philadelphia, is on leave of absence for the first five Sundays of the year in order to take a course in campanology at the Bok Bird Sanctuary, Mountain Lake, Fla., under Anton Brees, formerly of Antwerp Cathedral, the carillonneur. This he is doing at the request of the Curtis Institute. During Mr. McCurdy's absence the Philadelphia church is being supplied as guest organist and choir director by Miss Lilian Carpenter, F. A. G. O., instructor of the organ in the Institute of Musical Art, Juilliard Foundation, New York City. Miss Carpenter is known throughout the country as a church and recital organist of distinction.

Terry Lectures at Guilman School.

Dr. C. Sanford Terry, who has been making a tour of the United States under the auspices of the Bach Cantata Club of New York City, gave a lecture on the chorales of Bach for the alumni association of the Guilman Organ School in the chapel of the First Presbyterian Church of New York Thursday evening, Jan. 30.

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AEOLIAN CONCERT ORGAN

...now being installed in the large "Longwood" Conservatories of Mr. Pierre S. du Pont, Kennett Square, Pennsylvania, near Wilmington, Delaware.

One section of the Conservatories. The Organ will sound out into space equalling the combined space of three large Cathedrals.



Parts of four sections of the Organ (three other sections not shown) with Console in testing position. Each expression chamber is a room with masonry walls, sound insulated.

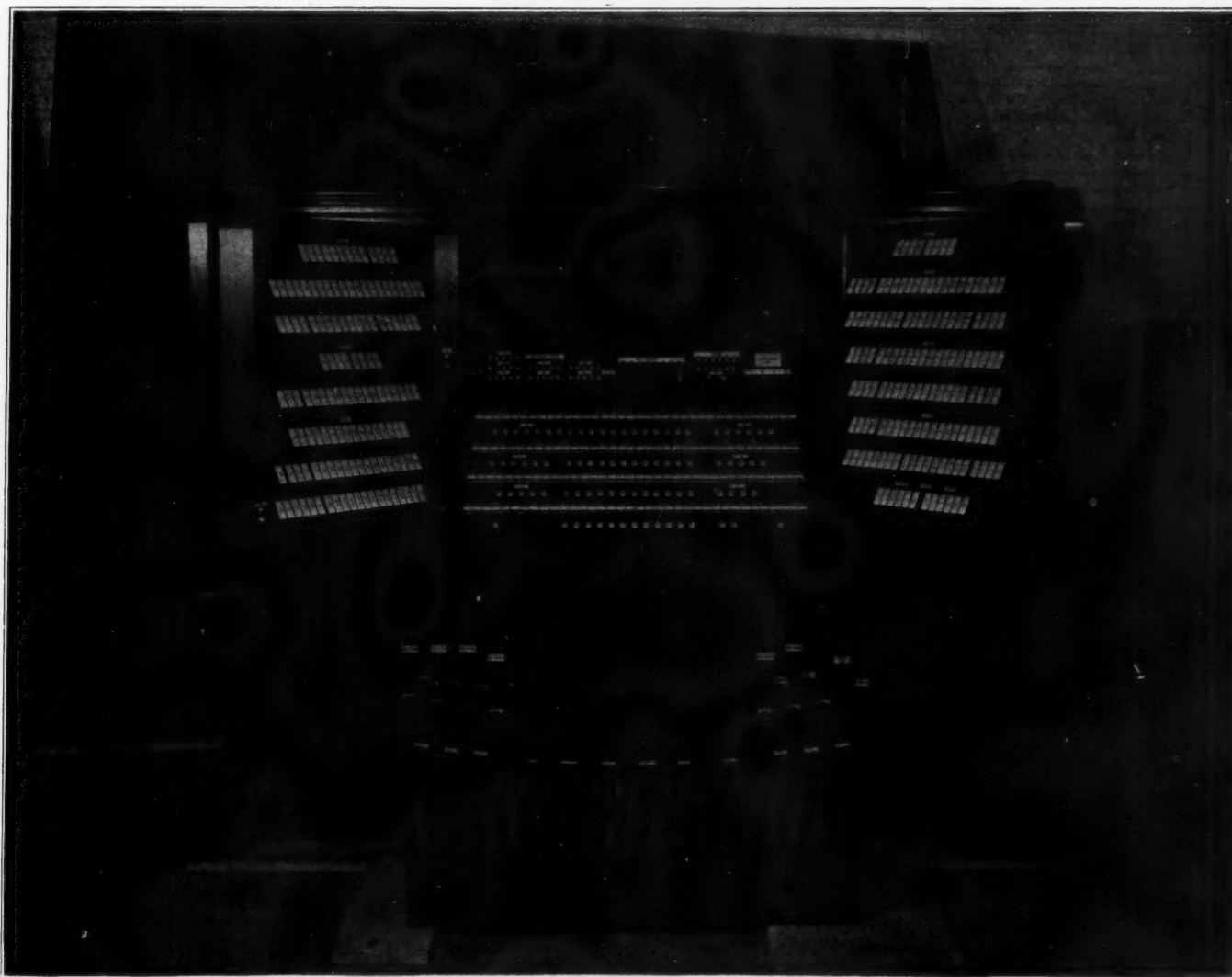
This Organ has 10,010 pipes and 364 Percussion tones. It also includes a large Concert Grand Weber Piano.

Public demonstrations will be given on this Organ by Mr. Firmin Swinnen after its completion during the month of March, 1930.

These Organ pictures were taken at the Aeolian Organ Works, Garwood, New Jersey



The 32' Pedal-Diapason. The largest pipe is 31-13/16"x28-1/16"x33' long, made of Sugar Pine 3" thick. (There are five 32' Pedal stops in this Organ).



The Console. All of the tablets and other controls are within the easy and convenient reach of the player.

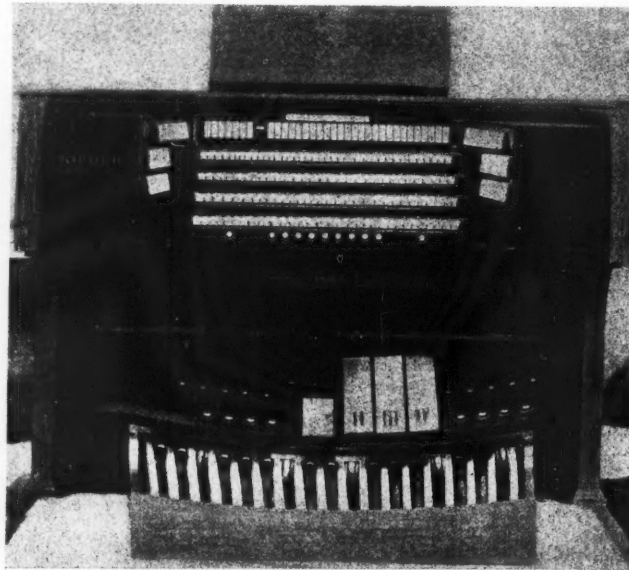
The AEOLIAN COMPANY ~ 689 Fifth Avenue, New York

M. E. HARDY JOINS SKINNER Chicago Man Goes to Boston as Member of Sales Staff.

Maurice E. Hardy, an organ salesman and designer with long experience in his field, joined the staff of the Skinner Organ Company Jan. 15, leaving Chicago, where he was for a number of years connected with the W. W. Kimball Company, to make his home in Boston. After becoming familiar with the factory and methods of the Skinner Company Mr. Hardy will devote himself to the sale of the company's instruments.

Mr. Hardy, who is a brother of Walter Hardy, manager of the organ department of the Kimball Company, is known to nearly all organists of Chicago and to many in various other cities. He began his career as a choir boy in St. Andrew's Episcopal Church. It was while singing that he became interested in the organ and, having studied the piano, he took some organ lessons from the choirmaster of the church. To make his education broader he was impressed into service at the pump handle of the organ one cold winter Sunday when the water froze and put the motor out of business. He then discovered that not all the music came from the twenty-six gilded front pipes. While a pupil in a technical school he earned some money during vacations by holding keys and doing the work of a helper for his brother and others. On completing his course he obtained a job in the drafting-room of the Kimball factory. He left the Kimball factory to take up electrical work and was employed by the Western Electric Company, the Bell Telephone Company and other concerns for about two years. But the organ "bug" had got hold of the young man and he returned to the Kimball factory. Here he remained until 1914, when he entered the sales department, where he was active until the war, when he entered the army and remained a year and a half. After the armistice was signed he returned to the Kimball factory as a designer and when Walter Hardy was appointed manager of the organ department he was made assistant manager.

Console for Cathedral at Viborg, Finland



LARGE ORGAN FOR FINLAND

Four-Manual of Seventy-six Stops Built for Viborg Cathedral.

Finland is going in for four-manual organs, with the latest mechanical accessories of the American type. A four-manual instrument of seventy-six speaking stops has been built for the cathedral at Viborg by the factory of Rieger Brothers in Jägerndorf, Germany, and it was tested recently at the Rieger plant by Aarne Wegelius, a noted Finnish organist, after which it was taken down to be shipped to Finland. The organ is electro-pneumatic. The console has tablets operating the stops. Mr. Wegelius, whose home is

at Tammerfors, and who designed the new instrument for the Viborg cathedral, is a leader among organists in his country and has been a faithful reader of *The Diapason* for a number of years.

Directed by Frank Leslie Stone.

There was a large attendance at the singing of "The Holy City," by Gaul, by the choir of the Methodist Church of Winsted, Conn., in December. The oratorio was under the direction of Professor Frank Leslie Stone, who proved himself a decidedly capable conductor and organist, according to the critics of the local newspapers who reviewed the performance.

FOR LOS ANGELES CHURCH

Wangerin Three-Manual Ordered by St. Cecilia's Catholic.

To the Wangerin Organ Company has been given the third contract in less than a year in Los Angeles. The instrument is to be a three-manual divided organ with gallery and antiphonal appointments for St. Cecilia's Catholic Church, the Rev. Edward Brady, pastor.

Richard Keys Biggs drew up the specifications, which call for the immediate installation of the gallery organ and the later addition of the antiphonal organ, with a second three-manual console in the front of the church. The gallery organ will be installed in February.

Following is the scheme of stops:

GREAT (Enclosed).

Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harp, 49 bars.
Chimes, 25 tubes.

SWELL.

Gedeckt, 16 ft., 105 pipes.
Melodia, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Celeste, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Tierce, 1 3/5 ft., 61 notes.
Synthetic Oboe, 8 ft.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp and Chimes (from Great).

PEDAL.

Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 32 notes.

ANTIPHONAL.

Open Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Echo Sallcional, 8 ft., 73 pipes.
Echo Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.

Whitmer Byrne, formerly organist at Ninth Church of Christ, Scientist, and a pupil of Frank Van Dusen, has been appointed organist of the Eighteenth Church of Christ, Scientist, Chicago, where the Austin Organ Company recently installed a four-manual organ.

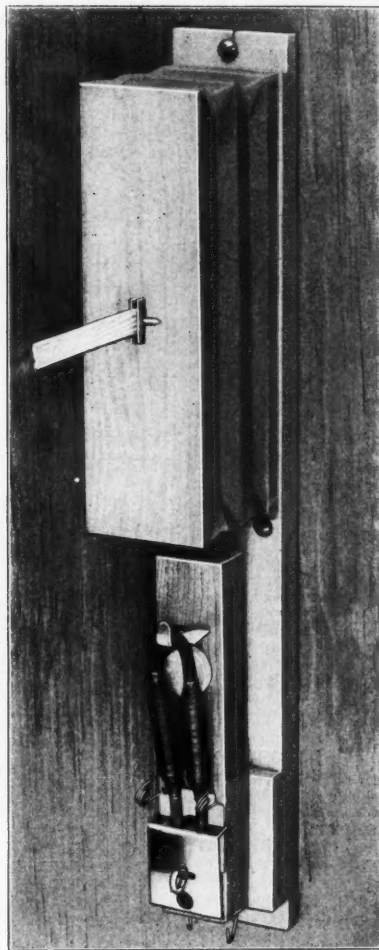
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HARTFORD, CONN.

News from Boston; Bidwell Plays New Frazee Home Organ

By DR. HAMILTON C. MACDOUGALL

Boston, Mass., Jan. 21.—An interesting occasion was the opening—of at any rate the first formal use—of the organ in the residence of Harry Upson Camp of the Frazee Organ Company Saturday evening, Jan. 4. The instrument has eleven ranks of pipes and two manuals, and is modern in specification, action and voicing. Marshall S. Bidwell of Coe College, Cedar Rapids, Iowa, an old friend of Mr. Camp, gave the program of pieces by Bach, Widor, Schumann, Mulet, Karg-Elert and Dethier, and arrangements of compositions by Gluck and Debussy. The instrument is a delightful one, of great variety in tone color, and one of which Mr. Camp may rightfully be proud. Mr. Bidwell is an unusual player; a lively finger, great power over varieties of touch, unflinching accuracy and the faculty of making the listener feel the music with him—all these made the playing a keen delight. Among the organists present were Blanche T. Brock, Albert I. Couch, William King Covell, Gerald F. Frazee, C. D. Irwin, Wilfrid Kershaw, Albion Metcalf, Kenneth W. Moffat and Rodolph E. Pepin.

The Guild recital Jan. 6 at the Central Church, Boston, was made memorable by the visits of two well-known players of the younger set, both connected with college music departments: Edward G. Mead, F. A. G. O., Miami University, Oxford, Ohio, and Marshall S. Bidwell, Coe College, Cedar Rapids, Iowa. Mr. Mead played works by Mendelssohn, Darke, Vierne, Bach, Guilman and Widor. Mr. Bidwell offered selections by Bach, Franck, Schumann and Karg-Elert. The organ is a new Aeolian and was displayed to great advantage by the two players; particularly effective were the Franck Chorale in A minor by Mr. Bidwell and the Bach Fantasia in G minor by Mr. Mead.

The Women Organists' Club gave the second recital in its series of historical recitals Jan. 7 in the Copley M. E. Church. The organists taking part were Myrtle Richardson (Tremont Street Methodist Church, Boston), Alice Mabel Shepard (Crawford Memorial Church, Winchester), Marion Chapin (First Congregational Church, Lincoln) and Daisy A. Swadkins (First Parish Church, Watertown). The program consisted entirely of works by Bach and Handel. Emma Ainslee, contralto, sang "He Was Despised," from "The Messiah."

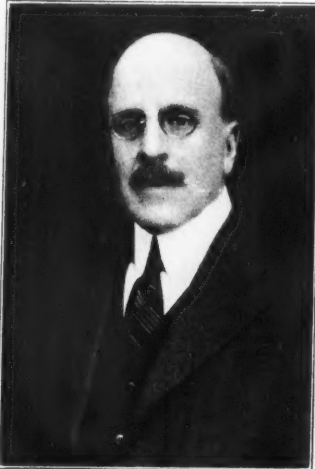
Mrs. Alfa L. Small, organist at the Smithfield Avenue Congregational Church, Pawtucket, R. I., a member of the New England chapter, played the service and accompanied the chorus and soloists in a performance of "The Messiah" in her church Dec. 15.

Frederick N. Shackley, the composer, organist and director at the First Church (Congregational), Everett, gave a recital of Christmas music, with carols, anthems, violin and cello solos at his church Dec. 22. The principal organ number was "Fiat Lux" (Duo-bois).

A Guild recital Jan. 19 on the Frazee organ in the Harvard Club, Commonwealth Avenue, Boston, was given by John Hermann Loud (Park Street Church, Boston) and William S. Self (Arlington Street Church). David Blair McClosky contributed baritone solos.

Raymond C. Robinson and his choir of men's voices from King's Chapel, Boston, gave a concert of organ solos and choir numbers in Jordan Hall, New England Conservatory of Music, Tuesday, Jan. 14. The organ is a large four-manual Skinner. Mr. Robinson's energy seems inexhaustible. He has four services weekly at King's Chapel, with fifteen minutes of organ, violin and cello preceding each service, and a formal organ recital every Monday noon.

Charles S. Skilton



The organ department of the University of Kansas school of fine arts is equipped with a four-manual Austin organ in the auditorium which seats 4,000, and with two two-manual Reuter organs in practice rooms, besides which the organs of several city churches may be used for practice, most of them being played by students or instructors of the organ department. The university symphony orchestra of fifty pieces, directed by Karl Kuersteiner of, the violin department, accompanies advanced students in their recitals, having aided in presenting the following works: Concerto in F major, Rheinberger, played by Jessie Holcomb; First Organ Symphony, Guilman, played by Meta Murphy; "Fantasia Dialogue," Boellmann, played by Ruth Ellis, and "Concertstück" in C minor, Reginald Steggall, played by Marian McNabb.

The director of the organ department for the last twenty-five years has been Charles Sanford Skilton, known for his orchestral compositions on Indian themes, "Two Indian Dances," which have become standard repertoire numbers of orchestras, and "Suite Primeval," which has already received more than fifteen performances by at least ten symphony orchestras. For organ he has composed an "American Indian Fantasia," dedicated to Pietro Yon, and a meditation, "Afterglow." Mr. Skilton gives occasional recitals, but devotes most of his time to teaching and composition. The associate professor of organ is Laurel E. Anderson, a pupil of Bonnet and Vierne, for three years organist of the American Church in Paris, and now in his third year at the university. Mr. Anderson is university organist and gives vespers recitals Sunday afternoons on the organ in the auditorium. He is also instructor in theoretical subjects. Lee S. Greene, a graduate of both organ and piano departments of the University of Kansas, instructor in organ, is organist and choirmaster of the Lutheran Church of Lawrence, where he presides at a three-manual Reuter organ. The Reuter Organ Company being located at Lawrence, seat of the university, the organ students have an exceptional opportunity for studying the construction of organs and trying instruments of different types.

E. A. Kraft Has Busy Winter.

Edwin Arthur Kraft of Cleveland is having a busy season of recitals. Following is a list of his engagements this winter:

Jan. 2—Presbyterian Church, Circleville, Ohio, dedication of a three-manual Page organ.

Jan. 15—University of Michigan, Ann Arbor, Mich.

Jan. 17—Museum of Art, Detroit, Mich.

Feb. 3—Trinity Cathedral, Cleveland.

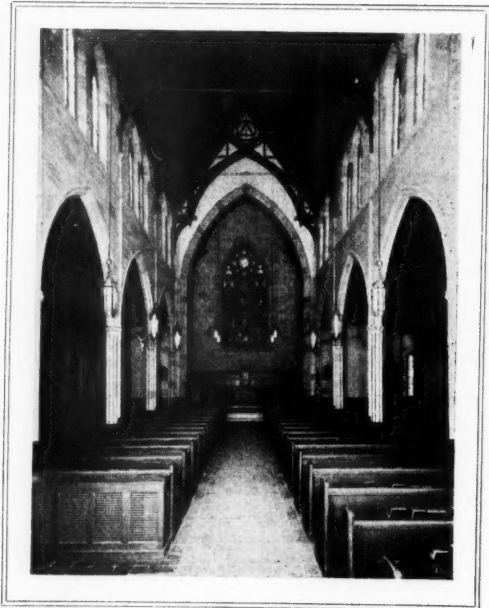
Feb. 12—First Baptist Church of Greater Cleveland.

March 3—Trinity Cathedral, Cleveland.

March 11—Tabernacle Presbyterian Church, Indianapolis, Ind., recital under the auspices of Indiana chapter, A. G. O.

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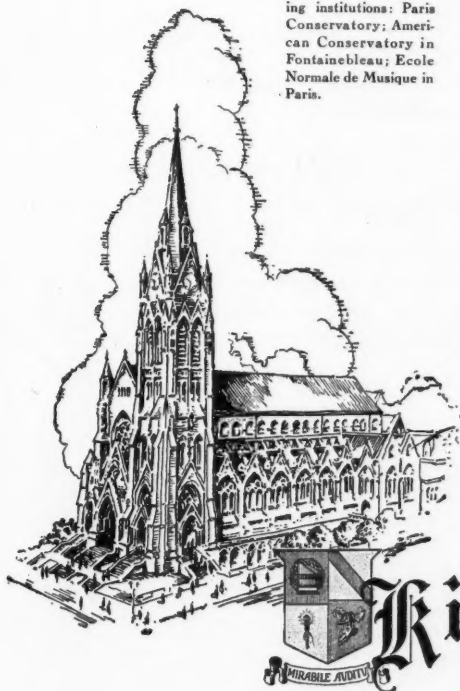
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Marcel Dupre

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Who's Who Among the Organists of America

Henry Ward Pearson.

One of the notable directors of college conservatories of music in the Middle West is Henry Ward Pearson of the Illinois Conservatory of Music, Illinois Woman's College, Jacksonville, Ill. Possessing a combination of fine musicianship and business acumen, he has built up a representative and progressive school.

Mr. Pearson was born in 1878 at Pitcairn, N. Y., in the Adirondack Mountains of northern New York. He was graduated from the State Normal School at Potsdam, N. Y., where he met his wife, who was Miss Bessie M. Baldwin and who is also a musician. After teaching privately for three years at Carthage, N. Y., Mr. Pearson went to the New England Conservatory of Music in Boston, where he was graduated, having studied piano with George Proctor and theory with Louis C. Elson. He then went to Europe, where he studied piano with Leschetizky and Marie Prentner in Vienna and with MacDonald Smith in London. Later he continued his piano study at Chautauqua, N. Y., with William H. Sherwood as his teacher.

Mr. Pearson began his organ study with F. E. Hawthorne at Potsdam, N. Y. Becoming greatly interested in the organ as a medium both for self-expression and pedagogy he continued his study with J. Warren Andrews in New York City and with Clarence Eddy in Chicago. He has been a member of the American Guild of Organists for more than twenty years. His vespers recitals at the Illinois Woman's College have become an integral part of community life.

The record of Mr. Pearson as a director of conservatories of music connected with colleges is one seldom equalled. His first position in an execu-

Henry Ward Pearson



tive capacity was as dean of the conservatory of music at Owensboro College, Owensboro, Ky. He remained there nine years and during this time was also organist and director of music at the First Christian Church. He was principal organizer of the Owensboro Choral Society, of which he was the conductor. From Owensboro he went to Sullins College, Bristol, Va., staying one year, and while there conducted the Bristol festival chorus. Being called to Hood College, Frederick, Md., as director of music, he was favorably known during his three years' stay as an able conductor of all the choral clubs in the school. As conductor of the Frederick liberty chorus, organized during the war, he gave the first liberty chorus concert in the state and did a worthy work in the camps.

In 1919 Mr. Pearson assumed directorship of the college of music at Illinois Woman's College. For eight years he was organist and director at Grace

Frank J. Daniel



Methodist Episcopal Church. Principally through his foresight and ability to attain a high ideal a merger of the conservatories of Illinois College and the Illinois Woman's College was effected in March, 1928. The music school is now called the Illinois Conservatory of Music and is under the administration of the Illinois Woman's College. The school has trebled its staff and student body during Mr. Pearson's eleven years of leadership. The staff now numbers twenty-one and the student body is 400 strong.

Frank J. Daniel, F. A. G. O.

Scranton, Pa., is privileged to have the services of one of the large group of English-trained church musicians who are helping to make musical history in the United States. Here in the prosperous and organ-loving city in the midst of the Pennsylvania anthracite coal region, Frank J. Daniel has served one church for the last twenty years with eminent success.

Frank Daniel was born in Carlyle, England, in 1873. He received his early musical education under the tutelage of private teachers and his organ work has been done with Henry S. Graves, Dr. Henry George Clements and Joseph Bonnet. Mr. Daniel's first church post was at St. Mary's, Southampton, England. Later he was at St. Mary's, Wigan.

Coming to America, he was appointed organist and choirmaster at Trinity Episcopal Church, Williamsport, Pa. From there he went to Scranton just a score of years ago to become organist and choirmaster of St. Peter's Cathedral. In addition to the duties of these positions he is director of the Catholic Choral Club, of the Scranton Liederkranz and of the Diocesan Priests' Choir. He has found time for considerable composition, including songs and music for the church service.

Mr. Daniel married Miss Charlotte Mitchell of Syracuse, N. Y., and they have four children. In 1914 Mr. Daniel won his fellowship degree in the American Guild of Organists.

Francis E. Aulbach.

Out on the near west side of Chicago thirty-five years ago Ashland boulevard, between Jackson and Washington boulevards, was one of the most fashionable streets of the city, and one in which the churches flourished, for in this short space stood the old Union Park Congregational, where Dr. Louis Falk provided famous music; the Third Presbyterian, the Fourth Baptist, and the Church of the Epiphany, where Dr. Francis Hemington for so many years presided at the organ and gave recitals that drew audiences from all parts of the city. The fashionable residences long ago were converted into boarding-houses and these are now making way for

large business establishments. But the Church of the Epiphany still is one of the strongholds of the Episcopal Church, and here Francis E. Aulbach, a man of energy, ideals and talent, holds forth in charge of the music. The old Farrand & Votey organ, once one of the finest in the city, recently was rebuilt and now is nearly modern. On it Mr. Aulbach gives regular recitals and keeps the love for organ music alive only a few blocks from the New First Congregational, where William Lester presides in what was the Union Park Church over the largest church organ—the new Kimball—in the city.

Francis Edward Aulbach was born Feb. 4, 1902, in Chicago. He began to take piano lessons from his sister, now Mrs. O. E. Tengberg, at the age of 11 years. Later he studied piano with Emory L. Gallup, now of Grand Rapids, and with Mme. Aronson at the Chicago Musical College. This was followed by work at the organ under the late Louis Falk and the late John W. Norton. He also studied theory under Dr. Falk and under Dr. J. Lewis Browne.

Mr. Aulbach's first church work was at St. Christopher's in Oak Park. Subsequently he held the positions at the Church of the Holy Apostles and at St. Edmund's, going from the latter to the Church of the Epiphany several years ago.

One of Mr. Aulbach's achievements is the organization of a united choir of west side Episcopal churches, which he has directed in festival services. He has also made a good start in the field of composition for the church, having written a communion service in G major and another in E major, a Te Deum in C, a "Melodie" and an "Andante" for the organ, and responses and other parts for the Episcopal service.

Mr. Aulbach married Miss Jennie S. Gilmore in November, 1924, and they

Francis E. Aulbach



have a son, Robert Edward, 2 years old.

E. L. Cranmer Dies in Jersey City.

Edward L. Cranmer, organist and musical director of the Second Presbyterian Church, Jersey City, N. J., died Dec. 31 at the Jersey City Hospital. He was 77 years old. Mr. Cranmer had directed the Jersey City Symphony Orchestra for many years. One daughter, Mrs. H. C. Adams of Pawtucket, R. I., survives.

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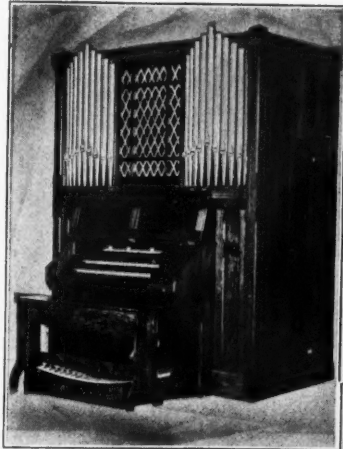
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HONOR DR. SCHREINER ON SEMI-CENTENNIAL

DINNER GIVEN FOR ORGANIST

Completes Fifty Years' Service to St. John's Catholic Church at Orange, N. J., and Receives the Praise of Clergy.

More than 200 parishioners attended a testimonial dinner Dec. 30 in Columbus Hall, Orange, N. J., to Dr. Francis Charles Louis Schreiner, in observance of his fiftieth anniversary as organist and choirmaster of St. John's Church, Orange. Dr. Schreiner was given a bronze plaque, modeled from his picture seated at the organ. Mrs. Schreiner received a basket of flowers.

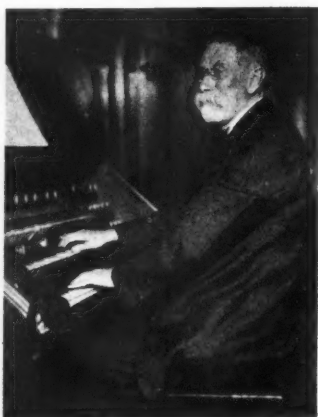
Mgr. Paul T. Carew, rector of the church, paid tribute to Dr. Schreiner as a man of unusual musical culture and one who is largely responsible for the high plane Catholic music now occupies in this country.

"Catholic church music in the late seventies, when Dr. Schreiner came to us, was in a wretched state," Mgr. Carew said. "Music in our church in those days was mostly operatic, or based on songs heard in music halls and beer gardens on the continent. Many an 'O Salutaris' or 'Tantum Ergo' was based on an opera bouffe." Mgr. Thomas F. McLaughlin, president of Seton Hall College, in which Dr. Schreiner has taught church music for forty-eight years, spoke highly of Dr. Schreiner's ability as a musician and a teacher. It was from Seton Hall College Dr. Schreiner received his degree last year.

Frederick Egner, organist and choirmaster for fifty-one years at the First German Presbyterian Church, Orange, and a close friend of Dr. Schreiner, spoke of his association with the guest of honor. Other speakers were Mayor Frank J. Murray and District Court Judge Daniel A. Dugan of Orange.

Dr. Schreiner began the study of music at the age of 5 years under the tutelage of his father, a graduate of

F. C. L. Schreiner



the Royal Institute at Eichstaedt, Bavaria. When he was 13 years old he was organist at St. Joseph's Church, Rossville, Staten Island. In 1879 he went to St. John's at Orange. In 1881 he became assistant professor of music under his father at Seton Hall. Since 1885 he has been professor in charge of the department of music. Besides being organist and professor of music he has composed a number of works, among them "The Goblins and Little Boy Blue" and a harmonization of the "Lamentations of Holy Week" for male voices. He is a member of the Society of St. Gregory of America, the National Association of Organists and the American Federation of Musicians.

Miss Charlotte Conrad has been appointed organist of the Grand River Evangelical Church of Detroit, Mich. She is a pupil of William G. Schenk, well-known composer and organist of the motor city.

CHURCH IN WILMETTE BUYS KIMBALL ORGAN

LATEST ORDER IN SUBURBS

Three-Manual to Be Installed in Beautiful New First Methodist Edifice on North Shore Near Chicago.

The beautiful new edifice of the First Methodist Church of Wilmette, a suburb of Chicago on the north shore, is to have a Kimball three-manual organ—the latest in a series of organs built by the Kimball factory for Chicago suburbs.

Following is the specification drawn up for this instrument, the contract for which was let late in November:

GREAT.

1. Gedeckt, 16 ft., 73 pipes.
2. Open Diapason, 8 ft., 73 pipes.
3. Doppel Flöte, 8 ft., 73 pipes.
4. Concert Flute (from No. 21), 8 ft., 73 notes.
5. Dulciana (from No. 22), 8 ft., 73 notes.
6. Octave, 4 ft., 73 pipes.
7. Flute (from No. 24), 4 ft., 73 notes.
8. Trumpet, 8 ft., 73 pipes.
9. Chimes, 8 ft., 20 bells.

Tremolo.

SWELL.

10. Open Diapason, 8 ft., 73 pipes.
11. Rohr Flöte, 8 ft., 73 pipes.
12. Voix Celeste, 8 ft., 146 pipes.
13. Octave, 4 ft., 73 pipes.
14. Flute, 4 ft., 73 pipes.
15. Mixture, 3 rks., 183 pipes.
16. Contra Fagotto, 16 ft., 85 pipes.
17. Cornopean, 8 ft., 73 pipes.
18. Oboe (from No. 16), 8 ft., 73 notes.
19. Vox Humana, 8 ft., 61 pipes.
20. Oboe Clarion (from No. 16), 4 ft., 61 notes.

Tremolo.

CHOIR.

21. Concert Flute, 8 ft., 73 pipes.
22. Dulciana, 8 ft., 73 pipes.
23. Unda Maris, 8 ft., 61 pipes.
24. Flute, 4 ft., 73 pipes.
25. Clarinet, 8 ft., 73 pipes.
26. Harp, 8 ft., 49 bars.
27. Celesta, 4 ft., 49 notes.

Tremolo.

PEDAL.

28. Open Diapason, 16 ft., 44 pipes.
29. Bourdon, 16 ft., 44 pipes.

30. Gedeckt (from No. 1), 16 ft., 32 notes.
31. Octave (from No. 28), 8 ft., 32 notes.
32. Flute (from No. 29), 8 ft., 32 notes.
33. Flauto Dolce (from No. 1), 8 ft., 32 notes.
34. Contra Fagotto (from No. 16), 16 ft., 32 notes.

Barnes Plays at St. Paul.

William H. Barnes of Chicago played a recital at the St. Paul City Auditorium, on the large Skinner organ, the evening of Jan. 14, under the auspices of the department of education. He presented this program: "Caprice Heroique," Bonnet; Reverie, Bonnet; Toccata and Fugue (D minor), Bach; Andante (Symphony 6), Tschaiikowsky; "Harmonies du Soir," Karg-Elert; Scherzo (First Sonata), Rogers; Prelude to "Lohengrin," Wagner; "Ronde Francaise," Boellmann; "The Twilight Moth" (Nature Sketches), Clokey; Allegretto, Wolstenholme; "Beside the Sea," Schubert-Barnes; Finale (First Sonata), Guilman. This was the first municipal recital since Hugo Goodwin left St. Paul last summer. Mr. Barnes also gave a recital opening a three-manual organ built by Hillgreen, Lane & Co. in St. Stephen's Episcopal Church at Terre Haute, Ind., Jan. 16.

Miss Winger in Opera Broadcast.

Miss Zoe Winger, a well-known theater organist of Chicago, has been engaged to broadcast from station WIBO of the National Broadcasting Company's chain in the presentation of parts of the performances of the Chicago Civic Opera Company Saturday nights between 9 and 10 o'clock, using the Aeolian organ in the Chicago studio in the Fine Arts building. The plan is to provide an operatic atmosphere by means of the organ during the intermissions between scenes, and Miss Winger plays parts of each opera that are not broadcast or excerpts from another opera by the same composer as the one being broadcast. Miss Winger is a former pupil of F. Rechlin, a brother of Edward Rechlin, and of Palmer Christian, Harold Gleason and Joseph Bonnet.

We Quote from a Letter Just Received Regarding the Kimball Organ Installed in the Wicker Park M. E. Church, Chicago:

"The Organ is now giving us its fourth decade of service, and as Wicker Park has 'alumni' in all parts of the country, a letter of acknowledgment might be of value to you. You certainly are entitled to one, for the instrument has stood up wonderfully. If you will mention the date of installation, I shall be pleased to write the letter.

Yours very truly,

(Signed) C. O. Whaley,
Secretary to the Organ Committee,
Wicker Park Methodist Church."

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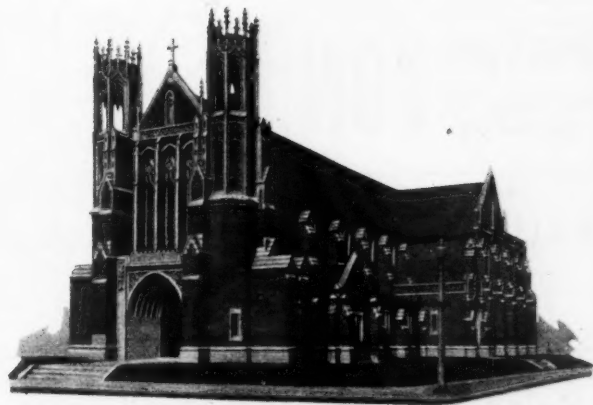


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NEW JOB FOR ORGANIST OFFERED BY BUILDER

PAID TO REPORT PROSPECTS

Estey Company Devises System by Which Men Who Play Organs Would Send Information to Sales Department.

Announcement is made by the Estey Organ Company of the adoption of a new plan for obtaining names of churches and others who may be prospective purchasers of organs. Under the system devised, to be called "The Organists' Reporting Plan," it is intended to pay organists for sending in prospects and thus turn over to them a task for which the company has been paying commercial agencies which do work of this nature. The plan is to be confined to organists and is not to involve any salesmanship or other services by them except the work of doing the reporting, which will enable the Estey Company to follow up the prospect.

In making the announcement of its novel idea the sales department of the Estey Company says, by way of explanation:

"It is the ambition of the company to make this idea so popular among organists of the entire country that it will eventually replace the present system, used by all organ companies, of obtaining prospects through commercial reporting agencies. The thought that seems to have prompted the evolving of this plan is the fact that every company which has thrived in the past, or hopes to do so in the future, must subscribe to a reporting service. Moreover, the fact that every builder considers this an established element of overhead indicates its importance to the life of the industry.

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cial agency of reporting prospects for future sales. The fact that there is absolutely no obligation entailed by the plan, other than merely reporting the name of the prospects, seems to make it feasible, and certainly well within the confines of business propriety."

Opens Möller at Tuscaloosa.

Charles H. Demorest, A. A. G. O., organist and choirmaster of St. Paul's Episcopal Church, Chicago, was heard in a recital in the South Jan. 12 when he gave an opening performance on the Möller organ installed in the First Methodist Church of Tuscaloosa, Ala. He was assisted by Miss Hazel Sweat, Tuscaloosa violinist. The organ selections included: Toccata and Fugue in D minor, Bach; Andante from Symphony 4, Widor; "The Bells of St. Anne de Beaupre," Russell; Gavotte in F, Martini; Londonderry Air, Coleman; "Twilight Moth" and "An Angry Demon," Clokey; "Within a Chinese Garden," Stoughton; Toccata in E minor, Charles H. Demorest; Meditation, Sturges; "In Bethlehem's Town," Mueller; "The Musical Snuff-box," Liadoff; Grand March from "Tannhäuser," Wagner. The new instrument is a three-manual with an echo division. One of the features of the program was Mr. Demorest's rendition of his own Toccata in E minor, which he played from manuscript, this being its first public performance.

Musical Evenings Monthly.

The historic New England Congregational Church, Chicago, of which the Rev. John Rushton Heyworth is pastor, introduced a new plan beginning Sunday evening, Jan. 26, by presenting monthly musical evenings. Parts of the "Elijah" were given on the first Sunday of the series. Situated in the heart of the city, it is planned to present programs of oratorio and other masterpieces for the thousands of near north side residents and students. The quartet of the church, directed by George Kurtz, organist, will give the programs.

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The following Chorals were used as illustrations by Dr. C. Sanford Terry on his first American tour in his lecture on "The Church Choral in Bach's Usage" at the Library of Congress, Washington, with the Bach Cantata Club of New York, with the Westminster Choir, Ithaca, etc.

- Christum wir sollen loben schon (Now must we Jesus laud and sing). Oxford Choral No. 47.
- Christus ist erstanden (Christ today hath risen). Oxford Choral No. 53.
- In dulci Jubilo. Oxford Choral No. 190.
- Herr Christ der einike Gottes Sohn (Lord Christ, of God Supernal). Oxford Choral No. 132.
- Nun freut euch lieben Christen g'mein. Oxford Choral No. 268.
- Ein feste Burg. Oxford Chorals Nos. 77, 78.
- Von Himmel hoch da komm ich her (From heaven above). Oxford Choral No. 335.
- An Wasserflüssen Babylon (By waterside in Babylon). Oxford Choral No. 241.
- Wie schön leuchtet der Morgenstern (How brightly shines yon Morning Star). Oxford Choral No. 392.
- Jesu, meine Freude. Oxford Choral No. 208.
- Schmücke dich, o liebe Seele (O my soul, prepare to meet Him). Oxford Choral No. 314.
- Jesu, Jesu du bist mein (Jesu, Jesu, Thou are mine). Oxford Choral No. 204.

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Our files contain hundreds of letters expressing in most enthusiastic terms praise and approval of Möller organs. We take pleasure in publishing, from time to time, some of these letters. Here again are specimens.

HARRY A. SYKES,
538 Race Avenue,
Lancaster, Pennsylvania.

November 29, 1929.

Rev. P. George Seiger, D. D.,
Pastor, Emmanuel Lutheran Church,
Lancaster, Pa.

My dear Doctor Seiger:

I write to express my approval of the work done by the M. P. Möller Company in the installation of your splendid organ. The individual voicing, the general ensemble, the build-up of tone, the action and mechanical equipment, all met the severe test of my intensive practice and working out of a truly exacting program. A recital such as I worked out and played at the inauguration, it seems to me, is the truest test of any instrument.

The playing of this recital on this fine instrument gave me much pleasure, as I trust it did you and the large audience.

I congratulate you and the M. P. Möller Company.

Sincerely,

HARRY A. SYKES.

Brooklyn, New York,
December 15, 1929.

To the Board of Trustees,
Second Church of Christ, Scientist,
240 67th St.,
Brooklyn, N. Y.

Dear Friends:—

It has been a great pleasure to play the organ just installed. I have examined it carefully, both as to the individual stops and various combinations, up to Full Organ. I have no criticisms to make, but on the contrary, feel that you should be congratulated on an unusually fine instrument, well balanced and capable of producing the most artistic effects. I was especially impressed with the possibilities for delicate and expressive music. The blending of tone is so delicately contrived that the Organist can express the most subtle shade of feeling. The placing of the various pipes has been very expertly done, so that the total effect from the auditorium is always pleasing.

[Signed] H. V. MILLIGAN.

I heartily endorse the above.

[Signed] HOWARD H. CLAPP.

The M. P. Möller Organ Co.,
Hagerstown, Maryland.

500 Van Cortlandt Park Ave.,
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Gentlemen:

It is with great pleasure and satisfaction that I write you this in appreciation of your work in the building and installing of the organ for the Christian Science Church, Brooklyn, N. Y.

The work was completed last week and I played the organ yesterday for the first time, publicly. I should like to say that I have never seen a more enthusiastic congregation. In the afternoon, Harold Vincent Milligan, Organist of the Rockefeller Church, was called in to try the organ and give his opinion to the Board of Trustees, who were present. He, too, was most enthusiastic, and gave unstinted praise, both as to workmanship and tone, and to me for the specification.

I am specially grateful for the way in which you carried out my every wish in regard to each stop. The compound expression with the nine sets of swell shutters makes the shading and delicate stops so subtle, that the effect is beautiful beyond words—and yet the full organ, with its sixty-odd stops, is full and brilliant in the extreme.

I can truly say I have never played or heard a more beautiful organ. Mr. Milligan was so impressed with the compound expression and the way you had voiced some of your stops, that he is going to have these features imitated as nearly as possible in the organ for his church.

With very best wishes, I am,

Very truly yours,

HOWARD H. CLAPP.

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Doctor Dinty Moore

Who is he? and why

By ROLAND DIGGLE, Mus. D.

I have been asked to write a few lines regarding the famous Dr. Dinty Moore. His father, Mr. Gimmie Moore, was well known in his day as the champion organ blower of New England. There is a story to the effect that he once blew the "Hymn of the Nuns" in 108 strokes, a record of which he was very proud. His mother, under her maiden name of Miss Ima Folin Yew, wrote a number of novels, the best-known of which is "The Prod's Return." The story is unique in that it is the only version of the story of the Prodigal Son in which the son is killed instead of the fatted calf.

However, to our muttens: To this devoted couple a male child was born on the 30th day of February, 1883, four days after his father had made his record blow. We have it on good authority that the shades of Bach and Wagner were heard arguing outside the room in which the child was born as to which should be his musical guide through life. Owing to the noise made by the proud father drinking his beer, we shall never know to which of these two gentlemen Dr. Dinty owes his guidance.

The first sign of musical ability was noticed when at 18 months young Dinty was taken to see his father blow a recital. All went well during the early part of the program, but on the organist's playing a composition by an American composer, young Dinty let out a cry of triumph that stopped the recital. This keen insight into the value of good music at once proclaimed him a genius, and his lifework was foreshadowed.

At the age of 3 he began taking piano lessons from Olga Opinkoff and harmony with Iave Skarletieva. His progress was remarkable and a year later

we find him giving a recital of his own compositions. Among the five people present was the eminent teacher, Vericlose Vane. He was so amazed at the total lack of musical feeling in little Dinty that he undertook his musical education himself—that is, for half his usual fee.

At the age of 9 young Dinty gave a series of organ recitals, playing the complete works of Moody and Sankey. For this remarkable achievement the University of Getheses conferred the degree of doctor of music on the young genius. This honor was too much for Mr. and Mrs. Gimmie Moore, and a few days later little Dinty was an orphan. It was at this time he composed his now famous "Gallstone Requiem." Following in Wagner's footsteps, Dinty wrote his own words, and this story of three stray gallstones is very tender and touching.

When Dinty was 12 years old an aunt died and left him her fortune. With the \$15 we find him in New York attending the master class of I. Will Pushemoff. This excellent financier took a liking to young Dinty, and when the \$15 was gone he got him the post he still holds at the First Wesavemdarnem Church. Here Dr. Dinty presides over the large seven-stop organ and directs the excellent choir that he has built up during the past twenty years. At present it consists of six tenors and one soprano, but it is hoped that the other soprano will be back in time for the annual performance of "The Messiah."

Gillette's Band on Big Tour.

The Carleton Symphony Band, from Carleton College, started on its seventh annual winter tour Jan. 17, leaving Northfield, Minn., for three concerts in St. Cloud, Minn., on the same day. Sidney King, manager of this "New Musical Force," announces an itinerary which includes Winnipeg, Regina, Sask., Saskatoon, Sask., Calgary, Alta., New Westminster, B. C., Vancouver, B. C., Tacoma, Wash., Portland, Ore., Seattle, Spokane, and other cities. The personnel this year numbers fifty-one. James Robert Gillette, the organist, is conductor.

EASTER AND LENT—1930

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Spanish Easter Procession. Octavo No. 14,269..... .15

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Christ the Lord Is Risen Again. Octavo No. 14,266..... .15

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He Is Risen. Prelude and Chorus from "The Resurrection." Octavo No. 14,275..... .15

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NEVIN, GEORGE B.
The Words on the Cross ("Verba in Cruce") (Lenten). Octavo No. 14,33820

Anthems—Men's Voices

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O Risen Lord (Arr. by George B. Nevin) Octavo No. 14,361..... .15

NEVIN, GEORGE B.
Christ Our Passover. Octavo No. 14,268..... .15

STAINER, SIR JOHN
God so Loved the World (Arr. by George B. Nevin). (Lenten.) Octavo No. 14,356..... .15

Anthems—Women's Voices

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**Lemare in Recital
at San Francisco
on Large Aeolian**

By WILLIAM W. CARRUTH

San Francisco, Cal., Jan. 17.—A noteworthy event of the month was the organ recital given by Edwin H. Lemare on the Aeolian organ at Calvary Presbyterian Church Jan. 6. Although a stormy night, many of Lemare's friends and admirers were in the audience to enjoy the program and honor the artist.

The program opened with his own Toccata and Fugue in D minor—a very interesting and effective work which shows the composer in a more serious vein. Other numbers were: "Sposalizio," Liszt; Scherzo in G minor, Bossi; Andantino in D flat (by request); his own transcription of the "Farsiial" Prelude; "Epithalamium," Hollins, and his own Christmas Fantasia on "Antioch." Following his custom Mr. Lemare improvised on a theme handed in by one of the audience.

San Francisco is fortunate in having this beautiful organ available for recitals, and much credit is due the organist of the church, Robert O. Bossinger, who has to bear much of the burden of advertising, finance and other necessary arrangements.

Music-lovers of the bay region are promised a treat on the night of Jan. 20 when Lynnwood Farnam is scheduled to give a recital in this church.

The Temple Methodist Church of San Francisco has signed the contract for a four-manual Skinner organ of about sixty stops. The church acted upon the recommendation of a committee of three prominent organists—Wallace Sabin of Temple Emanu-El, Warren D. Allen of Stanford University and Benjamin S. Moore of Trinity Episcopal Church. Before coming to a decision the committee made several trips to Los Angeles, where some of the recent important installations were heard and carefully examined.

The Temple Methodist Episcopal Church will occupy part of a twenty-eight story hotel building of Gothic architecture in the business district adjoining the civic center. The building was erected by several of the downtown Methodist churches which joined forces to increase their strength and influence. The hotel has been leased to a successful hotel company and bears the name of an early California bishop, William Taylor.

A study club for preparation of candidates for the A. G. O. examinations has been formed. This very important Guild activity is in charge of Estelle Drummond Swift, F. A. G. O., who has the interest of the Guild so much at heart that she has offered her time and her services for this work. The study club meets at 11 o'clock on Tuesday mornings at Mrs. Swift's home in Berkeley, and is open to Guild members in good standing without charge.

In the East organists are generally engaged by the year and changes are seldom made in mid-season. In California, around the bay at least, many of the organists are engaged from month to month or week to week, and changes are apt to occur at any time. The following are a few recent appointments:

Mrs. Baldwin Woods is filling the position at Trinity Methodist Church of Berkeley made vacant by the resignation of Marshall Giselman. Mrs. Woods is to be congratulated on having a new, beautiful four-manual Estey organ to play. It is considered one of the finest around the bay, and much of the success of the installation is due to the time, thought and expert attention given by the Estey representative, J. B. Jamison.

Mrs. Doris Olson Howard, A. A. G. O., is now playing at the First Congregational Church of Alameda. Her former position at the Twenty-third Avenue Baptist Church is being filled by Miss Helen Goad. Not all the churches change their organists every year or so. Miss Goad's father has been playing at the Brooklyn Presby-

terian Church for over twenty years.

Harold Hawley is playing the new three-manual Möller organ at the First Presbyterian Church of Oakland, succeeding Miss Lucy Hannibal.

Mrs. Orrin Padel succeeds Roy Brown as organist of the Park Boulevard Presbyterian Church.

Mrs. Earl Towner succeeds Edgar Thorpe as organist and choir director of the First Methodist Church of Oakland.

High Street Presbyterian Church of Oakland has recently installed a small but very satisfactory Oliver organ. This Berkeley firm has built and installed a number of organs in different chapels and churches around the bay during the last few years.

The San Francisco Theater Organists' Club recently held its annual election. The following were elected to office: Elmer Vincent, president; Peggy Rossini, vice-president; Edward Foote, secretary; Felix Gregoire, treasurer; John Peison, business representative, and John Shaw, sergeant-at-arms. The past year has been rather a difficult one for the club, as so many of the members have been affected by the installation of "talkies," but the hard times have not killed the excellent spirit and good fellowship of the club members, who look forward to better conditions during the coming year.



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ADDRESS MUSIC TEACHERS

Prominent Persons Speak at Cincinnati Meeting of M. T. N. A.

Musical educators from all parts of the country gathered in Cincinnati for the fifty-first meeting of the Music Teachers' National Association, held Dec. 26, 27 and 28. A complimentary concert by the Cincinnati Orchestra under the direction of Vladimir Bakaleinoff was the opening event of importance and a splendid program was given. Other musical events of interest were a program by the Heerman Trio, a rendition of the Brahms Quartet in A minor by the Cincinnati String Quartet, and thirty minutes of Christmas carols by 200 children from the schools of the city in costume, with orchestral accompaniment, under the direction of Arthur Hartzel. Addresses and papers were given by the following: John L. Bratton, Harold V. Milligan, Miss Alice Keith and Miss Ella H. Mason of New York, Dr. James L. Mursell, Appleton, Wis.; J. Lawrence Erb, New London, Conn.; William Arms Fisher, Boston; Edith Rhetts, Detroit, and Mrs. Blanche E. K. Evans of Cincinnati.

At the annual banquet an inspiring address was given on "What is Musical Inspiration" by Rabbi James G. Heller of Cincinnati. Stuart Wilson, baritone, of London, sang a group of

songs and the new RCA Theremin, a radio musical instrument which has caused much discussion, was demonstrated by the inventor, Leon Theremin. The Cincinnati Conservatory of Music, through its president, Miss Bertha Baur, tendered a reception to the M. T. N. A. members and their friends on Saturday evening.

The newly elected officers for the year are: Howard Hanson, Eastman School of Music, Rochester, N. Y., president; Russell V. Morgan, Cleveland, vice-president; D. M. Swarthout, University of Kansas, Lawrence, secretary; Oscar Demmler, Pittsburgh, treasurer; Karl W. Gehrken, Oberlin, Ohio, editor. Three-year members of the executive committee were elected as follows: C. Hugo Grimm, Cincinnati; Leo Miller, St. Louis; Peter W. Dykema, New York. One-year members of the executive committee are: Mrs. Crosby Adams, Montreat, N. C., and Ernest Kroeger, St. Louis.

St. Louis was chosen as the meeting place for 1930 and the dates are Dec. 29, 30 and 31. C. Hugo Grimm, chairman of the Cincinnati local committee, and Burnett C. Tutthill, acting as secretary, deserve great credit for the success of the meeting.

Paul Esterly has been appointed organist of the Edgewater Presbyterian Church, which has just installed an Austin organ.

Quartet and Chorus; Work of John E. West, Last of Victorians

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

It was just a year ago, in February, 1929, that Dr. John E. West went to the reward of a sincere and manly composer of Victorian church music. Perhaps the epithet of "Victorian"—which with the present critic does not imply disparagement—is not accurate, for the later compositions of Dr. West were, like Sir George Martin's, of a transitional type, showing the new ideals of Stanford and Parry, though never rising to the majestic serenity of Noble or the exalted mysticism of Willan. Yet chronology at least will put him with the Victorians; the organ sonata was published in 1895, "The Woods and Every Sweet-Smelling Tree" in 1899. What is of more importance, his early style is plain Barnby, in Barnby's manlier mood; perhaps it is more than symbolical that the poorest music West ever signed was a blatant "Commemoration March" founded on Barnby's chorus, "Victoria, Our Queen."

I said that the word "Victorian" conveys to me no tone of disparagement. That was the age of "O How Amiables" by all-too-amiable "composers"; of "The Lord Is My Strengths" by writers whose only strength was in a cheerful vulgarity; of concert waltzes masquerading as harvest anthems—the Victorian was never to be trusted with triple rhythms. Yet it was also the age of that towering genius, S. S. Wesley, peerless and unapproached in his British era. There were from time to time delicate little compositions like Goss' "O Saviour of the World"; there were many sincerely pious anthems of no great pretension and of unswervingly diatonic forthrightness, suited to a placid countryside which took life moderately. "Man That Is Born of a Woman," "Thou Judge of Quick and Dead"—the plangent chords of Wesley are deeply moving against the pastoral sunshine of that day. For many of us there is an elegiac beauty in the simplicities of Goss and Hiles and Stainer. We do not sing their anthems much any more, but we remember how fresh and peaceful it was on that morning when we played our first service, how charming seemed the sentiment of "The Woods and Every Sweet-Smelling Tree." Even then we felt that there was something in Martin that surpassed that simple charm; but we felt also that West and Martin had some things in common—an affection for the organ, a manliness, a lucidity and finish of form. Those qualities Dr. West continued to illustrate until the year of his lamented death.

Inasmuch as we all remember him chiefly as a composer of anthems, I shall list first what might be called his standard compositions in that form. The following anthems I have used oftentimes and like best:

"Hide Me under the Shadow." Unaccompanied ad lib. Only two pages. (Novello). God's protecting care; close of vesper service.

"The Hymn of the Angels." S solo. In pastoral style, with pretty part for organ. (Novello). Christmas.

"Light's Glittering Morn." Parts for orchestra in MS. Sixteen pages. Requires chorus. His finest big anthem. (Novello). Easter.

"The Lord Came from Sinai." Has one harsh effect on second page which can be altered. (Novello). Whitsuntide.

"Lord of the Worlds Above." Twelve pages. (Novello). Festival, church dedication or anniversary, the church.

"Most Glorious Lord of Life." Short S solo. Text by Spenser. (Novello). Easter.

"O God of Love, O King of Peace." Excellent use of organ in dialogue with the choir. One of the best anthems inspired by the great war. (Gray). International peace.

"Sing a Song of Praise." Uses bass section well; many Alleluias. (Novello). Praise, festival of church, harvest.

"The Woods and Every Sweet-

Smelling Tree." Solos for ST. (Novello, Ditson, Summy). Harvest, nature, church anniversary.

Any good chorus choir can do any of these well; the range of difficulty is considerable from "Hide Me under the Shadow" to "Light's Glittering Morn," but even the latter is not formidable. Most of these anthems, indeed, can be managed by a quartet, especially the perfect little prayer for international peace. Practically all have interesting accompaniments for organ, with a fondness for tubas and trumpets.

This next list is of anthems useful and respectable, but, to my taste, not of so inevitable a beauty:

"Come, Jesu, Come." For SSA, originally for three boys. (Novello). Advent.

"The Eternal God Is Thy Refuge." Short solo for B. Needs chorus. (Novello). Festival, harvest.

"The Eyes of the Lord Are over the Righteous." Unaccompanied ad lib. Useful for quartet. (Novello). Personal righteousness, God's care. Four pages.

"Hark, the Organ Loudly Peals." (Novello). Opening of an organ.

"In Every Place Incense." (Novello). Epiphany, foreign missions.

"The Lord Hath Done Great Things." Chorus needed. In last section men sing Doxology to Gregorian melody, rest sing Alleluias. (Novello). Church festival, praise.

"O Be Joyful in God." Ends with Doxology, in which congregation may join. (Novello). Harvest.

"O Do Well unto Thy Servant." S solo, in one part as obbligato ad lib. (Novello). The law of God.

"The Secret of the Lord." A little division of men ad lib. Can be sung with nuance. (Novello). Personal righteousness.

"See amid the Winter's Snow." Solos for SB. Melodious and naive. This can be obtained arranged in two parts, a third ad lib., same publisher. (Novello). Christmas.

"Wisdom Shall Praise Herself." Solo for S. Needs chorus. Fine organ part. (Novello). Ordinations, missions, Christian doctrine.

Some of these are very popular, both in this country and in England, particularly "See amid the Winter's Snow," which is West in his simplest style. Personally I prefer the burly, roast beef and pudding, festival mood of the composer, when he lets his chorus and his organ reeds shout for joy.

I have rejected completely twenty-eight of West's anthems, but have not sufficient confidence in my own judgment to slight the following numbers, all of which have some qualities to recommend them:

"Awake, Awake, with Holy Rapture Sing." Solo for bass. (Novello). Easter.

"Awake Up, My Glory." (Ditson). Easter.

"Behold, God Is My Salvation." (Novello). Thanksgiving.

"Eventide; Holiest Breathe an Evening Blessing." Better as solo. (Gray). Vespers.

"Father of Mercies, God of Love." Two parts or four. Solo for S. (Novello). Harvest.

"God Be Merciful unto Us." Rather grotesquely cheerful use of a fine Gregorian melody. (Novello). Harvest.

"God Is Our Hope and Strength." Better as solo. (Schmidt). War, peace, God's protection, armistice.

"Hail, Victor Christ." Chorus. (Schmidt). Easter.

"Hear Me when I Call." For men's voices, ATBB. Four pages. (Novello). Prayer.

"Hosanna We Sing." Antiphonal effects for children and choir. Very useful; hardly inspired. (Novello). Sunday-school anniversary, etc.

"How Great Is the Loving-Kindness." Good Barnby. (Novello). Sexagesima, God's love to man.

"I Will Arise and Go to My Father." Solo for T. (Ditson). Lent, contrition.

"I Will Extol My God." Chorus. Twelve pages. (Novello). Thanksgiving, praise, armistice.

"Lord, I Call upon Thee." Solos for

ST. (Novello). Lent, prayer; used frequently at vespers.

"The Lord Is Exalted." Style of Barnby. (Novello, Ditson). Also an arrangement by George B. Nevin for TTBB. (Ditson). God's power.

"My Song Shall Be of Mercy." (Ditson). Praise.

"Now Is Christ Risen." Solo for baritone or full. (Novello). Easter.

"O Come, Redeemer of Mankind." Solo for S. Men divide a little. Popular. (Novello). Christmas.

"O Everlasting Light." Unaccompanied ad lib. Begins well. (Novello). Personal righteousness.

"O Jerusalem, Look about Thee." Solo for bass. Five parts, 2S. Some antiphonal effects for solo and choir. Cheerful. (Novello). Christmas.

"Praise to God, Immortal Praise." A little division of women's parts. (Novello). Harvest.

"Rejoice Greatly, O Daughter of Zion." Solo for S or full. (Ditson). Christmas.

"Sing, O Sing This Blessed Morn." Solo for S. (Ditson). Christmas.

"Thou Wilt Keep Him in Perfect Peace." Accompanied ad lib. Can be sung by quartet. (Schmidt). Peace of God.

"Through the Day Thy Love." Accompanied ad lib. Can be sung by a quartet. (Novello). Peace of God, vespers, protection.

"Unto Thee, O God, Do We Give Thanks." Useful, easy, obvious. (Novello). Harvest.

"Unto the Paschal Victim Bring." Solo for S. Words from Easter sequence. Almost belongs in the second group. (Novello). Easter.

"We Beseech Thee, O Lord." Three pages. (Novello). The Annunciation.

They represent a remarkable achievement, these anthems; if their quality was never equal to that of Martin's best works, their quantity was much greater and the quality at least respectable, often admirable. They are the product of a careful, sane, manly artist, who was scholar enough to know that he was not one of the great, but also scholar enough to permit himself no slipshod composition.

The settings of the Anglican service are of similar quality. I like best the service in E flat. E flat and B flat were obviously West's favorite keys, as G major is Elgar's. The Te Deum and Benedictus of this service—originally published by Novello—were admirably arranged by Professor Jepson in 1917 for TTBB (Gray) and have been widely used. I am told, in our men's colleges. The music is vigorous, cheerful and reverent; it is so arranged that the first tenors are not asked to reach those high notes beyond the range of most college tenors. Very often the English arrangements, with counter tenors or male altos in mind, ask for the impossible when our choirs of TTBB are concerned. So far as I know, the beautiful Magnificat and Nunc Dimittis of this service, though very popular here in their original form for mixed voices (Novello), have not been arranged for men.

Probably the service in B flat is even better known in this country (Novello, Ditson), particularly the Te Deum, which Professor Sumner Salter arranged well for TTBB (Ditson). This service is somewhat simpler than the one in E flat—though both are easy—and of slightly inferior quality; in style it is characteristic and quite similar. There is an excellent Te Deum in C (Gray), about as fine as the one in E flat and as useful, though it occurs less often on our American service lists. I have not seen the rest of that service and so far have been unable to obtain copies of it.

There is an easy and cheerful Te Deum in G (Novello, Ditson) which is distinctly inferior to the works just mentioned. The same criticism may be made of the Magnificat and Nunc Dimittis in A (Novello). So the composer's reputation for Episcopal service music will rest upon the three works in E flat, C and B flat. Like the anthems, they fill a need for many choir-masters.

This is the place to mention three sets of "Three Opening Sentences," all easy and tuneful, published by Ditson. In the non-liturgical churches they are used much. The third set has a good sentence of two pages for men

in unison. "To the Lord Our God Be-longing Mercies."

Himself a composer of anthems and services, Dr. West also was an admirable editor. Among the service music which he edited competently I mention Walmisley's Magnificat and Nunc in D minor, Arnold's Magnificat and Nunc in A, and Boyce's Te Deum in A (all Schmidt). The edition of Barnby's "King All Glorious" which most of us use is Dr. West's (Novello); and he also edited such things as Wesley's "O How Amiable" (Gray), Tallis' "All People That on Earth" (Schmidt), Farant's "Hide Thou not Thy Face" (Schmidt), and O. Gibbons' "Almighty and Everlasting God" (Schmidt).

Solos and Cantatas.

There are four sacred solos of wide usefulness:

"God Is Our Hope and Strength." Two keys. (Schmidt). Needs a strong voice and some dramatic feeling. Protection, war, peace, armistice, festival.

"Lead Me to Thee." Two keys. (Schmidt). Can be sung by a light voice. Verges on the "heart song." Guidance.

"O God Our Help in Ages Past." Two keys. (Schmidt). Perhaps most effective in low voice, for baritone. Church festival, harvest, guidance.

"Eventide—Holiest, Breathe an Evening Blessing." Two keys. (Gray). Vespers.

Novello publishes four sacred cantatas by Dr. West, of which his "Seed-Time and Harvest" is still used frequently. Perhaps next in popularity is "The Story of Bethlehem." In this country we seldom hear the other two—which are rather to be called motets—"Lord, I Have Loved the Habitation" and "A Song of Zion." On the whole, his cantatas have not worn well.

Organ Works.

When it comes to the organ we shall find it useful to separate the numerous publications into several divisions. First there is a group of pieces easy enough for nearly anyone to play, very well put together, and in general use: Fantasy on Two Well-Known Christmas Carols: "The First Nowell" and "Good King Wenceslaus." (Novello). Old Easter Melody, "O Filii et Filiae," with Variations.

"Pastoral Melody and Lament." Three Short Pieces: "Aspiration," "Contemplation," "Lamentation."

These may be recommended without reservation as some of the most useful and reverent little pieces within the technical abilities of the average organist. Perhaps some critic would include in this list the Three Chorale Preludes (published together as a set) on "Winchester New," "Burford" and "St. Michael." While they are not so fine as Dr. Noble's things in this form, they are appealing if you like the chorale prelude. I admire much less a Chorale Fantasia on "Bristol," which runs to nine pages.

There is a group of concert pieces, none of them very difficult, in the style of Dr. Hollins' Concert Overtures and similar works:

"Finale Jubilante." Fifteen pages. "Song of Triumph." Twenty-one pages.

Fantasia in F. Nineteen pages. The Sonata in D minor, whose three movements are published separately, may all be used in church. The first movement, an allegro maestoso in the style of Faulkes, makes a prelude for a festival service; the third movement, an allegro pomposo, makes a useful postlude. I do not care for the middle movement, an andante religioso. The sonata is seldom played now; it is pretty well "dated."

But I suppose that for many years the village organist will be playing the pretty little voluntaries that Dr. West invented so easily. Some of them are in his two sets of Three Preludes; some are in books 1 to 3 of Novello's "Short Preludes for the Organ"; many are within the covers of that beloved series, "The Village Organist." For instance, in volume 37 (Funeral Music) there are two numbers of funeral hymns; in No. 43 (Harvest Music) there are two pieces on harvest hymns; in No. 45 there is his pretty little "Easter Morn." After all, there has been no collection which quite supercedes "The Village Organist," and Dr. West contributed more than his share

to the success of that series. (All the pieces listed are published by Novello.)

In the field of organ music, again, Dr. West contributed largely by his editorial labors. Just before his death he brought out the best edition of Brahms' "Chorale Preludes" in two books (Novello). Years ago Dr. West edited in several volumes a series of "Organ Pieces by the Older English Composers" (Novello), which is still valuable, though more than half of the pieces have no merit except historical interest. There is not time to sift them out here; I performed the task a few years ago in a special article on the older English music.

Nothing in all the gracious and intelligent labors of Dr. West can have pleased him more than the preparation of his delightful little book on "Cathedral Organists of the United Kingdom" (Novello), revised and enlarged in 1921. The volume is filled with quaint anecdotes and side-lights; for instance, opening at random I find that in 1790 it is recorded of the Cathedral of Rochester that "two services, Aldrich in G and Rogers in D, and seven anthems had been used in rotation on Sundays for twelve years." If I could have only a dozen books on our art, I should be sure to have West's "Cathedral Organists." For some reason which puzzles many of us, Dr. West never had a cathedral himself, but his genial learning as well as his manly compositions may be said to have added greatly to their glory.

Prize Offered for "Hymn on Peace."

A contest for the best hymn on peace, for which a prize of \$100 is offered by the Hymn Society, a national organization of hymn writers and composers, is announced by Dr. Benjamin S. Winchester, president of the society. The contest closes May 1. This is the third contest for new Christian hymns sponsored by the society, prizes for "An Aviator's Hymn" and a "Missionary Hymn" having been awarded after worldwide competition. Following the selection of the winning hymn words, it is the custom of the society to offer a second prize for a suitable musical setting. This will be done in the case of the hymn on peace. In addition to the hymn that wins the prize honorable mention may be given to other worthy poems and an effort will be made to secure their publication in hymn-books. Manuscripts must bear a nom de plume, and the name of the writer must appear in a separate envelope with the same nom de plume on the outside. All poems submitted in the contest should be mailed to Miss Caroline B. Parker, 353 Fourth avenue, New York City, before May 1.

Sung by Charles N. Boyd's Choir.

Anthems sung during the first semester at the Monday evening chapel services at the Western Theological Seminary, Pittsburgh, have been: "God, That Madest Earth and Heaven," H. Alexander Matthews; "How Blest Are They," Tschaiakowsky; "In Humble Faith," Garrett; "Fairest Lord Jesus," Christiansen; "Hail, Gladden'g Light," Martin; "Souls of the Righteous," Noble; "O Praise the Name," Tschaiakowsky; "Lord, Thou Hast Been Our Dwelling-Place," Rogers; "How Lovely Are Thy Dwellings," Brahms; "O Joyful Christmas," Gevaert; "I Will Lay Me Down," Noble; "Rejoice in the Lord," Balakireff, and "The Bridegroom Cometh," Rimsky-Korsakoff. The seminary choir, under the direction of Charles N. Boyd, has for many years specialized in unaccompanied music, hence the unusual representation in the list.

The Rev. Don H. Copeland



The Rev. Don H. Copeland, organist, choirmaster and curate of Christ Episcopal Church at Dayton, Ohio, whose services are always not only of the highest grade, but of unusual interest, arranged special music in commemoration of the centenary of the invention of Braille, the system of printing music for the blind, Sunday evening, Nov. 24. The blind of Dayton were guests and were provided with transportation to and from the church. The offering of the evening was divided equally between the National Institute for the Blind in London and the Dayton Association for the Blind. The chief feature of the service was Mendelssohn's "Hymn of Praise," which was given by the chorus, with soloists, organ, piano and tympani.

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Dr. C. Sanford Terry in a very happy talk before the headquarters chapter emphasized the great importance of competitive choral singing. He told of the efforts by the organists of England in the early days of such a movement there and of the remarkable results obtained. He spoke of such a plan as bringing about a greater appreciation of the great choral classics and especially of those by Bach. On this continent Canada has made strides in competitive choral singing. Our former president, Dr. T. Tertius Noble, has often told us of his experiences as an adjudicator at Canadian festivals and has urged us to begin a competitive movement in our own country. The only answer we could give Dr. Terry to his question on conditions here was that the New York Music Week Association is doing a fine work, but that the field is limited to New York City. We wish that we had been prepared to tell him that choral festivals are numerous in the United States. Why is it that there are not more of them? Certainly choral singing has developed in the last ten years! We have finer choirs and more choral clubs than in past years. When are we as an association going to promote a choral competitive festival? Will someone present a plan which the N. A. O. may adopt as the beginning for a greater development of choral singing in America?

We congratulate C. Harold Einecke upon his appointment at Grand Rapids, Mich. Much success has attended his work at Quincy, Ill., where he has been the guiding spirit of the Quincy chapter, and we hope he will find time to create a chapter in this new city of his choice. There are distinguished organists in Grand Rapids who ought to be active in N. A. O. work.

During the present season the public meetings committee of the headquarters council is presenting a series of lectures on choir training. Interest has been aroused and that committee expects to be able to do more for the young organist who may be attacking the problems of choral technique for the first time. Another lecture by a distinguished organist will be given in the near future and we advise everyone to be present. Important announcements will be made at that meeting.

It may be early to speak of vacations, but we suggest that you plan to travel west next summer and attend the national convention, which will be held at Los Angeles. If such a trip means the sacrifice of other pleasures, by all means make that sacrifice. We feel that you will not regret having done so. All railroad companies will supply you with special summer excursion information and will tell you about tours through the glorious scenery of the West. When you open your Christmas club account at your bank, you might start a summer vacation fund and plan to enjoy the wonderful program to be given in California.

Dinner for Dr. C. Sanford Terry. The headquarters council of the National Association of Organists invited members of the Bach Cantata Club and the Hymn Society to join in a dinner in honor of Dr. C. Sanford Terry, professor of history at Aberdeen University and one of the greatest living authorities on the life and works of Johann Sebastian Bach, at

Pythian Temple, New York City, Thursday evening, Jan. 9. Despite the fact that choir rehearsals prevented many organists from doing honor to the distinguished guest, there were about seventy-five present.

Reginald L. McAll, past president of the N. A. O., presented the honor guest. Dr. Terry himself spoke briefly about the revival of interest in Bach. He spoke of him as "more alive than even when he lived," and "the most popular composer in London today." He mentioned the project which the British broadcasting system has undertaken of producing all the Bach cantatas within the next three or four years.

To the music competition festivals Dr. Terry gives credit for doing most to popularize Bach. There are forty of these festivals in Scotland alone. He believes that there is no greater educational influence. Among those whose dream it is to see such a movement get a real foothold in the United States is Dr. T. Tertius Noble, who called himself a fanatic and a maniac on the subject. He gave to Dr. Terry a glimpse of the progress which has been made along this line in Canada. Winnipeg began twelve years ago with a three-day festival, and last year had a fourteen-day festival.

Professor Walter Henry Hall of Columbia University told of a group of men students whom he trained to sing an all-Bach program. Though he had been doubtful of their attitude toward the task, they spoke of the experience as "thrilling." Miss Emily Perkins of the Hymn Society called to mind an all-Bach recital by Myra Hess about three years ago when the audience kept the pianist playing Bach for a half-hour after the stated program was over.

Professor Samuel A. Baldwin of the City College gave his impression of one of the huge combined choruses which are featured in the English festivals. He heard a chorus of 4,000, most of whom had not been present at a combined rehearsal and had not sung under the conductor in charge, sing with as much finish as Americans have learned to expect from smaller groups only. Miss Margarete Dessoff, conductor of three choruses, among them the Madrigal Chorus at the Institute of Musical Art, gave an encouraging picture of the interest in choral music in New York. As a case in point she mentioned a group of forty or fifty professional singers who are accustomed to being paid for every performance, who come to her once a week for rehearsals. Conductor and singers in this group are working for the love of it alone.

Dr. Terry quoted one who said that "the enthusiasm of Americans is to the enthusiasm of the other side as Niagara is to a mill pond."

Iowa Council.

Marshall Bidwell, state president for Iowa, announces a special treat for Feb. 14, when Arthur B. Jennings, Jr., of Pittsburgh, nationally known recitalist, will give a program at the First Presbyterian Church of Cedar Rapids on the large Skinner organ over which Mr. Bidwell presides.

This recital will be under the auspices of the Iowa council, and is made possible through the courtesy of a patroness of music.

Chicago Chapter.

The Chicago chapter, Mrs. Lily Wadhams Moline, president, announces a recital Feb. 5 at 8:15 by Edwin Stanley Seder, F.A.G.O., at First Congregational Church, Lake street and Kenilworth avenue, Oak Park. Mr. Seder is in his twelfth year as organist and director of this church. The organ is a Skinner four-manual. Mme. Else Harthan Arendt, soprano soloist of the church and widely known oratorio singer, will present vocal numbers by Bach and modern composers. Mr. Seder will play as follows: Overture to Twenty-ninth Cantata, "Jesu, Joy

of My Desiring," Un poco allegro from Fourth Trio-Sonata, and Prelude and Fugue in G major, Bach; "Priore," Franck; "Dripping Spring," Clokey; Cradle Song, Rebikoff; "Osannare" ("Praise Ye the Lord"), Moline.

A pleasant social meeting was held on the evening of Jan. 20 at the Kimball organ salon. Edward Benedict presided at the player of the residence organ in the studio and put on various rolls for which the members present asked. There was a good attendance despite the unfavorable weather.

Harrisburg, Pa., Chapter.

Harrisburg chapter held a public choral service in St. Stephen's Episcopal Church Tuesday evening, Jan. 7. The church, recently refloored with beautiful tiling, still had the holiday aspect of greens, and was taxed to capacity. The occasion was a festival service using the vocal and instrumental compositions of Dr. J. Christopher Marks, with the composer at the organ for his compositions. Dr. Marks is well known in N. A. O. circles, having been president of the N. A. O., and organist of the Church of the Heavenly Rest, New York, for twenty-five years. The Rev. Oscar F. R. Treder, D. D., who had been associated with Dr. Marks at the Church of the Heavenly Rest, and is now at St. Stephen's, beautifully intoned the service and gave a short talk on "God and Music."

St. Stephen's regular choir of forty-five boys' and men's voices, under the excellent direction of Alfred C. Kuschwa, sang the service. Mr. Kuschwa played the organ accompaniments for the hymns and the service. The anthems of Dr. Marks included the Magnificat in D, Nunc Dimittis in D, "Thy Way, Not Mine, O Lord," "The Souls of the Righteous," "The Day Is Past and Over," and "Love Divine," the last inscribed to Dr. William A. Wolf, president of the Pennsylvania state council. All the elements that go into the making of excellent male choir work were in evidence—true intonation, beautiful shading, excellent tone quality and fine interpretation.

Miss Sara Lemer, violinist, of Harrisburg, played the lovely "Devotion" of Dr. Marks with exquisite style and shading. Dr. Marks played his "Andante Espressivo," and for the postlude the "Triumphal March."

After the service the altar guild of St. Stephen's Church held a reception in honor of Dr. Marks. Dr. William A. Wolf of Lancaster spoke of his affiliation with Dr. Marks in the work of the National Association of Organists.

CLARENCE E. HECKLER, Secretary.

Pottsville, Pa., Chapter.

The Pottsville chapter gave a Christmas candle-light service in the First Presbyterian Church of that city Monday evening, Dec. 9. Organists who participated were Mrs. William P. Strauch, F. A. G. O., Miss Marie Kantner, Francis Pyle, Lewis Dietrich, Harold May and Llewellyn Edwards. Mrs. Mary C. Thurlow gave an address on Christmas carols.

Other activities of chapter members during the last few weeks have been: A presentation of Maunder's "Penitence, Pardon, and Peace" by the choir of Trinity Lutheran Church, of which Orrie Kaiser is director; G. H. Day's "King David's Greater Son," sung by the First Methodist Choir, under the direction of Harold May, and a performance of Handel's "Messiah" by the choir of the Second Presbyterian Church. Mrs. William P. Strauch, F. A. G. O., director.

ORRIE KAISER, Secretary.

Easton, Pa., Chapter.

Members of the chapter assisted at the tenth anniversary of the installation of the Votteler organ in the Memorial Reformed Church, Sunday, Nov. 24. The following program was given: "Grand Choeur" in C major, Maitland (Mrs. Lila M. Davis, organ-

ist Memorial Reformed Church); Evensong, Martin (Andrew Burwell, Second M. E. Church); Andante, Fifth Symphony, Beethoven (Mrs. William Fackenthal, Grace Lutheran Church); anthem, "How Beautiful upon the Mountains," Wolcott (Memorial Choir); Prelude in B minor, Bach (Mark L. Davis, Trinity Episcopal Church); anthem, Seraphic Song, Rubinstein (choir, organ and piano); "Shepherd's Pipes," Harris; "Liebestraum," Liszt (Miss Hazel Moser, First Presbyterian Church, Phillipsburg, N. J.); Toccata in D minor, Nevin (Miss Mae Litzinger, First Evangelical Congregational Church).

At the regular meeting Dec. 16 the election of officers was held, and the secretary cast a ballot re-electing the 1929 officers for another year.

The second annual Christmas service was held in St. John's Lutheran Church, Sunday afternoon, Dec. 29. The prelude, Guilmant's "Offertoire sur Deux Noels," was played by Henry F. Eichlin, organist of that church. Then followed the hymn "Hark, the Herald Angels"; Yon's "Christmas in Sicily," played by Andrew Burwell of the Second M. E. Church; an anthem, "Come Hither, Ye Faithful," McColin; "The Holy Night," Buck (Mrs. J. J. Groner, St. Luke's Lutheran Church); carols, "Break Forth," Bach, and "Away in a Manger" (boys from Trinity choir; offertory, Christmas Pastorale, Dinelli (Miss Ethel Fulper, St. Mark's Reformed Church); hymn, "O Little Town of Bethlehem"; "Christmas," Foote (Miss Shirley Brendle, St. Peter's Lutheran Church); carols, "Christians, Awake" and "The First Nowell"; Fantasy on Two Christmas Carols, West (Mark L. Davis, Trinity Church).

MARY L. DAVIS, Secretary.

Williamsport Chapter.

The Williamsport chapter sponsored a recital given by Dr. Charles Heinrich of Carnegie Institute in the First Presbyterian Church Nov. 29. He offered a pleasing program to a large and appreciative audience. Preceding the recital the chapter was host at a dinner given in honor of Dr. Heinrich and members of the state executive board.

After the recital our state president, Dr. Wolf, met with us and helped formulate plans for the state convention, which we hope to entertain in our city next May.

The December meeting of the chapter was a business meeting, which was held at the parish-house of Trinity Episcopal Church. Gordon Brearey, organist of the church, was the host.

Officers elected for the coming year are:

President—Fred Mankey.
Vice-President—Leroy Lyman.
Secretary—Ruth Koser.
Financial Secretary—John Dougherty.

Treasurer—Marian Affhauser.
After the regular business routine a social hour was enjoyed and refreshments were served.

RUTH KOSER, Secretary.

Union-Essex Chapter.

The Union-Essex chapter held its monthly meeting Monday evening, Jan. 13, in Lauter Hall, Newark, Henry Hall Duncklee, president, presiding. A large number of the members turned out. Nine new members joined at this meeting—Dr. Reay S. Adams of Passaic, Arthur S. Chandler of Newark, Mrs. Rosalind Clark of Newark, Mrs. Meta K. Lyons of Elizabeth, Edgar Lord of Jersey City, Philip E. Molander of Newark, Miss Isabel Phaff of Rahway, Charles Grant Shaffer of Newark, Miss Helen Williams of Elizabeth. We now have a membership of eighty-seven.

Frederick Egner and Henry Hall Duncklee of our chapter have both celebrated their fiftieth anniversary as organists. Our president at this meeting paid tribute to a third member, Dr. Francis Charles Louis Schreiner

of St. John's Church, Orange, who has been organist there for fifty years. At a dinner given to Dr. Schreiner a bronze plaque bearing a likeness of himself was presented.

Richard H. Ranger, a member of our chapter, spoke on "Scientific Aspects of Music." His talk was illustrated with a unique instrument called the R.C.A. Theremin. Most of the members heard the instrument for the first time, although we had read about Mr. Theremin's discoveries. The Theremin produces musical sound by electrical means. It has no keyboard, strings, reeds or other mechanical aids. It employs R.C.A. radiotrons, two metal bars as antennae and a loud-speaker. One antenna, a straight, perpendicular bar, controls the tone or pitch. The other antenna, a looped horizontal bar, controls the volume of the sound. With one hand Mr. Ranger played a melody by moving his hand near or away from the bar. With his other hand he made the crescendos or diminuendos by moving his hand away from or nearer the loop. As there is no fixed scale it is easy to produce not only quarter-tones, but infinitesimal divisions of tone. Mr. Ranger played several melodies, accompanied on the piano by Mrs. Robert E. Walsh. After the meeting the members gave themselves the thrill of playing the instrument and discovered that to play it well required study and a fine sense of pitch. Miss Sarah Dobbs of New York, soprano, pleased with well-studied interpretations of Schubert and Schumann songs and old Irish and English airs. Mrs. Angeline Runser accompanied. Llewellyn Roberts, baritone, supported at the piano by Miss Grace Bender, was heard in Handel's "Hear Me, Ye Winds and Waves" and other songs.

As our chapter is developing an appetite for other things as well as music, we enjoyed a supper following the meeting in the new Palmetto room of the Robert Treat Hotel.

RUSSELL SNIVELY GILBERT, Secretary.

Quincy, Ill., Chapter.

There were many interesting phases to the meeting of the Quincy chapter Sunday afternoon, Dec. 29. Miss Ruth Brown was elected president for the season and those who were chosen to serve with her include: Vice-president, Miss Juanita Nichols; secretary, Mrs. L. R. Mourning; treasurer, Edwin Brackensick. The executive board is to consist of the officers and the following members: Mrs. Roxanna Peine, Miss Helen Simon and George Wilhauck.

Following a tour to inspect various organs in the city, which included visits to Salem Evangelical Church, the First Presbyterian Church, the Cathedral of St. John and St. Paul's Evangelical, and also the new organs in the Daugherty Memorial and the Freiburg mortuary, the company went to Locust Lodge for tea at 5 o'clock, the affair being in honor of C. Harold Einecke, who has been president of the chapter. Mr. Einecke will leave this month for Grand Rapids, Mich., to become organist and musical director of the Park Avenue Congregational Church. Tea was served in two courses at a table prettily decorated with a poinsettia centerpiece and red candles in silver holders. Mr. Einecke was presented with a farewell gift, a baton and case. Miss Ruth Brown was in charge of arrangements for the tea.

Central New Jersey Chapter.

The Central New Jersey chapter held its fifth annual candle-light carol service in the Third Presbyterian Church, Trenton, Monday evening, Jan. 6.

A crowded church greeted the chorus, which was composed of the following: Quartets from the First, Third, Fifth, Prospect and Ewing Presbyterian, State Street Methodist, Grace Lutheran and First Baptist Churches, Mrs. Emma Longstreet, Mrs. Charles H. Waters, Mrs. Daniel Ross, Mrs. William A. White and Arthur J. Burgner. The program was pleasingly diversified with solos, trios, duets and an obligato, and was very well done. Norman Landis of Flemington played the prelude, Theodore Keller of the Lawrenceville School played the postlude and George I.



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THE VOICE OF INSPIRATION

Tilton, organist of the Third Presbyterian Church, played and directed the service.

RAMONA C. ANDREWS, Secretary.

Lexington Chapter.

On Dec. 7 the Lexington chapter were the guests of President and Mrs. F. L. McVey at a charming tea. Dr. Sidney C. Durst of Cincinnati was the honor guest and the organist for the dedicatory recital given following the tea on the three-manual Skinner at the University of Kentucky.

The December meeting was held at the home of Miss Virginia Tyler. Officers for the year were elected. Mrs. Earl Bryant, organist at the Good Shepherd Church, is the president; Mrs. H. Box is vice-president; Dr. A. W. Kelley, organist of the First Methodist Church, is secretary; Miss Violette Renaker is treasurer. After plans for the year were considered, the chapter was served a buffet supper.

On Jan. 5 Miss Virginia Tyler played a vesper recital at the University of Kentucky, which was largely attended by students and townspeople. On Jan. 12 Miss Edith Love gave the

vesper program to an appreciative audience. Dr. A. W. Kelley played the vesper program Dec. 15 and Jan. 20, and gave a half-hour radio program on New Year's night over WHAS, Louisville Courier-Journal.

The January meeting of the chapter was largely in the nature of a social gathering at the home of the president, Mrs. Bryant.

ABNER W. KELLEY, Secretary.

Kentucky Chapter.

The Kentucky chapter held its monthly meeting at the Arts Club, Louisville, Jan. 13. Miss Margaret McLeish conducted the meeting. The subject consisted of a number of questions submitted by members. The meeting was interesting and the attendance good.

Ernest A. Simon, choirmaster and organist of Christ Church Cathedral, assisted by the choir of men and boys, rendered the "Hymn of Peace," by C. Whitney Coombs, at choral evensong Dec. 29.

"The Holy City" by Gaul was given by the choir of the First Christian Church Sunday evening, Nov. 24. The

choir consists of sixty voices under the direction of Miss Florence Montz, organist. The auditorium of the church, seating 1,500 people, was crowded with appreciative listeners.

Worcester, Mass., Chapter.

A committee composed of Mrs. Leroy E. Burnham, Mrs. Walter C. Stevens and Alfred H. Booth presented the program of the January meeting of the Worcester chapter at Pilgrim Congregational Church. A paper was read on "Music of the Old Masters" and this was illustrated with organ numbers and songs.

Chapter members were guests Jan. 9 of officials of the American Steel and Wire Corporation to listen to an address on acoustics by William Braid White. This proved to be highly interesting as well as instructive, for Mr. White explained his research work in the realm of sound and showed unique pictures.

Plans are maturing for the annual public concert which this chapter, through its executive committee, presents in February.

ETHEL S. PHELPS, Secretary.

ANTHEM THE SUBJECT OF PRESBYTERIANS

FORUM IS HELD IN NEW YORK

Standards Discussed in Afternoon at Rutgers Church—Dinner Followed by Demonstration at Columbia University.

Church musicians had the opportunity to gather valuable ideas and to hear the views not only of the organist, but of the minister, at a well-attended meeting held the afternoon and evening of Jan. 16 in New York under the auspices of the committee on music and worship of the Presbytery of New York. The afternoon event was a conference on the use of the anthem, over which Reginald L. McAll, former president of the N. A. O. and chairman of the presbytery's committee, presided with ability and judgment. This was held at the Rutgers Presbyterian Church. In the evening there was a demonstration of congregational singing with descant and of anthems at St. Paul's Chapel, Columbia University, with Professor Walter Henry Hall of Columbia, noted organist, composer and authority on church music, in charge. Between the two events there was a very enjoyable and well-attended dinner at the Rutgers Church.

Dr. Daniel Russell, pastor of the Rutgers Church, greeted the visitors in the afternoon and Mr. McAll immediately opened the subject. Charles H. Doersam represented the organist and the choir and read a stimulating paper, the principal thought in which was that church music must be designed as a part of worship wholly, and not as a musical performance. On this basis he rejected the quartet as a proper means of providing the music. He went so far as to inveigh against the printing of the names of organists and choir singers on church folders or in outside advertising, on the ground that this permitted the personal element to enter.

The Rev. Albert Parker Fitch, D. D., of the Park Avenue Presbyterian Church spoke for the minister and opposed solos and quartet selections and "imported aliens" providing the music, and pleaded for a higher standard. James M. Nicely of the Brick Church, representing the layman, made a refreshing talk on the music as it appeared from the pew. He made a good point in condemning the practice of taking the offering during the singing of an anthem. The Rev. Dr. J. F. Ohi of Philadelphia, noted authority on Lutheran music, was called upon and spoke of the standards of that church. Other speakers included Edmund Jaques, Dr. J. Christopher Marks, Professor Dykema, Professor Walter Henry Hall, Herbert S. Sammond and Frank L. Sealy.

The evening demonstration included a program of beautiful music by the chapel choir of Columbia, directed by Professor Hall. Two Bach chorales, and anthems by Gibbons, Handel, Thiman, Noble, Robertson and Mr. Hall were done with excellent finish and real feeling. The descant singing was entered into by the congregation with spirit.

The next forum will be held March 3 and will take the form of a dinner meeting. The speaker will be Dr. Cleland B. McAfee of Chicago, moderator of the Presbyterian General Assembly.

HALL ORDER AT BRIDGETON

Church in New Jersey Town to Install Three-Manual with Echo.

The Hall Organ Company has closed a contract for a three-manual and echo organ of forty-two speaking stops to be placed in the Second Presbyterian Church of Bridgeton, N. J. The Camden representative, Frank G. Riggins, made the sale. The pastor of this church, the Rev. H. E. Bodder, D. D., is in thorough sympathy with the idea of having the best music in his church. The sale was influenced greatly by the large three-manual organ in Trinity Episcopal Church of Moorestown, N. J., which is also a Hall organ.

OPENING AT GREENCASTLE ATLANTIC CITY WORK

Kimball Four-Manual Played by Thompson—Organists as Guests.

The large organ built by the W. W. Kimball Company for the First Methodist Church, Greencastle, Ind., was dedicated Jan. 16 with a recital by Van Denman Thompson, minister of music of the church. The new church, which was dedicated Dec. 1, is the result of the union of two local Methodist churches, aided by DePauw University, which is in Greencastle. It is a Gothic structure with an auditorium seating 1,250, and when the educational unit is completed will have cost about \$500,000. Mr. Thompson is the university organist and head of the organ department of the school of music, as well as minister of music of the church.

Previous to the recital a dinner was served at the church to sixty guests, including a delegation of the Indiana chapter of the A. G. O. from Indianapolis, members of the Terre Haute Organ Club and other invited guests.

The program was as follows: Rhapsody on Spanish Airs, Gigout; Air, from "Water Music," Handel; "The Harvesters," Couperin; Chorale Prelude, "My Inmost Heart Doth Yearn," Bach; Toccata and Fugue in D minor, Bach; "Corrente e Siciliano," Karg-Elert; "To an American Soldier," Thompson; "Sportive Fauns," d'Antalfy; "Jagged Peaks in the Starlight," Clokey; "Thou Art the Rock," Mulet.

The organ is a very effective four-manual of sixty-five stops, the specifications of which were published in the July, 1929, Diapason.

McAll to Lecture at Princeton.

At the invitation of the faculty of Princeton Theological Seminary, Reginald L. McAll, organist of the Church of the Covenant, New York, will deliver a series of five lectures in February to the senior class of the seminary. His general subject is the minister's responsibility for the music of his own church, with special reference to the church school and the small parish. After a discussion of the place of music in worship, Mr. McAll will take up individual speech for group reading, concerted reading and chanting, rhythm in music, introducing new hymns and tunes for group singing, musical interpretation of hymn-tunes and organizing of the musical resources of a parish. Opportunity will be given for personal conferences on specific problems and on the conduct of public worship. The lectures will be open to the whole student body of the seminary.

Day's Cantata Is Sung.

Dr. George Henry Day's cantata "Great David's Greater Son" was given by the Strawbridge & Clothier festival chorus of 125 voices and full orchestra under the direction of Dr. Herbert J. Tily, to whom the work is dedicated, with great success in the auditorium of the Strawbridge & Clothier building, Philadelphia, Dec. 14, 17 and 21, with beautiful tableaux. Dec. 29 the cantata was given under the direction of the composer in Christ Church, Rochester, N. Y., with combined choirs and special Scriptural readings by the rector, the Rev. Charles C. Williams Carver.

The Drama League of the De Paul University School of Music, Chicago, organized last March by Miss Lucile Becker, presented the first play of the season, "Riders to the Sea," by J. M. Synge, Jan. 14, at 8:15 p. m., in the little theater of the music school, 2235 Sheffield avenue. This play was under the direction of Miss Becker. It is a tragedy of Ireland and is recognized as one of the finest one-act plays ever written. The lead was taken by Miss Becker, who portrayed the role of Maurya. The part of Cathleen was played by Miss Mae O'Connell and Miss Mary Feltz played the part of Nora. The role of Bartley was portrayed by Frank Emmert. Others in the cast were Herman Klum, Tom Brown and Miss Irene Jasinski. Preceding the play there was a group of violin and piano selections and a presentation of opera scenes under the direction of John Rinkel of the faculty of the De Paul Music School, headed by Arthur C. Becker.

ATLANTIC CITY WORK MAKES FAST GROWTH

TEN GALLERY ORGANS READY

Completed Sections Being Played from Console of 200 Stops—Instrument in Use While Under Construction.

February will witness the practical completion of the ten gallery organs in six chambers in the convention hall at Atlantic City. These departments are intended to reinforce the main organs and support the singing of the 50,000 people who may be in the audience, but they are classified in families of tone comprising two departments of strings, three departments of reeds, and one each of flutes, diapasons and woodwind; also a general echo organ of fifty stops, and the enclosed section of the main choir organ, which two are typical and complete tonal departments comprising all classes of organ tone.

The completed departments are controlled for the time being by a three-manual console of 200 stops and this will be the service console for the next eighteen months. For some time the organ has been functioning regularly in connection with all the affairs held in the auditorium and will be featured in the great pageant to be held there by the National Educational Bureau at the end of February. City Organist Arthur Scott Brook is drilling a chorus of 1,200 voices for that occasion.

The department of flutes forms a complete ensemble of powerful flute tones, the principal one, called a jubal flute, being on 40-inch wind pressure, made harmonic with double languids. This department includes all harmonic reinforcement from 16-ft. to a sharp mixture, producing an interesting and powerful ensemble of smooth organ tone. This is said to be the highest pressure ever employed on flute pipes.

The diapason chorus consists basically of very large-scale high-pressure diapasons, mostly with double languids, which produces a bright quality of tone with great volume in spite of the large scale. The three departments of chorus reeds consist of the brass chorus described several months ago; the fanfare organ, which is a department of fifty stops on high pressure, consisting mainly of reeds reinforced with heavy diapasons, and one department of 100-inch pressure reeds with a diaphone of great weight as its basal tone. The pipes of the 100-inch pressure reeds are of highly specialized construction, particularly the eschallots, which were the invention of Vincent Willis and patented by him in England. The voicing of the stop was accomplished in the building by his son, Henry Vincent Willis, of the Midmer-Losh organization.

The wind for the 100-inch reeds is provided by a centrifugal blower manufactured by the Allen Air Appliance Company. This is a cast and machined blower-casing, with cast and machined aluminum fans running on a one-thirty-second-inch clearance, which provides a blower of exceptional efficiency at high pressures. The 50-inch wind for the fanfare organ is provided by the Kinetic blower, and Kinetic blowers are utilized for the other departments of the organ.

The echo organ is a department of fifty stops comprising a 32-ft. double languid violone, and two stops of 25-inch wind, the remainder of the echo being on 15-inch wind and delivering its sound most effectively through the vaulted ceiling of the auditorium about midway of its length.

Senator Richards and Lincoln Dickey, manager of the hall, are elated to have the organ so effectively in service more than a year before it was expected, particularly as it involved much new development and difficult engineering.

At the service in the Central Union Church, Honolulu, Hawaiian Islands, Dec. 8, the organ selections were all by Gordon B. Nevin.

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Harold Cobb, organist Sinai Temple

Whitmer Byrne, organist Eighteenth Church of Christ, Scientist

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Estey Again Without Competition

Evangeline Booth, Herself a Musician, After World-wide Comparisons, Makes Exclusive Choice of Estey Organ for New National Headquarters of Salvation Army



EVANGELINE C. BOOTH

Paul Parker, Photo

Commander-in-Chief of the Salvation Army in the United States

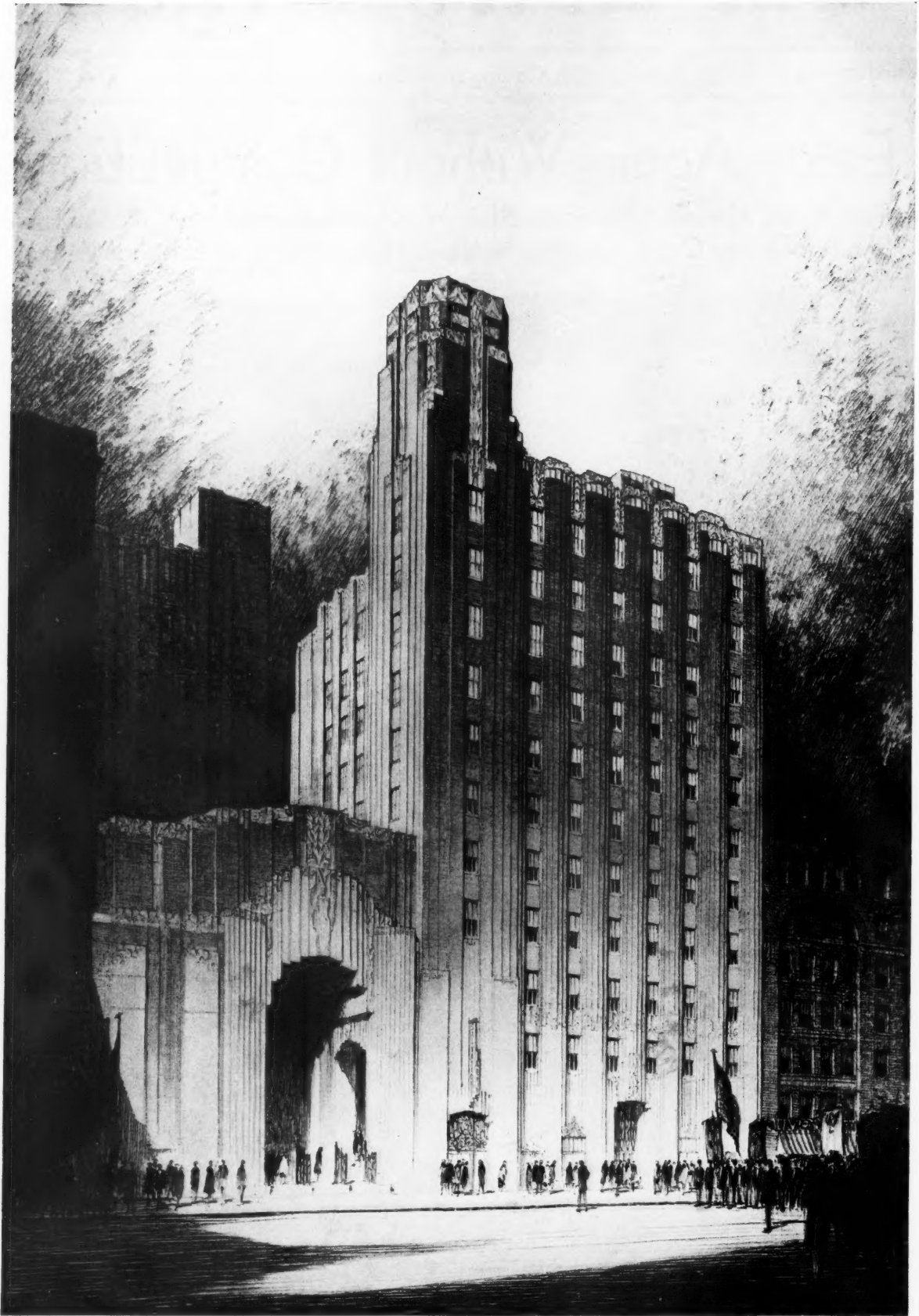
THE celebration of the Golden Jubilee of the Salvation Army in the United States this year will be marked by the dedication of the new national headquarters building on 14th Street in New York, and the installation in this building of the first pipe

organ ever possessed by the Salvation Army in its 50 years' history in this country, and its 65 years' history abroad.

Beginning with the simple tambourine which has served as a tocsin to rally sinners and the broken-hearted on street corners,

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NEW NATIONAL HEADQUARTERS BUILDING OF THE SALVATION ARMY, 120 W. 14TH STREET, NEW YORK
To be dedicated in May with a four manual Estey organ, the first pipe organ the Army has ever possessed, as a feature of the Auditorium

the Salvation Army has recruited millions of adherents in 84 countries of the world, and in this country alone has organized no less than 43,000 bandsmen who have constantly

been raising the standards of musical refinement until it was felt that the new national headquarters building ought to go a step further and include the most sublime

The Estey Organ

and soul-lifting instrument, a pipe organ.

The new building, a picture of which is shown at the left, will be ready for occupancy in April and will include two auditoriums, the larger of which will seat about

supporters of the Salvation Army work who are particularly interested in the part music plays in the regeneration of souls will make some specific gifts toward this music program.



Paul Parker, Photo

COMMISSIONER RICHARD E. HOLZ

Commander Eastern Territory of Salvation Army in the United States, who had much to do with placing the Army's pipe-organ contract with the Estey Company

2,000 persons. It is in this auditorium that the pipe organ will be installed, the cost to be met out of the jubilee campaign fund of \$2,500,000 which is now being solicited. Subscriptions to this fund are solicited in the form of specific donations, and it is hoped that some of the life-long friends and

It is planned to hold regular noon-day services in this auditorium, hoping to attract any and all persons around the Broadway and 14th Street section to uplifting organ recitals which will be a feature of these services. The Army will enlist the aid of some of the best organists in the

The Estey Organ

city, as well as call upon some of the expert musicians in the organization, notably Lt. Col. Samson Hodges, who is an organist of many years' experience.

Commander Booth herself is an accomplished musician and composer of many of the hymns used in Salvation Army work all over the world. Her favorite instrument is the harp, but she is at home also at an organ and in her world-wide travels has had an unusual opportunity to compare the merits of many instruments.

Commander Booth and Commissioner Richard E. Holz,

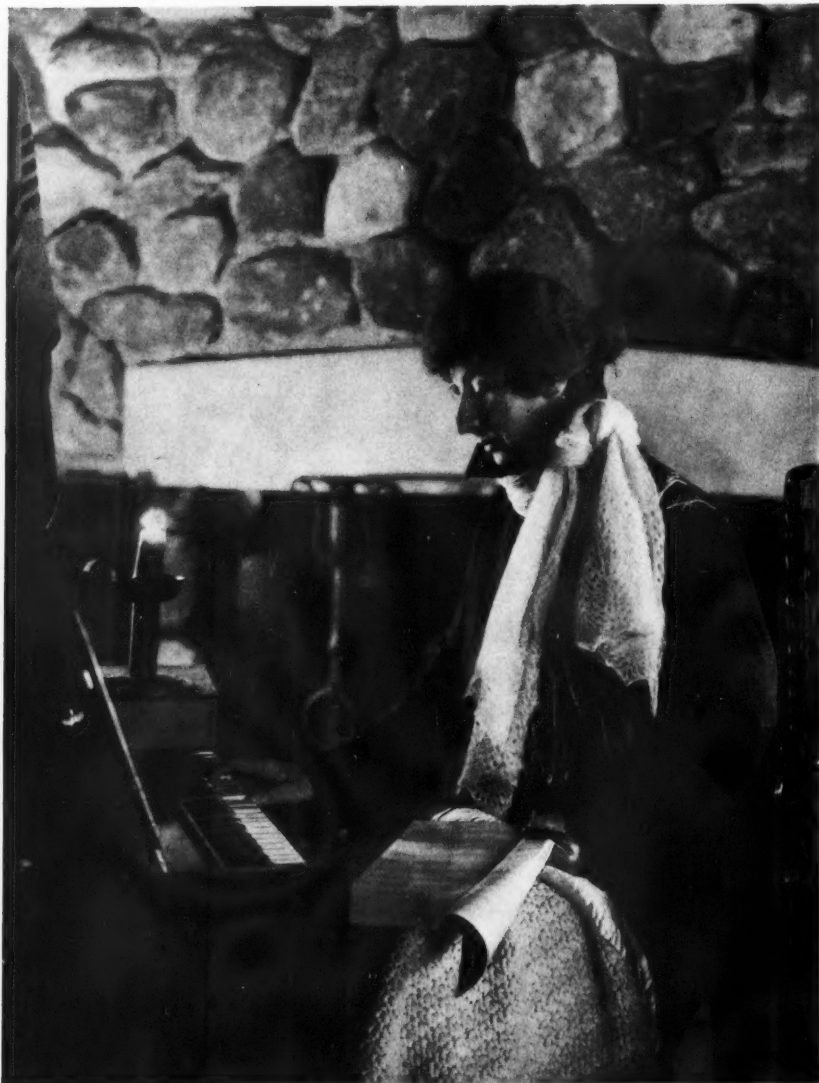
commander of the Eastern Territory of the Salvation Army in the United States, who is also keenly appreciative of good music, together

with Col. Hodges, were all of the opinion that the Estey organ was the one most to be desired as the climax of the Army's half-century of service, and felt so firmly convinced of Estey quality at a reasonable

price that they placed a contract for an Estey without so much as inviting any other builder to bid. But this is not by any means the first time that a large organ contract has come to Estey without competition.

During the past six months, incidentally, the Estey company has sold more pipe organs than in any six months' period during

the past three years. The custom-built Estey comes at only a fraction higher price than other organs of semi-stock type.



Paul Parker, Photo

COMMANDER BOOTH AS A COMPOSER

Salvation Army Leader, accomplished Harpist, is also an organist and has composed many of the hymns used in salvation service.

To anyone who is organ-minded, the Estey company extends the most cordial invitation to visit the Estey Studio, at 642 Fifth Avenue, New York City, at any time. Two of the latest consoles, including the Master Key Desk, an automatic player and the new Minuette are all to be seen, heard or played there. You are welcome at any time, or if it is impossible for you to pay a personal visit, let us put you in touch with the nearest Estey studio in other cities.

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**Los Angeles Plea
for Proper Use of
University Organ**

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

Los Angeles, Cal., Jan. 16.—Now that it is settled who is to build the organ for the University of California at Los Angeles, those of us who are interested in the advancement of organ music here in the West are hoping that the university authorities will follow the excellent example of the University of Michigan and appoint a really first-class recitalist to give weekly performances along the lines that Palmer Christian has made so successful at Ann Arbor. That this splendid Skinner organ, ideally placed in a first-class auditorium, should not be used to the best advantage is unthinkable. To my mind it would be a crime to have such an equipment and use it only for assemblies, and, shall I say, the ordinary recital. I believe that the right man, and I grant you that there are few Palmer Christians in the country, could do more to foster a love for the organ and organ music here in Westwood than any other place of which I know.

The organ is to be ready next September and I understand the recitalist for the opening recital has already been engaged.

I have never enjoyed an evening more than the one spent at the annual banquet of the Los Angeles chapter of the American Guild of Organists held Jan. 7. I confess I have come to dread these affairs almost as much as a pupil's recital, but my faith has been restored and the credit must go to Otto T. Hirschler and the two ladies with him on the committee. For the first time in many years the Musicians' Guild did not join the organists, but some seventy-five sat down in delightful surroundings, enjoyed a symphonic poem of a dinner and a program that was a joy from start to finish.

Frank H. Colby has arranged a series of recitals on the new Wangerin organ in St. Vibiana Cathedral. They are to be given Thursday evenings at 8:15 and the first recitalist will be Mr. Colby himself, assisted by the Lyric Club under the direction of J. B. Poulin. The recitalists to follow are

Richard Keys Biggs, Dr. H. J. Stewart and members of the Guild.

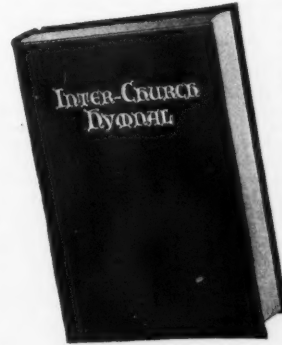
James H. Shearer of the First Presbyterian Church in Pasadena has been giving a series of lectures on church music at the theological seminary in San Anselmo. He also gave recitals while up north, playing a Bach recital at Stanford University among others.

An enjoyable recital was given at the Methodist Church in Alhambra Jan. 14, when Ernest Ballard of St. Stephen's Church, Hollywood, and Carl M. Twaddell of the Thirteenth Church of Christ, Scientist, Hollywood, were the players. Mr. Ballard gave a fine performance of the "Reverie" by Bonnet and two of the "Sea Sketches" of Stoughton. His registration in these numbers was most effective. Mr. Twaddell put new life into the Boellmann "Suite Gothique" and gave an impressive reading of the Franck A minor Chorale. There were some violin solos and the choir of the church sang with good tone and real musical feeling.

I heard some good singing the other day by a group of twenty-five boys who call themselves "Father Dodd's Boys." These boys were organized by O. Gardiner, organist and choir-master of St. Mary of the Angels, Hollywood, where Father Dodd is rector, for the purpose of doing work in motion pictures. The boys are drawn from three boy choirs in the city—St. Paul's, where Dudley Warner Fitch is organist and choirmaster; St. Matthias', where Ernest Douglas is organist and choirmaster, and the Wilshire Presbyterian, where William Ripley Dorr officiates, and, of course, from Father Dodd's own church.

Ernest M. Skinner has been visiting in southern California and I have never before seen him look so well. The knowledge that four new Skinner organs would be installed in California during the coming year may have had something to do with it, but I have an idea he must be using one of these new-fangled electric vibrators. I felt quite obese beside him.

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Of all the hymns, 63% are set to No. 1 tunes and 90% to tunes rated No. 1 or No. 2. The remaining 10% were selected because of popular use.

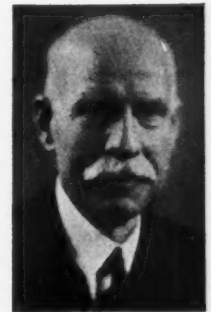
The last 134 hymns deserving wider congregational use were selected solely by the vote of Organists because of the excellency of words and music. Of these 72% are set to No. 1 tunes, and the remaining 28% to No. 2.

A valuable feature is the musical rating, for reference and comparison, of 2,000 hymn tunes not included in this book.

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Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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Advertising rates on application.

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CHICAGO, FEBRUARY 1, 1930.

TIME TO SING "JUBILATE"

How refreshing to hear an optimist! So let us interrupt the chorus of those who sing of low salaries, uncertainties of tenure and the impending starvation of theater organists—the wailers at the wall who recall the days that are gone forever when organ recitals drew capacity audiences, the crepe hangers who can think only of ignorant music committees, arrogant clergymen and impossible "movie" managers—and let us listen to a different tune. We are tired of the minor and prick up our ears for something in the major. And we hear it very distinctly from the direction of Rochester, N. Y., where Eugene Bonn told his fellow organists, members of the local chapter of the A. G. O., and a group of the most prominent musicians of that musical city, that the "Jubilate" should be their song. Playing the organ, he declares, not only is a service to religion second only to that rendered by the minister, but it makes for better character in the performer and his listeners—and it is very healthy work.

"Some youthful enthusiast who eventually will awaken to his sad lot," the pessimists will remark. Well, Mr. Bonn is only 82 years old, it is true, and he has been organist of St. Patrick's Cathedral only forty-two years. We must admit that after he becomes a little more mature and experienced he may be as sour as are some of the old men of 30 whom we so often encounter. But while we wait for Professor Bonn to be disillusioned we might say that the pioneer service to music in Rochester for which he was eulogized by such men as Arthur M. See is not the only service he has rendered his profession. He has offered a fine object lesson in sane optimism and has brought to our attention the fact that the organist's life is one of healthy service to mankind. His rewards are not in the same form as those of the successful chain store corporation president, but he has others, not the least of which is protection against the diseases that result from high living.

CREATING A NEW DEMAND

In the days before the eighteenth amendment to the Constitution of the United States existed to annoy those who, as we understand, for the sake of principle only, demand the liberty to buy drinks and consume them at such times and in such quantities as their hearts desire, one of the vast legitimate industries of the nation—that which catered to the taste for something strong—was credited with bearing constantly in mind the rule that you must cultivate the taste of youth on behalf of the product in which this large interest dealt. It was pretty well understood that if the principles of abstinence were to make too much headway in the schools, the art of drinking might suffer a decline.

It was a splendid business principle, and it has been adopted by many man-

ufacturers and merchandisers who handle products that benefit mankind much more. To mention only one recent example, the makers of automobiles have been busily engaged in proving to the public that one car to the family, instead of being sometimes too many for comfort, is entirely too few, and they have shown how restricted and almost abused is the wife whose husband takes the automobile downtown and leaves her to the mercy of the street cars, or the head of the family who must sit at home while his son spends the evening out with the single family conveyance.

At the risk of reiteration The Diapason would like to emphasize the importance to the entire organ fraternity of following the illustrious example of the brewers of yesterday and the automobile manufacturers of today. We are all confronted constantly with the necessity for "selling" ourselves to obtain the people's attention—and their money. Until it is proved to them how robbed of privilege and pleasure they are with only one automobile, they do not realize their miserable state of privation. Until the phonograph and the radio came into their lives they got along with pianos, and before that with reed organs, and had no idea of the emptiness of their lives without music at every turn. Before the railroads tempted them with their beautiful literature describing the scenery of America and made travel easy and comfortable they were content to stay at home, and they felt that travel was for the rich, just as today they think that an organ in the home is only for the wealthy—incidentally just what they thought fifty years ago about a piano.

But what have the organ interests done to create new fields and to bring into being a demand for their products? Very little. Weeping over the fact that the theaters are not buying organs will avail as much as did the wailing of the railroads over the loss of local passenger travel. They had to awaken to the fact that there were other fields they must conquer, and so now they are establishing bus lines.

It is no unreasonable optimism that leads us to predict that if the methods of the leaders of every line of progressive business are adopted, in a few years the majority of homes owned by people in comfortable circumstances will have organs, just as they now have garages. Both from a tonal and from a mechanical standpoint an organ is an object of admiration and almost awe. It has an appeal of its own just as has a locomotive. It is by no means true that it is an unpopular instrument, despite the discouraging attendance on many organ recitals. If you do not believe this, ask the men who know little or nothing about organs and see them become enthusiastic over the grandeur of this or that instrument they have heard; or watch the small boy who can stand beside a console as long as he can in front of an airplane. What is needed is to advance the idea in such a manner as to impress the average man. Once the seed is sown the harvest will be well worth the effort, and a decade hence the organ-less home will be as rare as the radio-less one is today.

A novelty in the way of a calendar has been received from the choir of St. Mark's Episcopal Church at Grand Rapids, Mich., headed by Harold Tower, organist and choirmaster. It reproduces twenty-two photographs taken at the annual choir encampment at Camp Roger, on Little Bostwick Lake. The handsome appearance and taste of this Christmas remembrance may well be taken as indicative of the quality and character of the music provided by St. Mark's choir.

Invented 100 years ago, the accordion is again coming into a period of popularity, the Etude reports. A nation-wide centennial celebration was held recently by the Belgians in memory of Charles Buffet, the accordion master who introduced the instrument into that country, and about 50,000 players entered the competition for a commemorative medal. A feature of the event was the gigantic procession led by groups of accordion players and the concerts concluded with a huge accordion playing marathon.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D., A. G. O., A. R. C. O.
Professor Emeritus, Wellesley College

Particularly in Germany, England and the United States has the "movie-talkie" been the cause of the loss of employment by thousands of theater musicians. A discouraged musician can hardly be expected to get much comfort from the lines of the seventeenth century poet quoted below; but to the man who can yet captain his soul they carry a lesson:

Give me a man that is not dull,
When all the world with rifts is full;
But unamazed dares clearly sing,
Whereas the roof's a tottering;
And, though it falls, continues still
Ticking the cittern* with its quill.

*A lute or guitar.
ROBERT HERRICK (1591-1634).

Have you ever noticed how often people, whether writing or speaking, use the word "hymn" when they mean "hymn-tune"? In a column article in the New York Times Jan. 4 the word "hymn" or "hymns" was used nineteen times, and only once was it qualified by the word "tune," although in every case the music and not the words was meant. No great harm is done beyond the harm that may always result from vagueness.

The article referred to the evident delight of the radio audiences in some of the well-known hymn-tunes. My experience of the popularity of hymn-tunes leads me to make the statement that the greatest favorite of the combinations of words and music is "Abide with Me," sung to "Eventide." Time and time again in the evening services at Wellesley College I have noted the great increase in volume and in unanimity of singing on the part of—apparently—everyone in the congregation over the singing in the previous hymn-tunes. I venture no opinion as to the comparative value of words and tune, but it is worth noting that "Eventide" covers only a major sixth in interval, as does "Jesus, Lover of My Soul," sung to "Martyn." "Coronation," if the first note is left out of account, has a compass of a major sixth; "America" runs to a minor seventh; "The Son of God Goes Forth to War," sung to "All Saints," extends to a minor ninth; "Rock of Ages" ("Toplady") has a compass of just an octave, and this is also the compass of "Benediction," written by Dr. E. J. Hopkins, to which "Saviour, Again to Thy Dear Name" is sung; indeed, Hopkins tried his hand at making tunes with just that compass. I need only contrast the "Star-Spangled Banner" with "America," the former with a melody ranging over an octave and a perfect fifth, and the latter covering only a minor ninth, to suggest a feature that might well be kept in mind by writers of hymn-tunes as a condition of a successful congregational melody.

I have never seen Uncle Mo so excited as he was the other day. He does not often come into the studio when he fancies I have a pupil; and in this case he had evidently waited outside until Susie Jones had been dismissed, and then burst in quite unceremoniously, shouting: "What is the world coming to! What is the world coming to!" I pointed to a chair, gave him a match and a Pittsburgh stogie and awaited developments.

"Mac, this is terrible."

"Shoot," I said.

"I've just read in one of the film trade papers," said he, "that the 'talkie' producers are going after the church trade. They are now—or soon will be—prepared to furnish a full church service, from ritualistic down, or up, to the crudest type, famous preacher, choir, music, everything."

"Tell them to go sit on a tack."

But he hurried on: "If the organists want to do something let them arouse their churches to the danger of Sunday 'movies'; convince the ministers that they are also in danger of losing their jobs, and of the disintegration of their congrega—"

"Now, look here," I interrupted, "do

you seriously mean that the churches are actually in danger of being mechanized?"

"Well, why not?" asked Uncle Mo. He calmed down after a while, and I succeeded in switching him off the topic by playing the Allegro from that abomination of desolation, "Les Cinq Doigts," by Stravinsky.

If you have ever heard a celebrated Harvard professor, now retired, give a public reading you will recall how interested you were in the various shiftings of his books, polishing of his eye-glasses, and his glances about the room and at his audience while getting ready to begin his program; a most interesting and clever way of arousing interest in advance of performance. We organists sometimes take an unconsciously long time in beginning the first piece on our recital program; we walk on to the platform or into the organ loft, seat ourselves at the console, and arrange our combinations, or mentally rehearse our registration. This is all to the good, but not intelligible to the ordinary music-lover who respects the organ, but does not understand it. I was reminded of this one June evening at Memphis as I noted what went on in the pew beside me. Johnnie and his mother had come to hear the free concert. The organist appeared, took his seat on the bench and was apparently merely gazing in an abstracted way into space. Johnnie endured this as long as he could.

"Ma! What's the man doing?"

"Sh-h-h, Johnnie, the man is getting ready to play."

Silence for a few moments.

"Ma! Why doesn't the man play?"

As one gets about among organists one cannot fail to observe how many clever young players there are, players of both sexes. Look back if you are in middle life and count up the organists in a city the size of Worcester, Springfield or Providence who could play the Mendelssohn organ sonatas; now in any city or town of any size the organ students dispose of Mendelssohn with ease—indeed, his organ works are relegated to the category of study-music nowadays. And the young recitalists of today—or a proportion of them—play with clearness, with richness of registration and with free emotional effectiveness. The old, conservative, stodgy organ playing of forty years ago is gone; we do not regret its departure.

The other day I met a young organist who confided in me his intention of preparing for the post of organist and choirmaster in a university; he said he thought there were excellent openings in that line. It is true that an academic position has very much to recommend it; it is a pleasure to be associated with intelligent, well-educated people. One must be prepared to find that "well-educated" does not necessarily mean that any considerable proportion of university professors are sympathetic to the place of music, especially playing and singing, in education; but high musical standards will be accepted as a matter of course. In university posts the musician will feel the pressure of the academic as opposed to the artistic, and it will require a good deal of tact to reconcile artistic with academic ideals. Socially university life, especially to the man with a family, offers much, and the assured though modest salary, long vacation, the possibility of a sabbatical year, and tenure of office terminating in a pension are very attractive.

I am not at all sure that it is easy to find a good post in the East, and as such matters go the East is thought to be more desirable than the West or South. There are excellent musicians in the Western universities beyond the Mississippi, but they are far from the centers of music and, now and again, there is one who feels his isolation keenly. On the other hand, think for a moment what magnificent work, how extensive, healthy and inspiring is the influence of a man like Skilton of Kansas University!

The Skinner organ purchased for the Cedar Rapids, Iowa, war memorial building, has been shipped from the factory and its installation is under way.

**That Distant Past
as It Is Recorded in
The Diapason Files**

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason Feb. 1, 1910—

M. P. Möller reported the largest business up to that time in the history of his factory for the year 1909, contracts having been received for 133 organs, while 111 were shipped. Mr. Möller had just completed thirty years of activity in building organs.

Palmer Christian was in Leipzig, studying under Professors Karl Straube and Schreck, cantor of the Thomasschule.

The First Methodist Church of Seattle awarded a contract to the W. W. Kimball Company for a three-manual of forty-seven stops, with an echo playable from the swell.

Philipp Wirsching, then of Salem, Ohio, installed an organ in the palace of the Maharajah of Mysore, India, and the maharajah himself was reported as playing the instrument.

The Aeolian Company opened a beautiful salesroom with an organ as the principal feature in the Fine Arts building, Chicago. Ernst Schmidt was in charge of the studio.

TEN YEARS AGO, ACCORDING to the issue of The Diapason Feb. 1, 1920—

A movement launched by the newspapers of St. Paul, Minn., for the installation of a great municipal organ took tangible form and the mayor appointed a committee of 100 to take charge of the project. This led eventually to the purchase of the large Skinner organ in the city auditorium.

Palmer Christian was appointed municipal organist of Denver, Colo.

Joseph Bonnet was on his recital tour in the Middle West and played in Kimball Hall, Chicago, Jan. 27. Among other appearances by the noted Frenchman were four with the Boston Symphony Orchestra.

The W. W. Kimball Company reported that in 1909 its organ output was three times that of any previous year.

The Robert-Morton Company was commissioned to build a large organ for the new administration building of the University of Southern California at Los Angeles. The instrument was to have 4,846 pipes.

Stanley R. Avery of Minneapolis made a tour on which he played his own compositions in recitals in Chicago and New York.

J. Frank Frysinger, organist and composer, was recovering at York, Pa., from a severe illness contracted while he was head of the organ department at Augustana College, Rock Island, Ill.

Dr. Smith Newell Penfield, organist and composer, died at his home in New York City at the age of 82 years.

The thirtieth anniversary of J. J. Miller as organist of Christ Church, Norfolk, Va., was celebrated.

A four-manual Pilcher organ in St. Andrew's Cathedral, Grand Rapids, Mich., was opened with a recital by Pietro A. Von Jan. 21.

Dr. John W. Holland, a well-known Detroit organist, died Jan. 9.

The Diapason reported that the epidemic of "flu" sweeping over the country had so affected the forces of its printers as to make it difficult to issue the regular edition on time.

Death of Dom Mocquereau.

The death of Dom Andre Mocquereau at the monastery of Solesmes, France, was announced Jan. 25 by the Dom Mocquereau Schola Cantorum Foundation, New York. Dom Mocquereau, who was 89 years old, was credited with a large part in the restoration of Gregorian chant. He was the author of thirteen volumes of the "Paleographie Musicale" and the "Nomore Musicale Gregorienne." He visited this country twice. In 1920 he directed the international congress of Gregorian chant at St. Patrick's Cathedral, New York City, and in 1922 he came to teach at the summer session of the Pius X. School of Liturgical Music.

BENEFITS OF BACH SERIES

New York, Jan. 13, 1930.—Editor of The Diapason: So far Bach's entire organ output has been presented in a series of recitals, or a course of instruction, or a series of lectures followed by recitals, by such truly qualified men as Marcel Dupre, Harold Darke, Albert Riemenschneider, Lynnwood Farnam, and now Arthur W. Poister. If there have been others, it would be interesting to know of them.

Just how does a complete Bach series justify itself? The answer, given some years ago by Albert Riemenschneider in a bulletin from Berea, Ohio, was reprinted by Mr. Farnam, and published in The Diapason with a comment in the "Free Lance" column. Note the very first sentence: "In presenting this series of recitals, covering the complete works of the great master, it is not the intention to assume that all of his works are of equal value." This frank assertion ought to satisfy those who see in the very act of presenting Bach completely an indication that all his compositions might be held in equally great esteem. Read on: "Bach, while having from his earliest youth a marvelous intuition for craftsmanship, shows in no small degree a steady development from his youthful compositions to his mature master period. It is thus often through a study of his less perfect works that one comes to a better understanding of his masterpieces. Bach inherently belongs to that circle of the great whose every product is of some value."

For the present series, namely that of Mr. Poister, Mr. Riemenschneider wrote along similar lines. His remarks follow in full:

"While there is much in common between art and music, there has been considerable variance in the manner of approach. In art the fact that there is only one 'original' available has brought to its proper perspective the value of the lesser works of the great masters of painting. Art museums therefore vie with each other to secure even these more modest early works, and a knowledge of the background of the development and growth of the master painters has been the result. In music most of the great works of any master are as easily procured as his lesser works. As a result it has become the habit to interpret largely the so-called favorite compositions. In the case of J. S. Bach the master works form such a stupendous achievement that they are not fully grasped unless the background of his development be followed. The understanding of Bach as a composer is like unto a giant stairway, the top of which can best be reached when all of the steps are intact and present in their order. In this way the presentation of his works in chronological order makes itself felt in a more thorough understanding of the master productions at the top. Favored indeed is the educational center which has the opportunity offered it to hear these works presented in this manner. The result can only be a finer and keener appreciation of those noble works of music which seem to have been born out of the realm of the sublime. To the performing artist belongs much credit, as the task is really a stupendous one from both a physical and spiritual standpoint, and demands the highest degree of technical and interpretative power."

It was my privilege and good fortune to hear a complete Bach series in which the performing artist played throughout with the highest degree of technical and interpretative power. I refer to Mr. Farnam and his recent Bach series. On the basis of having heard all of Bach's organ compositions under ideal conditions (performer, instrument, edifice) I can fully endorse everything Mr. Riemenschneider writes. Instead of sounding a note of warning, I should like to urge all our truly great and able artists to favor the initiated as well as the uninitiated with a complete Bach series that will meet all demands from a technical and spiritual standpoint. There will be more than one blessing in it.

Yours truly,
HERBERT D. BRUENING.

Miss Parmalee to Atlanta Post.

Miss Emily Parmalee, a highly talented young Atlanta organist, has been

Let's Be Modern

To a greater extent than other departments of music the organ still lingers in the classic and romantic period of music. But, the organ of the classical and romantic period is insufficient, and inadequate to express the modern musical sentiment and in order that the art and industry of organ building may go forward we need new developments expressive of this current period.

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appointed to the position at the North Avenue Presbyterian Church to succeed Joseph Ragan. Mr. Ragan recently became organist and choirmaster of All Saints'. Miss Parmalee has been organist of the St. John Methodist Church, West End, for the last three years. She has studied piano and organ under Miss Eda E. Bartholomew, prominent Atlanta musician, and is still under her instruction, while studying counterpoint under George Lindner, president of the Atlanta Conservatory of Music. She was graduated with honors from Washington Seminary, and has presented several interesting recitals. Miss Parmalee is a member of Mu Phi Epsilon musical sorority and the Georgia chapter of the American Guild of Organists, of which she was made treasurer in 1927. Several interesting programs by Miss Parmalee have been broadcast over WSB.

"Interchurch Hymnal" Is Out.

Biglow & Main, Inc., of New York have just issued the new "Interchurch Hymnal," a novel compilation of church songs which has been described in The Diapason. The book has been in the making for over three years under the inspiration of Frank A. Morgan of LaGrange, Ill., prominent in church musical circles. Under his direction a thorough research and analysis of church service lists has been conducted to determine the hymns sung oftenest. In this effort pastors and churches all over the land have co-operated. All the tunes used have been given a numerical musical rating as a result of a survey among the 650 fellows and associates of the American Guild of Organists. The book of 475 musical numbers includes a choice selection of new hymns. Every hymn is singable and has been sung and repeated often in a sufficient number of churches. As musical editor, Mrs. Katharine Howard Ward has brought to her task a thorough knowledge and long experience as organist at the First M. E. Church, Evanston, and at the Sunday Evening Club, Chicago.

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Organs and Organists in the Universities

V. Dartmouth College

By HAMILTON C. MACDOUGALL

Mus. D., A. G. O., A. R. C. O., Professor Emeritus, Wellesley College

Dartmouth, the college of the fields, hills and woods. The college of Eleazar Wheelock and Daniel Webster. The college of the Sachem Wah-Hoo-Wah, who sold the lands on which Dartmouth now stands for 500 gallons of New England rum. The college that has the state of New Hampshire for its campus.

Twenty-three hundred young men and their 250 instructors live in the small village of Hanover, N. H., directly on the Connecticut river, five hours by rail from Boston and eight hours from New York. This remoteness from the centers of population, however, does not affect the popularity of Dartmouth's winter carnival, for several hundred young women from Vassar, Smith, Radcliffe, Mount Holyoke and Wellesley are always willing to interrupt their education for a week in order to accept the hospitality of the men of Dartmouth in snowshoeing, skiing, skating and indoor festivities of all sorts. The outdoor life has given the collegians a fondness for athletics which finds its outlet in all the major sports. This enthusiasm is, of course, equally characteristic of colleges such as Williams, Middlebury and Amherst, which like Dartmouth are situated in small communities near the high hills. Dartmouth's glee club, which is also the chapel choir, has carried the college's fame far: Three times at national contests has it won the cup for singing and it now holds it in permanent possession. I am told that the same desire to win, or at any rate to play the game well, is not alone the feeling of the Dartmouth football team; the Dartmouth singers like to compete. It is certain that the college is proud of its glee club and of its director, Homer P. Whitford.

The college has five clever men in its department of music—Professors Maurice F. Longhurst, chairman (the chairmanship is held in turn by the ranking members of the department); Professor Leonard B. McWhood, a pupil and colleague of MacDowell in the days when our greatest American musician was at Columbia University; Assistant Professor Homer P. Whitford; Instructor Donald E. Cobleigh; S. Korgueff, lecturer. The burden of the chapel vespers and special music, the organ recitals, the drilling of the glee club (which also acts as the college choir in chapel services) fall on Mr. Whitford; he also carries six classes a week in harmony. Mr. Longhurst has charge of the instrumental clubs; manages the artist concerts given in Webster Hall by the college, and has three classes weekly in the orchestra and its instrumentation. Mr. McWhood teaches courses in appreciation, in counterpoint and composition. Mr. Cobleigh has three courses in history and modern music. Chapel is not compulsory. One hour credit toward graduation is given for work and attendance in glee club and orchestra. In the year 1928-29 the musical clubs gave twenty-one concerts and traveled over 3,000 miles; they have been as far west as Denver.

The choir members are selected at the beginning of college; the tests have nothing to do with reading, but do look to ability in singing sustained tones, scales and arpeggios, and a short song; a sweet, natural voice is expected. The glee club has a student leader and assistant leader. A male quartet from the glee club sings at daily chapel and is paid; there is a brief introit and a response, these being changed every two or three weeks. Since freshmen are not eligible to membership in the glee club, the entering class has a glee club of its own, and this is conducted by Mr. Cobleigh.

At Dartmouth as in most colleges student interest in daily and Sunday chapel is very low, but on three or four occasions in the year the chapel is well filled. Such an occasion was the Thanksgiving festival service

in 1929, which I heard. A new chapel in the Gothic style is planned for the not-distant future; the present building, Rollins Chapel, seems small, but opens up as one enters and seats 1,200. It is cruciform, acoustics are excellent and it is by no means unchurchly in feeling. The gowned glee club sits on the platform at the back of the minister and facing the director-organist; in this position it is easy for the singers to see the beat. From where I sat the machinery necessary to the smooth running of the music was obvious, but not intrusive. It would be difficult to find a better behaved company of

some excellent voices and a fine spirit of friendliness and willingness to work. The choir-gee club is under a firm but reasonable discipline; each member of the glee club is expected to serve in the college choir; two unexcused absences each semester (half-year) are allowed each choir member, a third unexcused absence operating toward dismissal from both choir and glee club. This arrangement seems to the observer to be wise, and is commended to other Eastern colleges and universities. Of course, as one of the men said to me, Professor Whitford is to be credited for it all. His quiet earnestness, his manliness, his expert musicianship, his modesty endear him to the choir and glee club. They do with enthusiasm what he asks them to do.

Mr. Whitford has experimented with antiphonal singing in Rollins Chapel more or less, both by dividing the choir into two groups and by inviting the cooperation of other choirs. A service already planned and accomplished before these lines are in print

Homer Whitford, Dartmouth Organist



young people than the forty men who formed the choir. Choirs ought to behave, it is true; but they do not invariably.

The choir was assisted by an instructor who sang a number from "Elijah," another instructor who played a cello obbligato, a freshman, violin, and a local singer, soprano. The processional is sung by the choir only, the congregation rising at the second stanza of the hymn and joining the choir; the same order in reverse is followed in the recessional; a choral amen follows the benediction. Musical items took their turn with service readings and prayers. Three pieces by W. F. Bach, Tschaikowsky and Handel were sung by the choir, the last in particular being very well done. It occurred to me that although it was more difficult than either the Bach or Tschaikowsky pieces in tempo and style, it was not so thickly arranged and was more grateful for the voices. Many arrangers of music for men's voices make the mistake of sticking strictly to four parts, instead of letting the music run its way easily to three or two parts, or even to the unison.

A rehearsal of the glee club disclosed

is to be sung with the men's choir of Boston King's Chapel, Raymond C. Robinson, Mus. B., organist and conductor. One difficulty in the way of easily effective antiphonal singing is that the end of Rollins Chapel opposite the organ is too far from it to depend on it; even if a good deal of the service is to be unaccompanied singing, a west end echo organ would be found useful and productive of delightful music; it could be played from the console in the chancel.

As Mr. Whitford began his festal service prelude (Finale from the too-little-played Sonata in C minor by Ralph Baldwin) on the four-manual Austin organ, the beauty of the string section made a deep impression on me; in fact, the whole instrument is effective in every part. If I were to attempt any criticism it would be that the pedal organ is perhaps less satisfactory as regards variety of tone than the manuals; in the full organ the deep 16-ft. open gives a fine foundation, which the resultant 32-ft. intensifies. I had the pleasure of trying the organ and enjoyed the experience keenly. It is a very fine instrument, one that any recitalist might well be proud to use

and be happy in the using. The full organ is "smashing" without being blatant; the softer stops are delightfully voiced, and the diapasons are of the deep, round, flutey tone that I confess I like. They give to the mezzo forte and forte combinations that fullness, that indescribable something that makes the organ loved by the musician.

It was in 1918 that Frank Sherwin Streeter, '74, gave the organ to Dartmouth; it was dedicated at "sing out," May 12, 1918. "Sing out" is a characteristic Dartmouth function having its origin a century ago. The whole college aside from the seniors sings out the senior class into the wide, wide world. The proceedings are wholly choral, and the tune "Amesbury," by Arnold, going back to Revolutionary times, is always sung.

To return to the organ. The organ of 1918 replaced an instrument installed in 1887 as the gift of Harold Curtis Bullard, '84, subsequently enlarged by him, and partly incorporated in the new organ. In 1921 Mr. Streeter added several new stops and a set of chimes, and in 1928-29 his family paid for the installation of a new four-manual console, setting the entire organ forward, thus securing both better acoustical values and room for future additions. The organ now has fifty-eight speaking stops, 2,650 pipes, twenty metal tubes, sixty-one metal bars (celestas) and eighty-seven mechanical accessories. The console provides for the addition of several stops in the solo and echo organs. The complete specifications will be found in The Diapason of Sept. 1, 1929.

The college has another organ under its control, that of the Church of Christ, Dartmouth College, Mr. Whitford acting as organist and choirmaster. It is a two-manual Austin. A chorus choir, mixed voices, with paid soloists, leads the singing. Officially the title of the organist is "minister of music."

Mr. Whitford was born thirty-seven years ago in Harvey, Ill., a town of 8,000 people, adjoining Chicago. The family removed to northwestern Missouri, where at the age of 7 he had his first instruction from village teachers. But it was at the United Presbyterian college at Tarkio, Mo., that he had his first formal instruction in piano and organ from Fred W. Mueller, now at Minneapolis, who was graduated at Oberlin, studying later at Leipzig. Mr. Whitford owes a good deal to Mueller and his magnetic teaching. It was natural that the pupil of an Oberlin man would go to the same school, and in 1915 Mr. Whitford graduated there as Mus. B.; his principal studies were in piano and organ, with composition as a minor. Oberlin gave several well-known men to the musical world at about the same time; I recall John Doane, E. Harold Geer (Vassar), Harold D. Smith (Cornell), George Dickinson (Vassar). His teachers were Andrews, Heacox and Breckenridge. Very soon we find him at Shelbyville, Ind., where he was organist of the First Presbyterian Church and taught piano, organ and harmony in the Shelbyville School of Music. An invaluable art was learned here, the art of getting along with people. This took him up to the time of the great war.

The war caught him while he was in Scranton, at the Church of the Good Shepherd, with a three-manual Moller organ of a very fine tone. He enlisted in the Forty-sixth United States Infantry and practiced the trombone for two months in Camp Taylor, Ky., where he directed a band for a month. He was then moved to Camp Gordon, Ga., at the United States Replacement Band Training School. The government provided six musicians for every 1,000 infantry, so that there were always six bands in training. After the morning reveille and setting-up exercises there was four hours' rehearsal, two hours' individual practice and two hours' sectional rehearsals; for example, the French horns were in one section, all the rest of the brass in another, and so on. Mr. Whitford was a band leader, traveling all over the South for the liberty loan campaign; when in camp there were massed-band concerts every Sunday afternoon. In every one of the six bands there were sure to be skilled professional musicians who made the tasks of the leader and his assistants lighter.

But the armistice came and Whitford

was mustered out on Jan. 30, 1919. He played the organ in Atlanta as substitute church organist. Through his friends in Scranton he obtained a post as theater organist in Jamestown, N. Y., and here, as he expressed it, he learned to be musically unselfish. The experience taught him to play what people liked. He played "legitimate" organ music when it was attractive to the crowd, and used arrangements freely; the time at Jamestown, four hours daily, Sundays included, for five weeks was profitably spent. After Jamestown he was for one week spotlight organist in Erie, Pa. His parents meanwhile had moved to Bridgewater, N. Y., and Professor Whitford wanted to be near them; consequently he accepted a position in Utica, in the Tabernacle Baptist Church, having for two of his predecessors A. L. Barnes and Alexander Russell. There was an excellent Steere organ in the Tabernacle Church and a volunteer choir of fifty voices. Since the church was a downtown institutional affair it can readily be seen that Whitford had a difficult job to hold his choir together and give creditable performances. He tried all sorts of expedients to interest his singers—monthly socials, for example—and gave the usual type of oratorio vespers and special musical services. The strain was great. Then he was asked to go to Hanover and play for the Dartmouth people; he did so, resigned from the Utica church, accepted the college post, and married! In contrast with the absolutely thankless task of instilling into volunteer chorus singers the idea of responsibility, punctuality, interest in their work and loyalty to it, the college o. and c. post, dealing with intelligent people who were also young, the breadth of the work, living with a fine class of people, having a summer's vacation—all these things attracted Whitford to his new work and led him to throw himself eagerly into it. His immediate predecessor at Dartmouth was Charles R. Cronham, now municipal organist at Portland, Maine.

In this connection an appreciative word must be written in memory of Charles H. Morse, called by the Dartmouth students "Harmony Morse," and who really gave Dartmouth its start in music. Morse was connected with the college from 1901 to 1919, the last two years on leave of absence; he taught harmony from the beginning, adding from time to time the history and appreciation of music, and was organist and choirmaster for the entire period. Mr. Morse was a fine, all-round musician. Another noted man, Dr. Philip Greeley Clapp, was director of music from 1915 to 1919.

Professor Whitford is fond of playing, and I was curious to know why he did not give recitals oftener than four times a year. He believes that weekly recitals become a "drug on the market." Fewer organ performances make people look forward to a recital, if it comes only on the great calendar days of Thanksgiving, Easter, Christmas, or at some particularly interesting college function. But he adds each year a recital or two by a visiting organist of reputation; among these have been Courboin, Farnam, Dupre. At the examination periods that come twice a year the department of music gives half-hour informal recitals from 5:15 to 5:45 every afternoon. Professor Whitford plays four of the recitals and Professor Longhurst and Mr. Cobleigh divide the rest. In Scranton Professor Whitford gave a half-hour recital before evening prayer every Sunday and in Utica a weekly recital at the same time and of the same length. His recitals do not employ any vocal or instrumental assistance. The one request recital proves, according to him, that the taste of the undergraduate is improving. His recitals attract about 600 students. He has had a summer recently at Fontainebleau, private study with Widor and Vierne, conducting with Bloch and experience in Paris as organist and choirmaster at the American chapel, St. Luke's. These visits abroad have added to his already ample musical stock in trade.

Professor Whitford has not paid much attention to composition, but his "Saint Sophia" (words by E. Bradley Watson), a vigorous part-song for unaccompanied male voices, is recommended to directors who do not mind making their singers work. There is

When Dartmouth College Was Born



The picture shows Eleazar, Chief Wah-Hoo-Wah and the barrel of rum. Dartmouth alumni have a lot of fun over Eleazar and the 600 gallons of

also an effective arrangement of the Nocturne (Borodin) from a string quartet, and organ teachers will find his "Daily Technic for the Organist" a convenient compilation of major and minor scales, major and minor triads in arpeggio, diminished and dominant sevenths in arpeggio. To these must be added an arrangement of "Lo, a Voice" (Bortniansky), published by E. C. Schirmer, and "In Hadrian Square," now in the press of Gray. There are also many arrangements of Dartmouth songs to his credit, but these do not appear in the "Songs of Dartmouth College," which is a compilation by two alumni (Grover, '94, and Wellman, '07); the book includes some good football songs and much original Dartmouth music. Among the non-Dartmouth songs are, of course, Frederic Field Bullard's "Stein Song" and his inimitable "Barney McGee." It would seem to the writer that if an arrangement could be made with the alumni named to turn the whole thing over to the department of music, it would be much to the advantage of all concerned. As time goes on it is becoming more and more evident that all music in a college should be under the direct control of the department of music.

It was a pleasant morning in late

November that I climbed the Bartlett Tower just back of Dartmouth Hall and from the top had a glorious view of mountain and hill; to the north Mousilauke was crowned with snow, and the peaks of the Presidential range were outlined in blue far away. It is this uninterrupted contact with out-of-doors that has kept men in all ages sane and sweet; Dartmouth men have their share of this serenity and balance of mind and they have never failed in sensing the humorous side of their founder's achievement in establishing (1754) his "Indian Charity School," and fifteen years later "Lord Dartmouth College." Eleazar Wheelock was doubtless entirely orthodox in theology; equally certain is it that he was by no means a total abstainer from "fire-water," for Richard Hovey's verses inform us that:

"Old El-e-a-zar Whee-lock was a very pious man,
He went into the wilderness to teach the In-di-an,
With a Gradus ad Parnassum, a Bible, and a drum,
And five hundred gallons of New England rum."

Eleazar would sympathize with the liberalizing view of the education

proper for young men. By all means the outing club, the mountain tramping, the football struggle, the athletic contest; by all means the liberal arts, the humanities, books to read and, not least, music to make and hear. Let us hope that the administration will give to the college workers in music the sort of building they ought to have, and give it soon, in order that they may do for the 2,300 men of the college all that they have in mind to do and all that their present somewhat limited equipment prevents them from doing.

Wah-hoo-wah
Wah-hoo-wah
Da-da-Dartmouth
Wah-hoo-wah
Dart-mouth! Dart-mouth! Dart-mouth!

Riesberg's "Manifold Interests."

"Manifold interests" hardly characterizes adequately the many musical affairs with which F. W. Riesberg is occupied, all of which combine to give him healthful, enjoyable occupation. After four years at the Greene Avenue Baptist Church, Brooklyn, he went to Calvary Baptist, New York, a post formerly occupied by Kate S. Chittenden, and after that by Edward M. Bowman, who had a choir of 100. Calvary Church was the center of the Rev. Dr. John Roach Straton's work, for there the celebrated divine launched reforms of wide interest. The radio hour of the church on Sunday afternoons comprises an hour of music, with a brief religious address, and many excellent soloists have appeared there. The New York School of Music and Arts, a private school just off Riverside drive, is another of Mr. Riesberg's interests, and a branch studio is maintained in Brooklyn. For thirty-three years he has been connected with the Musical Courier, a periodical now half a century old. All this varied life is in the musical world, and it is doubtful if any professional in the metropolis has a larger acquaintance or enjoys his life more fully. His wife, Harriet Barkley Riesberg, who won a position in the operatic world, singing Butterfly, Gretel, Marguerite, Tosca, etc., has recently resumed singing, winning praises for her voice and personality.

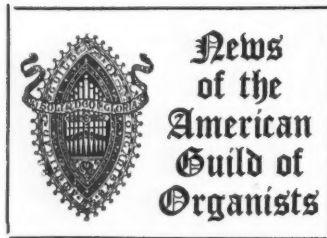
Edison Park Organ Opened.

The Lutheran Church of Edison Park, Ill., dedicated its Kilgen organ Jan. 22, presenting Walter Flandorf of Chicago in the following program: "Tannhäuser" March, Wagner; "Kammenoi Ostrow," Rubinstein; Spanish Serenade, Chaminade; Andante Cantabile, Tschaiikowsky; Chorales: "Jesu, meine Freude," "O Sacred Head," "Sleepers Wake," Bach; Scherzo, Mendelssohn; Largo, Handel; Humoresque, Dvorak; "The Sandman," Brahms; Fantasy on Gospel Hymns; Military March, Schubert.

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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.]

New Year's Luncheon Draws 56.

The annual New Year's luncheon of the American Guild of Organists was held this year at the Hotel Roosevelt, New York City. Among the fifty-six guests were many out-of-town people. After the luncheon Captain Bartlett, who was with Commander Peary on his Arctic expedition, gave his illustrated lecture on "Northward, Ho!" Captain Bartlett has a magnificent collection of motion pictures, illustrating not only the trip itself, but the various activities and operations of the crews, including the details of the whaling industry, the extraction of oil and other things peculiar to the Polar circle.

Arrangements for this luncheon were made by Oscar F. Comstock, chairman of the public meetings committee of the Guild. It was a very enjoyable day for all who were able to avail themselves of the opportunity of being present.

On Tuesday evening, Feb. 28, a group of organists of the metropolitan area, many of them members and officers of the Guild, will tender an informal dinner to Dr. C. Sanford Terry at the Hotel Shelton, preceding his lecture under the auspices of the Bach Cantata Club at St. Bartholomew's parish-house on "The Cantatas of Bach."

Service Directed by Watkins.

Morris W. Watkins staged a magnificent recital, service, or concert, or whatever we may care to call it, Monday evening, Dec. 30, at the Church of the Saviour, Brooklyn, of which he is organist and choirmaster. From beginning to end it was one succession of thrills. This program, an annual feature at the Church of the Saviour, was also under the auspices of the American Guild of Organists.

Mr. Watkins, seated at the console in the west gallery of the church, conducted all the choral work. The program was well arranged, introducing variety throughout, interspersing a capella numbers with those with organ accompaniment, straight choral numbers with those containing solos, those of a sombre nature with others more exultant, ancient and classic with those of a modern type, never once permitting the element of monotony, in spite of the length of the service, which was slightly over two hours.

One of the noteworthy features was Mr. Watkins' improvised modulations, sometimes a bit long, but always in excellent form, and carrying one almost unconsciously from the key and spirit of one number to that of the next.

The program was as follows: "Silent Night," Gruber; "Now Once Again Our Hearts We Raise," Fletcher; "Lo, How a Rose," Praetorius; "Hodie Christus Natus Est," Sweelinck; Hymn, "It Came upon the Midnight Clear," Willis; organ, Prelude, No. 5, "Pieces in Free Style," Vierne; Finale, Symphony 6, Widor; "Today in Bethlehem," Gaines; "A Spotless Rose," Howells; "On Christmas Night," Vaughan Williams; "Calm on the Listening Ear," Parker; "No Candle was There," Lehmann; "The March of the Three Kings," Old Provençal, arranged by D. S. Smith; Christmas Cradle Song, Schumann; "Welcome Yule," Gritton; hymn, "Saw You Never," Tours; address by the pastor; "Hear, King of Angels," Bach; "Of One That Is So Fair and Bright," Holst; "Good King Wenceslas," Traditional; organ, Arioso in Ancient Style, J. H. Rogers; "Carillon," Vierne; hymn, "O Come, All Ye Faithful," Cantus Diversi; "God Rest You Merry," English Carol, brilliantly arranged by Channing Lefebvre; "Sleep,

Little Dove," Old Alsatian, ending with the last stanza of "Silent Night." A long program, but it certainly deserves any superlatives we can use to express the pleasure of the listeners.

Another unusual feature was the pastor's address; these particular matters are not always worthy of comment, at least from the organist's standpoint. Organists don't care especially to hear a priest or minister discuss the subtle and ethereal and spiritual excellencies of the organ, or music, or the organist's profession. Neither are we especially interested in knowing too much about the unity that should exist between pulpit and organ bench; we either have it or we haven't it, and while it may make a fine topic for an address, it doesn't usually teach us anything we don't know. Dr. Lathrop, however, spoke briefly, and said a great deal; his subject was a discussion of the reasons for non-church attendance, a serious matter in this modern age.

"We must recognize," he said, "that prayer is no longer a mere petition, a thing of words. The depth of modern thought, its height and its breadth have very much changed our idea of prayer to that of an attitude toward our Creator. Choirmasters should exercise much more care in the selection of anthem texts; the God of terror has no place in our modern church life, or the expressions of 'weariness of earth.' The music of the Eastern Orthodox Church would lend itself admirably to modern texts, as has been shown in some arrangements; its vitality is suitable to modern thought. Unified praise of God should be the central thought of hymns and anthems. It is interesting to note that many of the English composers are making use of texts from the pens of American poets.

"We should ever be mindful of the evolutionary point of view—of God as revealed through astronomy and other sciences. The idea of golden crowns has no particular appeal today; neither has the text of 'Onward, Christian Soldiers' any happy association for a veteran of the great war; even the old Benedicite is quite remote from modern life. Let us recognize that the world has changed; thought is different; we must meet this change, in the church, or pay the price, which unfortunately is being paid in empty pews in too many churches."

The next service under the auspices of the Guild will be at St. Paul's Church, Brooklyn, under the direction of Ralph A. Harris.

Kansas Convention in March.

The annual meeting of the Kansas chapter of the American Guild of Organists will be held March 24 and 25 at Topeka. It will begin on the evening of March 24 with an organ recital by Pearl Emley Elliott of Kansas City. Mrs. Elliott was a charter member of the Kansas chapter. This recital will be given in the First Methodist Church, where there is a new Austin organ. Mrs. Elliott will be assisted in the recital by Mrs. Arza J. Clark, organist and choir director of the First Methodist Church, and the double quartet choir. March 25 the sessions will be held at the First Christian Church, where there is a three-manual Hutchings-Votey organ. There will be a luncheon at the Hotel Jayhawk at noon.

Program of Clokey's Works.

The San Diego chapter of the American Guild of Organists held one of its most important public services of the season Tuesday evening, Jan. 14, at the First Methodist Church, presenting an entire concert devoted to the compositions of Joseph W. Clokey. A varied and interesting program was given to an appreciative audience, and the local press gave considerable attention and favorable notice to the affair. The community chorus of Chula Vista, Cal., under the direction of Vernice Brand McMurtrie, gave a sympathetic and artistic performance of Clokey's cantata, "When the Christ Child Came," which was pronounced one of the finest things in all church music. A group of organ solos was played by Charles Shatto and a group of songs was sung by Vernice Brand McMurtrie, contralto. The performance of the Symphonic Piece for organ and piano made a fine impression and this

brilliant work proved to be the high light of the entire program. The players, Gladys Hollingsworth, F. A. G. O., at the organ, and Royal A. Brown, F. A. G. O., at the piano, were received with enthusiasm, and there were many requests for another presentation of the work at a later date.

The local chapter of the Guild is to be congratulated on presenting this interesting and timely program from the works of this gifted American composer.

The chapter plans to feature a number of public services during the season and to present many new and significant choral and organ compositions.

Illinois Chapter.

Dean Rossetter G. Cole arranged an interesting discussion for the evening of Jan. 21, following a well-attended dinner at the Cordon Club, Fine Arts building. Robert Pier Elliot, veteran organ designer, at present on the staff of the W. W. Kimball Company, was the speaker of the evening and his topic was "The Organ Builders' Problems in 1930." Mr. Elliot reviewed considerable American organ history, touching in an interesting manner on the development of organ construction and the changes that have come in the last three decades. He made an eloquent plea for a movement that would unite organists and organ builders on behalf of a uniform console—something that has been sought for many moons but not accomplished.

Western New York.

Members of the Western New York chapter were guests at the inaugural recital given by Harold Gleason, director of the organ department of the Eastman School of Music, on the four-manual Skinner organ in the main auditorium of the new Masonic Temple at Rochester, Dec. 17. This organ, which is the newest of several fine Skinner organs in Rochester, was heard to advantage in the varied program which Mr. Gleason presented. The full organ was particularly satisfying, and the voicing of the soft stops left nothing to be desired. The organ is very well placed behind grilles over the stage which open directly into the auditorium. Mr. Gleason held the close attention of the audience which had braved the severe winter weather to hear him.

GEORGE HENRY DAY, Dean.

Wangerin for Hollywood College.

Following the completion of the four-manual organ which the Wangerin Company placed in the Cathedral of St. Vibiana, Los Angeles, a two-manual was erected in Immaculate Heart College, Hollywood. Richard Keys Biggs drew up the specifications. The instrument is to be used chiefly for teaching and concert work. It is so designed that a solo and choir can be added. Mr. Biggs heads the organ department of the college.

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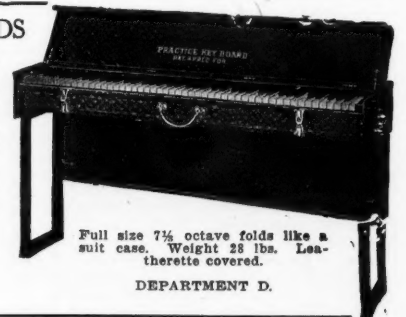
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DEPARTMENT D.

**Cleveland Church
Receives \$85,000 for
New Organ, Etc.**

By CARLETON H. BULLIS

Cleveland, Ohio, Jan. 22.—Cleveland newspapers of Jan. 13 carried a news item that an anonymous donor had made a gift of \$85,000 to the Church of the Covenant, of which amount \$50,000 would be used to buy a new organ, and the remainder to remodel the present pulpit and choir loft into a chancel. Dr. Philip Smead Bird, pastor of the church, made public announcement of these plans in the bulletin of the preceding Sunday. The plan includes a reredos under the rose window. These changes will involve extensive remodeling of this well-known church, to accommodate an organ in chambers at the sides of the chancel. The present instrument, a four-manual Möller, is enclosed in a beautiful case extending across the choir loft, with plenty of speaking room above it. The proposed arrangement will sacrifice this case-work. The desire for a chancel in this church has existed for a long time, and with this gift it is proposed to have the changes completed sometime during 1931.

The Church of the Covenant is where Dr. Charles E. Clemens served as organist and director of music for many years, making the music of this church famous in the years gone by. Charles Allen Rebstock is the present organist and choirmaster.

At the January organ recital in the series held on the first Monday of each month at Trinity Cathedral Mr. Kraft presented a pupil, Thomas H. Webber of New Castle, Pa. Mr. Kraft will play the February program.

Handel's "Judas Maccabaeus" is scheduled for presentation at the monthly musical service at the Epworth-Euclid M. E. Church on the evening of Feb. 2.

AUSTIN FOR HOME IN UTICA

Mrs. Thomas R. Proctor Purchases Three-Manual for Residence.

The Austin Organ Company has been commissioned to build a three-manual for the residence of Mrs. Thomas R. Proctor at Utica, N. Y., making use of the pipes of the present organ, a Hutchings. It is understood that the home is to be turned over to the city for a museum, with the organ. An Austin reproducing player is to be a feature of the instrument.

The stop scheme is to be as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Gross Flöte, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 43 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
Chimes (Deagan class A), 25 tubes.
Tremolo.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 49 pipes.
Echo Salicional, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
*Gross Flöte, 8 ft., 73 notes.
*Violoncello, 8 ft., 73 notes.
*Concert Flute, 8 ft., 73 notes.
*Dulciana, 8 ft., 73 notes.
*Unda Maris, 8 ft., 49 pipes.
*Harmonic Flute, 4 ft., 73 notes.
*Harmonic Trumpet, 8 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
*Chimes, 25 notes.
Harp (Austin), 61 notes.

*From Great by duplex action.

PEDAL ORGAN.
First Bourdon (enclosed in Great box), 16 ft., 32 pipes.
Second Bourdon (from Swell), 16 ft., 32 pipes.
Violone (12 pipes, ext. of Cello, enclosed in Great box), 16 ft., 32 notes.
Cello (from Great), 8 ft., 32 notes.
Flute (First Bourdon ext., 12 pipes), 8 ft., 32 notes.

COLUMBIA, MO., DEDICATION

Quarles Plays Skinner Four-Manual in New Methodist Church.

James T. Quarles of the faculty of the University of Missouri gave the dedicatory recital on a four-manual Skinner organ in the beautiful new Missouri Methodist Church at Columbia, Mo., Jan. 15. The new instrument has a total of forty-seven speaking stops and 3,427 pipes. The scheme is as follows:

GREAT ORGAN.
Bourdon, 16 ft. (Pedal Ext.), 17 pipes.
Diapason, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Rohrflöte, 8 ft. (Swell), 61 notes.
Flute Celeste, 8 ft. (Swell), 61 notes.
Flute, 4 ft. (Swell), 61 notes.
Octave, 4 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Tromba, 8 ft., 61 pipes.
Cathedral Chimes, 25 bells.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 2 rks., 134 pipes.
Aeoline, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 5 rks., 305 pipes.
Waldhorn, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
Gelgen, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Carillon, 3 rks., 183 pipes.
Clarinet, 8 ft., 61 pipes.
Harp and Celesta, 61 bars.
Tremolo.

SOLO ORGAN.
Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.
Diapason, 32 ft., 32 pipes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Echo Lieblich, 16 ft. (Swell).
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Still Gedeckt, 8 ft. (Swell).
Flute, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Waldhorn, 16 ft. (Swell).
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes.

Mr. Quarles' dedicatory program included: Sixth Sonata, Mendelssohn; Fantasie and Fugue in G minor, Bach; Chorale in A minor, Franck; "Angelus du Soir," Bonnet; Toccata, Le Froid de Mereaux; "Ave Maria," Arkadelt-Liszt; Fantasie and Fugue on B-A-C-H, Liszt; Largo, "New World" Symphony, Dvorak; "Liebestod," Wagner; "Marche Heroique," Saint-Saens. The University of Missouri chorus, directed by Mr. Quarles, and the university orchestra, directed by George Venable, gave a Christmas concert Jan. 7 at this church to mark the dedication of the edifice and the organ.

Herbert Foster Sprague has been busy ever since last May in New York City doing substitute playing for organists of the metropolis. At the same time he is continuing his organ study with David McK. Williams, composition with Frank Ward, piano under Victor Benham and Jewish music with Cantor Joseph Wolfe of Temple Israel.

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Its Annual Service**

By DEWITT C. GARRETSON

Buffalo, N. Y., Jan. 24.—The annual service of the Buffalo chapter of the American Guild of Organists was held at the Central Park Methodist Church Thursday evening, Jan. 23. The choirs of the Church of the Ascension, John F. Grant, organist and choirmaster; the Church of the Atonement, Horton P. Spalding, director, John F. Hartman, organist, and Central Park Methodist Church, Harold A. Fix, organist and choirmaster, combined for the choral numbers. Harold Fix played the prelude and postlude and accompanied the choirs, and John F. Grant played the offertory. The sermon was preached by the Rev. Lester A. Kilpatrick, chaplain of the chapter. Other ministers taking part in the service were the Rev. John P. Sala of the University Church of Christ and the Rev. Charles D. Broughton of the Church of the Ascension. The program was as follows: Prelude, Festal Prelude, Dethier; anthem, "Rejoice in the Lord, O Ye Righteous," Martin; offertory, Overture to the Occasional Oratorio, Handel; anthem, "The 149th Psalm," Dvorak; Postlude, "Tu es Petra," Mulet.

The Study Club of the Buffalo chapter of the Guild meets bi-weekly and reports that progress is being made and that there will be some candidates for the examinations from the ranks.

Helen G. Townsend, associate organist of St. Paul's Cathedral, is spending a few months in New York, doing special organ work with Pietro Yon.

Mrs. Fox Directs "Messiah."
At the First Congregational Church, Dalton, Mass., Sunday, Dec. 29, a part of Handel's "Messiah" was sung by the choir under the direction of Kate Elizabeth Fox, organist and choirmaster.

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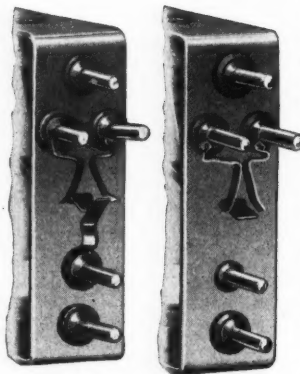
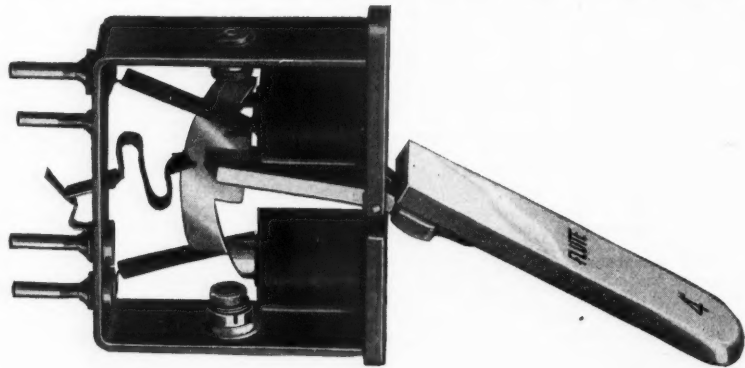


Anna Carbone played a recital in the Church of Our Lady of Pompeii, New York, on Sunday evening, Jan. 19. Miss Carbone has given many recitals in New York and is a pupil of G. B. Fontana. Her program included: Toccata and Fugue in D minor, Bach; "In dulci jubilo," Bach; Ricercare, Palestrina; Finale, Symphony 1, Vierne; Pastorale, Sonata 1, Guillemant; "Canzona Rustica" and Sonata in D minor, Fontana; "Christmas in Sicily," Yon, and an original Toccata by Miss Carbone. The service was concluded with solemn Benediction, after which Miss Carbone played the Bonnet "Variations de Concert." Fifteen hundred people filled the church.

Busy Winter for Bidwell.

Marshall Bidwell of Coe College, Cedar Rapids, Iowa, is having a busy winter with recital engagements at home and in the East and Central West. Jan. 6 he played for the New England chapter of the A. G. O. in Boston, as recorded in another page; Jan. 23 he gave a program in the Coe College faculty series, the program of which appears on the recital page; March 4 he is to play at St. Luke's Episcopal Church in Kalamazoo, Mich.; March 6 he is booked for a recital at the University of Michigan, and in April he will play at Benton Harbor, Mich., and at Lincoln, Neb.

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**Milwaukee Hears
Christmas Music;
Guild at "Messiah"**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Jan. 21.—Christmas brought the usual excellent and beautiful music to our churches. It would be impossible to record all of the features during Christmastide. Those which are here put down are only a few selected without discrimination.

The choir of All Saints' Cathedral (Episcopal), Milton Rusch conducting, presented carols over the radio on Christmas eve and Christmas day. Graydon Clark's combined choirs at the Grand Avenue Congregational Church presented their annual candle-light service Sunday, Dec. 22. The annual carol service at St. Paul's Episcopal Church was also held Dec. 22. Earl P. Morgan is the incumbent at this church, and his choir of boys and men is always a delight to those that hear them. The particular organ numbers at this service were: Variations on a Christmas Carol, Mauro-Cottone, and "Joy to the World," Lemare.

On the same Sunday the choir of Our Saviour's Lutheran Church presented its candle-light service. Miss Ruth Weckmueller is the organist at Our Saviour's. Dec. 29 the choirs of St. Jacobi Lutheran Church presented a song service entitled "Tidings of Joy," composed by George Kessel. The positions of choirmaster and organist are held by George Denninger. The MacDowell Club held its Christmas program Dec. 17 at Immanuel Presbyterian Church. The orchestra, directed by Miss Pearl Brice, played Corelli's Christmas Concerto No. 8. Mrs. Winogene Hewitt Kirchner presented the organ numbers, which were: Concerto 5, Handel; "Ronde Francaise," Boellmann; "Carillon," Sowerby, and Toccata, Kinder. Debussy's "The Blessed Damozel" was sung by the chorus.

The most important event of the Christmas season was, of course, the presentation of the "Messiah" by the Arion Musical Club. This took place Monday evening, Dec. 30. Dr. Daniel Protheroe is the conductor of this company of singers, and Hermann A. Nott accompanies it. The soloists were Helen Protheroe, soprano; Letitia Jones Hoe, contralto; Daniel Beddoe, tenor, and Mark Love, bass.

The local Guild chapter attended this musical treat "en masse" after a supper downtown. Afterward we went to the Walrus Club, where Miss Lillian Way, as hostess, provided us with Christmas entertainment.

A pre-Christmas treat was offered by the Kenwood M. E. Church Sunday, Dec. 1. Hermann A. Nott presented his choir in a concert composed wholly of numbers written by Dr. Daniel Protheroe. The composer directed the singers through this interesting concert.

Although Dr. Wilhelm Middelschulte is a monthly visitor to Milwaukee, few

ever hear him play. However, that opportunity presented itself Sunday, Jan. 19, when Dr. Middelschulte dedicated a two-manual Schaefer organ at Mount Mary College. His program was as follows: Concerto No. 4, F. major, Handel (cadenza in the first movement by Dr. Middelschulte); Fantasia for a Mechanical Clock, Mozart; "Chorus Mysticus" ("Faust") and Canon in B minor, Schumann; "Ave Maria," Cornelius; Impromptu, Widor; Chorale Prelude, "Ich ruf zu Dir," Pastorale and Toccata and Fugue in D minor, Bach; "Angelus," Liszt; "Perpetuum Mobile," Middelschulte; and Pastorale and Finale, Sonata No. 1, Guillemant.

Sunday evening, Jan. 12, Hermann A. Nott gave a recital at the Presbyterian Church in Waukesha. He was assisted by his sister, Miss Helen Nott. The organ numbers were Carl Mueller's new composition, "O Little Town of Bethlehem"; "Cathedral Shadows," Mason; Toccata, Crawford; "O Mensch, bewein dein Sünde gross," "Wer nur den lieben Gott laesst walten" and "Es ist das Heil uns kommen her," Bach; Nevin's "Sketches of the City," "The Swan" by Saint-Saens, and two Widor numbers, the Cantabile from the Sixth and the Toccata from the Fifth Symphony.

On Jan. 19 the choir of the West Allis M. E. Church, directed by Fred Busch, gave a concert at Summerfield M. E. Church.

Herbert J. Jenny, F. A. G. O., is a visitor in our city. Mr. Jenny teaches organ and theory at Wheaton College, Norton, Mass. He spent his boyhood and received his early musical education in Milwaukee.

Recital by Bethuel Gross.

Now working for his master's degree at Northwestern University, from which school he received a Mus.B. in 1929, Bethuel Gross played a recital under the auspices of the school of music at the Rogers Park Congregational Church, Chicago, Jan. 24. His program included the first movement of Vierne's Symphony 1, the Bach "St. Ann's" Fugue, and the entire Widor Symphony 2. Mr. Gross has studied with Horace Whitehouse the past two years, a fact interesting in that he commenced his organ study twelve years ago when Mr. Whitehouse was dean of music at Washburn College, Topeka, Kan. Mr. Gross received the degree of A.B. at Washburn College, his A.A.G.O. there also, and was organist of the First M. E. Church when he left Topeka to continue advanced study at Northwestern's endowed department of church and choral music.

Yon Installs Organ in Studio.

In his Carnegie Hall, New York, studio, Pietro Yon, organist of St. Patrick's Cathedral in New York and honorary organist of the Vatican, has just installed a three-manual organ built by George Kilgen & Son. Installation of the instrument made it necessary to remodel the studio. Mr. Yon plans to redecorate the studio to harmonize with the finish of the console, and will place stained glass in the windows.

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**Philadelphia News;
Organists Inspect
Atlantic City Work**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Jan. 20.—"And what is so rare as a day in June?" well, it certainly wasn't Dec. 30, 1929. But it did not prevent a group of about fifteen Philadelphia organists from spending a wonderful day in Atlantic City. We didn't go in bathing—instead we spent a delightful few hours in the enormous convention hall in which is being installed a correspondingly enormous organ under the guidance of Senator Richards. Arthur Scott Brook demonstrated the string and reed sections and the echo organ, which, because of the distance from the console, gives the performer the real "echo" effect. Harry Willis of the famous family of English organ builders is doing some phenomenal voicing right in the auditorium on the powerful flue pipes on forty-inch pressure, and a big reed on 100-inch wind. C. Seibert Losh presented each one with a little sample of the zinc used in the 32-ft. pipes as a souvenir. Senator Richards saw to it that we did not go away from the town hungry.

Philadelphia has another carillon. Twenty-five bells greeted Christmas morning by their cheerful tones emanating from the new tower of Trinity Reformed Church, aided by the Bible class, which sang carols on the church steps.

Francis P. McKinny, for many years director of the choir of St. Stephen's Catholic Church, died on Dec. 23.

Eleanor S. Cooper and Virginia Cheeseman presented a program of organ and piano music Jan. 10 in the Columbia Avenue M. E. Church. A feature of the concert was the Schumann Concerto in A minor.

Rollo Maitland was at the console of the organ in Irvine Hall Sunday afternoon, Jan. 5. This concert marks the renewal of these events, temporarily discontinued during the holidays, and was sponsored by the University of Pennsylvania authorities. It is to be followed by other recitals each week.

A certain church in advertising its Christmas music announced that the program would include among its organ numbers "Hazel Bambino," by Yon.

Julian F. Adger, organist and choir-master of the Church of St. Simon the Cyrenian, gave a most meritorious rendition of the Christmas portion of the "Messiah" Dec. 29. The writer does not recall a similar occasion among the colored church membership in Philadelphia.

Henry G. Thunder was acclaimed on Dec. 27 as the dean of Philadelphia's choral conductors on the stage of the Academy of Music during the thirty-third consecutive annual performance of the "Messiah," by the Philadelphia Choral Society. Dr. H. J. Tily conferred the title on behalf of the Municipal Bureau of Music, which planned the performance.

An organ and choral recital of music of Christmas and Epiphany was given in St. Clement's Church by the choral club of the Musical Art Society of Camden, N. J., Jan. 21, under the auspices of the A. O. P. C. and the Pennsylvania chapter of the A. G. O. The program was directed by Henry S. Fry, with Robert M. Haley as accompanist.

The beautiful and historic Second Baptist Church of Germantown, of which Edward R. Tourison was organist, was destroyed by fire on the evening of Jan. 13. The organ was a particularly fine one, built by Carlton Michell, who also voiced it, and was a monument to his artistic genius.

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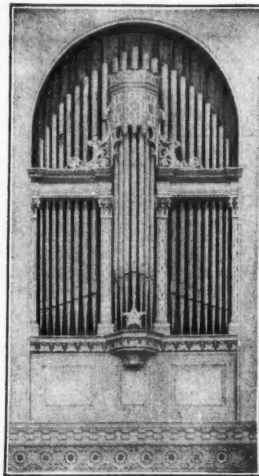
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**Pittsburgh Organ
Programs in Honor
of Stephen Foster**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Jan. 20.—Pittsburgh's universally known composer, Stephen Collins Foster, was honored Jan. 13, the 104th anniversary of his birth. From the towers of Calvary Church and Trinity Cathedral, Pittsburgh, and St. Stephen's Church, Sewickley, the chimes filled the air with his songs. Both Dr. Charles Heinroth and Dr. Caspar P. Koch gave special recognition to the anniversary by including Foster compositions in their recital programs Sunday, Jan. 12. A free concert was held at Carnegie Music Hall on the 14th under the auspices of the Tuesday Musical Club, the program including the club's string ensemble, the Stephen Foster Singers, Dr. Charles Heinroth, organist, and an address by Dr. Carl Wallace Petty. The Tuesday Musical Club also made public the description of the proposed Foster memorial building, to be erected as one of the group of the Cathedral of Learning structure (University of Pittsburgh). The building will have an auditorium seating 1,200, a music library, a rehearsal room and a museum of Foster mementos. With each succeeding year the Foster celebrations seem to grow in enthusiasm.

Great interest is being shown in the coming of Marshall Bidwell of Coe College, Cedar Rapids, Iowa, to play a recital at North Side Carnegie Hall Jan. 30, under the auspices of the Western Pennsylvania chapter, American Guild of Organists. This event will take the place of the January meeting, and in February the chapter will hold its meeting at the Edgewood Presbyterian Church, where Walter C. Renton, organist and director, is arranging an interesting program of organ and choir music.

On Feb. 1 the Pittsburgh Musical Institute will establish a new plan, that of class instruction in organ, piano, singing, etc. William H. Oetting will conduct the organ classes, and the literature to be covered displays a wide range.

John Groth has been appointed organist and director of the New Church (Swedenborgian) on Thirty-fifth street, off Park avenue, New York, succeeding Dion Kennedy. There is a double quartet choir and a three-manual Hall organ of about forty stops. Mr. Groth's home is in Beaver Falls, near Pittsburgh.

Antoinne Chenaux, who recently joined the Western Pennsylvania chapter of the Guild, has gone back to his home in Switzerland. He expects to return to Pittsburgh later, however, and locate here permanently.

Shadyside United Presbyterian Church dedicated a Moller organ Jan. 12. At the morning service Grace Adele Hall, organist and director, played: "Il Natale in Sicilia," Yon; "The Shepherds in the Fields," Malling; "Hallelujah Chorus," Handel; "Where Wild Judea Stretches," Stoughton, and Toccata, Boellmann. In the evening Earl Mitchell of the Shadyside Presbyterian Church was the guest organist and he brought his quartet to augment the regular quartet. Mr. Mitchell played the Preludio and Adagio from Guilman's Third Sonata; "Evening Bells and Cradle Song," Macfarlane; Evensong, Martin, and a Finale by Mendelssohn. The anthems were Mozart's "Gloria"; "Bless the Lord, O My Soul," Ipolitoff-Ivanoff, and the Festival Te Deum, by Buck.

Julian R. Williams has announced a series of recitals for each Monday evening during February at St. Stephen's Church, Sewickley, Pa.

Madison Church Dedicates Kilgen.

Pilgrim Congregational Church of Madison, Wis., held a dedicatory recital Jan. 21, when the following program was played by Walter Flandorf, or-

ganist of People's Church, Chicago: "Finlandia," Sibelius; Prelude to "Lohengrin," Wagner; "Dreams," Wagner; Magic Fire Music, Wagner; Two Arabesques, Debussy; "La Cathedrale Egloutie," Debussy; "Panis Angelicus," Franck; Chorale Improvisations, "To This Day Has God Helped Me," "Comment Thy Ways to Him," "The Silver Moon Has Risen," "Now All the Woods Are Sleeping," "Sleepers, Wake, A Voice Is Calling," Flandorf; "By the Waters of Minnetonka," Lieurance; "Indian Lament," Kreisler; "Chinese Tambourine," Kreisler; "Carillon des Paques en Russie," Votichenko.

Sisters Receive Reuter Organ.

A new Reuter organ purchased by the Sisters of St. Francis for their convent chapel at Little Falls, Minn., was dedicated Jan. 7. The Rt. Rev. Bishop Busch opened the exercises with an address in which he emphasized the fact that the organ had been secured, not as a gift, but through the observance by the sisters of the Franciscan standards of frugality and renunciation of the ordinary luxuries of life. The organ was blessed by the bishop, the blessing being followed by a program of instrumental and vocal numbers. The Rev. Jerome Simmer, O. S. B., contributed the organ selections, a choir of sisters and girls the vocal numbers, Rev. Father Norbert, O. S. B., directing.

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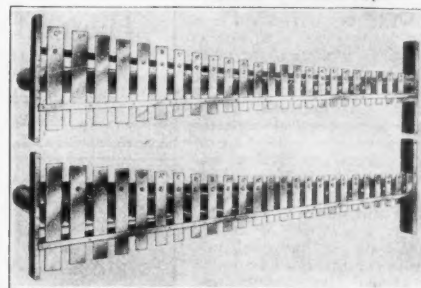
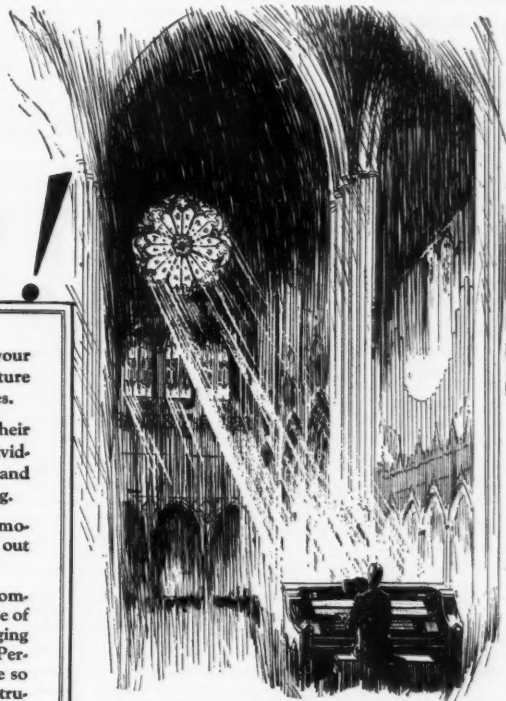
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SPEAKS OF "TALKIE" EVILS

Professor Macdougall Addresses Boston Music Publishers.

At the December meeting and dinner of the Boston Music Publishers' Association, held at the Parker House, the guest of honor was Professor Hamilton C. Macdougall of Wellesley, a member of the staff of The Diapason. Banks M. Davison, president of the association, presided and the views advanced by Mr. Davison, Professor Macdougall, William Arms Fisher and Henry R. Austin were highly enlightening, touching the relation of broadcasting and the "talkies" to the publishing business.

Professor Macdougall, who spoke from the viewpoint of the ordinary citizen, said that broadcasting and "talkies" today were entertainment for the eye and ear, but one of the great evils of broadcasting is that it is heard without actually being listened to, and is apt to destroy one's power of acute listening. He deplored the amount of mediocre stuff that came over the air and said that while the work of the great composers would always live, it was amazing to see the demand, though of a fugitive character, for the so-called popular stuff. This, he thought, was one of the unhappy trends of the time in America, for it seems to be pleasure first without the note of seriousness, or really anything substantial back of it.

Paying his respects to the "movies," he said that while they were silent they were getting along very well, but as soon as they became "talkies" the tendency was to deaden the imagination, and for the most part the music has a repellent effect. One immediate result has been that the orchestral musician has been actually killed off. One of Professor Macdougall's deductions was that the artistic sense was being weakened by these machines and that the "talkies" have bent our whole musical system.

Mr. Fisher gave an informal talk touching music conditions as he found them while abroad last summer, and said the radio presented the same problems among music publishers and musicians generally as it does here.

Mr. Austin took a hopeful view of the situation, and said that while the music publishing business is passing through a serious period, he believed things would right themselves, and the music-loving public would come back to a state of normalcy, and the publishers into their own again.

Asper Dedicates Kilgen Organ.

The Highland Park Musical Arts Society of Highland Park Ward, Salt Lake City, dedicated a Kilgen organ Jan. 8 with Frank W. Asper of the Salt Lake City Tabernacle at the console. Mr. Asper played a program which included several familiar numbers and was assisted by the Musical Arts Society under the direction of Dr. C. G. Greene, with Vena Monson Taylor as accompanist.

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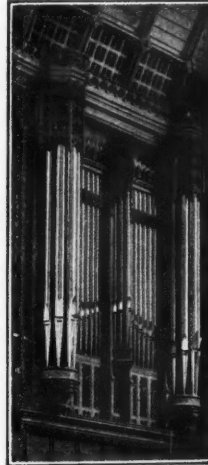
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Hanover, Pa., Church and Its Organ Draw on Christmas Eve

By **ELSIE SINGMASTER LEWARS**

A journey to church late on Christmas eve has a charm which is unsurpassed. If imagination is given rein, it will carry the traveler across land and sea, and he will believe that he hears the song of the angels. If he sees one star gleaming more brightly than its fellows, he will anticipate the journey of the Wise Men.

The thrill of going on a pilgrimage and the desire to gain admittance to what promised to be a crowded service impelled many citizens of Hanover, Pa., and the surrounding country to make an early start to St. Matthew's Lutheran Church on Christmas eve. Having heard of recent additions to the great Austin organ and of plans for a midnight program, they came from Hanover itself, from the city of York, nearby, and from all the smaller towns, including Gettysburg, where, above all places, the joys of peace on earth may be most vividly contrasted with the terrors and alarms of war. When the service opened 1,300 had been admitted and many were turned away.

Those familiar with the church found a changed scene. In the candle-light the many cedar trees and ropes of laurel made entrance to the starlight without seem like entrance into a dim and beautiful forest. The Lutheran tradition is rich in Christmas sentiment, and the forest was that of Luther's Germany. Appropriately the service opened with the chorale prelude of Pachelbel on "Vom Himmel hoch," by J. Herbert Springer, the organist and choirmaster, and included also the singing of the chorale by the congregation and the rendition on the

organ of Bach's pastorale on the same theme. The choir, entering in procession, their white cottas ornamented for the occasion with gay borders, and with large missals in their hands, led in "Adeste Fideles." When they had taken their places the pastor read the Christmas story from St. Luke.

The work of the choir, who are volunteers from the congregation, shows what may be accomplished by intelligent training and steady and faithful practice. They sang ten carols, in more or less elaborate arrangements, beginning with "Angels over the Fields," a French folksong, and closing with "Break Forth, O Beauteous Heavenly Light" from the Christmas Oratorio. Many of the numbers made heavy demands upon voice and technique, but none failed to give pleasure to the listeners, especially to those who understood the preparation required for so ambitious a program. The congregation joined in five hymns, "Behold a Branch Is Growing" being preceded by the Brahms organ arrangement. As a postlude the organist played the Hallelujah Chorus. The majority of the audience lingered until it was concluded, eager to hear the organ at its full power.

The service was the result of various happily combined forces—a Lutheran preference for the best music, the generosity of a benefactor in whose heart arose the impulse to give to the church a splendid organ, the enthusiasm of an able organist, the devotion and zeal of a good choir and the interest and support of pastor and congregation. The organ is said still to await final perfection in the eyes of those who have donated it and played it, but it is already one of the finest church organs in the United States.

From Jacksonville, Fla., comes a report of the organization of the Nissen-Wolf Manufacturing Company, which will devote itself to pipe organ construction.

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Programs of Organ Recitals of the Month

N. Lindsay Norden, Philadelphia, Pa.—Mr. Norden gave a recital at the First Presbyterian Church in Germantown Jan. 15, playing the following program: Prelude to "Parsifal" (arranged by Carl Falkenstein); Wagner; "Bridal Song," Goldmark; Berceuse (from "The Fire Bird"); Stravinsky; Serenade, Carroll W. Hartline; "Legende," S. Wesley Sears; "Le Bon Pasteur" (from "Martyre de St. Sebastian"), Debussy; Aria (from "Orpheus"), Gluck; "Chant for Dead Heroes," Harvey B. Gaul; Offertoire, No. 2, Lefebvre-Wely.

Guy Filkins, A. A. G. O., Detroit, Mich.—Mr. Filkins on Jan. 19 opened a series of eleven informal recitals Sunday afternoons at 4:30 in the Central Methodist Church. The initial program was as follows: Allegro Maestoso (Sonata in D minor), West; "Legend," Federlein; "Morning Song," Renwick; War March ("Rienzi"), Wagner; Second Andantino in D flat, Lemare; "Will o' the Wisp," Nevin; "By the Waters of Babylon," Stoughton; Rhapsody, Silver.

Frederick Boothroyd, Colorado Springs, Colo.—Among Mr. Boothroyd's programs in the memorial organ recitals at Grace Church on Tuesday and Thursday afternoons at 5:30 have been the following:

Dec. 10.—Prelude from Organ Symphony No. 1, Vierne; Menuetto from Symphony No. 11, Haydn; Larghetto and Scherzo from Symphony No. 2, Beethoven; March, "Pomp and Circumstance," Elgar.

Dec. 12.—Fantasia in C minor, Bach; Prelude and Fugue in E minor, Bach; Menuet and Rigaudon from Piano-forte Suite, Op. 87, Walter Niemann; Overture-Fantaisie, "Romeo and Juliet," Tschalkowsky.

Dec. 17.—Wagner request program: Prelude to "Lohengrin"; "Siegfried's Funeral March" from "The Dusk of the Gods"; "Pilgrims Chorus" from "Tannhäuser"; Overture to "Rienzi."

Dec. 7.—Dorian Toccata and Fugue, Bach; "La Fileuse," Raff; "Monmouth," F. H. Woods; "An Irish Fantasy," Wolstenholme.

Jan. 7.—Overture, "Hänsel and Gretel," Humperdinck; Songs without Words Number 23 and 45, Mendelssohn; "Song of the Basket Weaver," Russell; Military March No. 1, "Pomp and Circumstance," Elgar.

Jan. 9.—Prelude and Fugue in A major, Bach; "Ave Maria," Bossi; Scherzo, Turner; "Wotan's Farewell" and "Fire Music" from "Die Walküre," Wagner.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—Mr. Kraft of Trinity Cathedral gave the following program Jan. 17 at the Detroit Institute of Arts, assisted by Mrs. Marie Simmelink Kraft, mezzo contralto; Fugue in D major, Gullmant; Minuet, C. P. E. Bach; Intermezzo, Bonnet; "Variations sur un Noël," Dupre; Sonata, "The Ninety-fourth Psalm," Reubke; Nocturne, Dethier; Scherzo, Hollins; "Melodrama," Guiraud-Kraft; Toccata in G minor, H. Alexander-Matthews.

Mr. Kraft played the recital in the twilight series at Hill Auditorium, University of Michigan, Jan. 15. His offerings were: Fugue in D major, Gullmant; Minuet, C. P. E. Bach; Intermezzo, Bonnet; Sonata, "The Ninety-fourth Psalm," Reubke; Nocturne, Dethier; Scherzo, Hollins; "Melodrama," Guiraud-Kraft; Toccata in G minor, Matthews.

Henry F. Seibert, New York City.—In his recitals at Town Hall in January Mr. Seibert played:

Jan. 3.—"Minster March" ("Lohengrin"), Wagner; "Walther's Prize Song" ("The Mastersingers"), Wagner; Minuet, Boccherini; "Piece Heroique," Franck; Chorale Prelude, "In dulci júbilo," Bach; Londonderry Air, Traditional; "Peyel's Hymn," Burnap.

Jan. 10.—Prelude and Fugue in E minor, Bach; Serenade, Schubert; "The Musical Snuff-Box," Liadoff; Caprice, Sturges; Air from Suite in D, Bach; "Love's Old Sweet Song," Molloy-Lemare; "March of the Priests," Mendelssohn.

Jan. 17.—Chorale in A minor, Franck; "Evening Bells and Cradle Song," Macfarlane; "Will-o'-the-Wisp," Gordon Balch Nevin; "Onward, Christian Soldiers," Whitney-Sullivan; Andantino in D flat, Lemare; "The Pygmies," Stoughton; Sonata (Adagio and Allegro vivace), Mendelssohn.

Jan. 24.—"In Fairyland," Stoughton; "Le Cygne," Saint-Saens; Fountain Reverie, Fletcher; Allegro Moderato (Sonata 1), Mendelssohn.

Jan. 31.—"O Sacred Head," Bach; "In dulci júbilo," Bach; Toccata and Fugue in D minor, Bach; Serenade, Schubert; "Marche Champêtre," Boex; "Consolation," Mendelssohn; "St. Ann" Fugue, Bach.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following programs at the Church of the Pil-

grims in short recitals before the evening service:

Dec. 29.—"Christmas Chimes," d'Antalfy; Capriccio and Idylle, from Eighteenth Sonata, Rheinberger; "The Holy Night," Buck.

Jan. 5.—Bucale from Seventh Sonata, Rheinberger; Scherzo, Dethier; Second Movement (Allegro Cantabile) from Fifth Symphony, Widor.

Jan. 12.—"Marche Pontificale," First Symphony, Widor; Capriccio, Joseph Haas; Theme with Variations, from Tenth Sonata, Rheinberger.

Jan. 19.—Toccata, "Jerusalem. Thou City Built on High," Karg-Elert; Andante con moto and Finale from Pastoral Sonata, No. 3, Rheinberger.

Jan. 26.—Cesar Franck program; Chorale in A minor; Andante from "Piece Symphonique"; Finale.

Latham True, Mus. D., Palo Alto, Cal.—Dr. True gave another of his interesting recitals of works of California composers at the Castilleja School, of which he is dean of the department of music, Jan. 12. His offerings consisted of these numbers: "Dance in Olden Style," Wallace A. Sabin; Chorale Prelude on "Dundee," Roland Diggle; "In the Blue Garden," Murray W. Rich; Symphonic Prelude, "Castilleja," Latham True; Japanese Prints ("The Bow Moon," "A Young Girl in the Wind" and "Evening Snow at Fujiyama"), Charles H. Marsh; Mountain Sketches ("Jagged Peaks in the Moonlight" and "Canyon Walls"), Joseph W. Clokey.

Marshall Bidwell, Cedar Rapids, Iowa.—Mr. Bidwell was presented by Coe College, Jan. 23 in a faculty recital at the First Presbyterian Church of Cedar Rapids. Mr. Bidwell's program included: Passacaglia, Bach; Largo from Concerto for Two Violins, Bach; Allegro vivace (Symphony 5), Widor; Barcarolle, Arensky; Symphony in D minor (first movement), Franck; "Dance of the Candy Fairy," from "Nutcracker" Suite, Tschalkowsky; "Sunrise," Jacob; Scherzo (Symphony 4), Widor; "Petite Pastorale," Ravel; Toccata (Symphony 5), Widor.

Harold Raymond Thompson, Mus. B., Portsmouth, Ohio.—Mr. Thompson has presented the following programs this season in a series of twilight recitals at the Bigelow M. E. Church; these recitals are especially significant in that they were planned for the younger people:

Dec. 1.—"Just a Song at Twilight," Molloy-Thompson; Sonata in D minor, Op. 61, No. 4 (Allegro), Gullmant; "Midnight Lagoon," Leurance; Andantino, Franck; First "Peer Gynt" Suite, Grieg.

Dec. 8.—Largo, Handel; Sonata, Op. 65, No. 4 (Allegro), Mendelssohn; "O Thou Sublime Sweet Evening Star," Wagner; Prelude and Fugue in E minor, Bach; "Snowflakes," Tours; "Marziale," Savino.

Dec. 15.—Request program: "Just a Song at Twilight," Molloy-Thompson; "Legend," Federlein; Toccata in F, from Fifth Symphony, Widor; "To a Wild Rose," MacDowell; "Ah, Sweet Mystery of Life," Herbert; Sonata in F minor (Allegro Moderato), Mendelssohn; "My Heart at Thy Sweet Voice," Saint-Saens; Grand March from "Aida," Verdi.

Dec. 24.—Christmas Eve program: "Cantique de Noel," Adam; Rhapsody on Old Carol Melodies, Lester; "The Shepherds in the Fields," Malling; "The Three Wise Men from the Orient," Malling; "Bethlehem," Malling; "Noel Bressan," harmonized by Darcioux; "The Christmas Pipes of County Clare," Gaul; "Silent Night," Gruber.

Daniel R. Philippi, St. Louis, Mo.—In a Christmas candle-light recital on the afternoon of Dec. 22 at Christ Church Cathedral Mr. Philippi played a program which contained these selections: "Aberdein," Schumann; Pastoral Symphony, "Messiah," Handel; "Jesus, Joy of Man's Desiring" (Chorale Prelude), Bach; "Christmas Eve," Mauro-Cottone; "Bretton Lullaby," Dupre; "Gesu Bambino," Yon.

E. Arne Hovdesven, Mercersburg, Pa.—In his Sunday afternoon recitals at the Mercersburg Academy Mr. Hovdesven has played:

Dec. 8.—"In dulci júbilo" (Chorale Prelude), Bach; Improvisation (Basso Ostinato e Fughetta), Karg-Elert; "Christmas in Sicily," Yon; Scotch Poem, MacDowell; Andantino from "Scheherazade," Rimsky-Korsakoff; Finale from Fourth Symphony, Widor.

Dec. 1.—"Lobe den Herren" (Chorale Prelude), Karg-Elert; "Papillons Noirs," Jepson; "Badinage," Herbert; March in D minor, Grieg; "Drink to Me Only with Thine Eyes," Mozart; "Thou Art the Rock," Mulet.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Philharmonic Auditorium included: "In dulci júbilo," Bach; Chorales from the Christmas Oratorio, Bach; "Love Song" (transcribed by Ray Hast-

ings), Liszt; Sanctus from the "St. Cecilia," Mass, Gounod; Christmas Offertory, Lemmens; "Immortality," Ray Hastings.

Charlotte Hall Lohnes, Warren, Pa.—Mrs. Lohnes recently gave a recital on the four-manual organ in the First Methodist Church, before the Women's Home Missionary Society of Erie conference, playing the following program: "Cathedral Shadows," Lemare; "Reve Angélique," Rubinstein; "Deep River," Gillette; "The Bumblebee," Rimsky-Korsakoff; "March of the Gnomes," Stoughton; "The Thunderstorm," Adapted; "Scherzo Humoresque," Clewell; Finale, "Cuthbert Harris."

In her fifteen-minute Sunday evening recital preceding the community service she played the following program the first Sunday in December: Prelude, de la Tombelle; "Christ Triumphant," Yon; "At Even," Louise Siddall; "Pilgrim's Song of Hope," Batiste; Largo, Handel.

Arthur C. Becker, Chicago.—Mr. Becker, organist and choirmaster of St. Vincent's Church, was organ soloist at the Sunday Evening Club of River Forest Jan. 5. Mr. Becker's numbers included: Prelude and Fugue in C minor, Bach; "Meditation a Ste. Clotilde," James; "Will-o-the-Wisp," Nevin; Lullaby, Becker; Toccata, Fifth Symphony, Widor; "Priore a Notre Dame," Boellmann; Finale from Symphony 1, Maquaire.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm, organist of the Second Presbyterian Church, played the following selections at his weekly recitals in December:

Dec. 1.—"The Bells of St. Anne de Beauraup," Russell; Allegro con Spirito, Berwald; "Sunrise," Demarest; "Magic Fire Music," from "Die Walküre," Wagner; Allegretto, Tours; "Le Cygne," Saint-Saens; "Grand Choeur de Fete," Davis.

Dec. 8.—Andante Maestoso, Third Sonata, Becker; Finale-Toccata, Third Sonata, Becker; Concert Piece No. 2, Parker; Rhapsodie, Second Symphony, Barnes; "Souvenir," Gillette; "Allegro-Jubilant," Milligan.

Dec. 15.—"Morning Mood," "Peer Gynt" Suite, Grieg; Toccata, "Suite Gothique," Boellmann; Largo, Handel; "Seraph's Strain," Frynsinger; Nocturne, Dethier; "Jubilate Deo," Silver.

Dec. 22.—Pastorale, Bach; "Pomp and Circumstance," Elgar; "Adoration," Borowski; "Christmas Bells," Lemare; Offertory on Two Christmas Hymns, Gullmant; "Gloria in Excelsis," Harrison.

Dec. 29.—"Joy to the World," Lemare; Fanfare, Lemmens; Christmas Suite, consisting of "Shepherds in the Field," "Three Wise Men of the East," "Bethlehem."

Herbert L. Yerrington, Norwich, Conn.—Mr. Yerrington played his forty-ninth recital at the First Congregational Church of Norwich on the afternoon of New Year's day. He was assisted this year by Herbert W. Cooley, baritone. Mr. Yerrington's program was as follows: "Rex Gloriae," George Henry Day; Meditation, J. Frank Frynsinger; Scherzo-Caprice, Op. 98, No. 2, Ashmall; "The Bells of St. Anne de Beauraup," Russell; Three Negro Spirituals, arranged by James R. Gillette; "Evening Shadows," DeLaunay-McKinley; "Marche de Pête," Rene L. Becker.

Franklin Glynn, Minneapolis, Minn.—In a recital at the Westminster Presbyterian Church, of which he is organist and choirmaster, Mr. Glynn played this program on the evening of Jan. 6: Grand Solemn March, Smart; Pastorale in E, Franck; Minuet, Boccherini; Fantasia, "Komm, Heiliger Geist, Herre Gott," Chorale Prelude, "Schmücke dich, O liebe Seele"; Chorale Prelude, "In Dir ist Freude," and Toccata in F, Bach; "The Christ Child's Lullaby," Kennedy-Fraser; Passamezzo in F, Johnson; Improvisation on the "Londonderry Air"; Sonata in G minor, Piuetti.

Samuel A. Baldwin, New York City.—Mr. Baldwin's programs at the City College in January included these:

Jan. 5.—Sonata in the Style of Handel, Wolstenholme; Evening Song, Bairstow; Fugue in C major, Buxtehude; "In dulci júbilo," Bach; "Noel sur les Flutes," d'Aquin; "Marche Funèbre et Chant Seraphique," Gullmant; Largo from "New World" Symphony, Dvorak; Theme and Finale in A flat, Thiele.

Jan. 12.—Sonata in D minor, Gullmant; "Benedictus" and Pastoral, Reger; Prelude and Fugue in E minor, Bach; Intermezzo, Brahms; Tone Poem, "Ishtar," Stoughton; Prelude in C sharp minor, Rachmaninoff; Nocturne in G minor, Chopin; Prelude and Fugue on the Name "Bach," Liszt.

Jan. 19.—Magnificat in D minor, Lemaire; "Night" and "Dawn," Jenkins; Prelude and Fugue in D major, Bach; "Conitron," Arabalaza; "Harmonies du Soir," Frynsinger; "Orpheus," Liszt; Old

Melodies: "Drink to Me only with Thine Eyes," "Deep River" and "Song of the Boatman on the Volga"; "Marche Religieuse," Gullmant.

Jan. 26.—Pastoral Sonata, Rheinberger; Largo from Sonata, Op. 2, No. 2, Beethoven; Toccata and Fugue in E major, Bach; "Andante Serieuse," Sheppard; Intermezzo, Brahms; Allegro Moderato from "Unfinished" Symphony, Schubert; "To a Wild Rose," "A Deserted Farm" and "To a Water Lily," MacDowell; Finale from First Symphony, Vierne.

Glady's Hollingsworth, F. A. G. O., San Diego, Cal.—In a recital Dec. 11 at Immanuel Presbyterian Church in Los Angeles Miss Hollingsworth played: Prelude and Fugue in C minor, Bach; Cantilene from Second Symphony, Op. 37, Barnes; "Piece Heroique," Franck; Scherzo and Finale, Fourth Symphony, Widor; Andante Espresso, Sonata in G, Elgar; Chorale No. 3, A minor, Franck; "Legend," from Suite in B minor, Ernest Douglas; Finale from First Symphony, Vierne.

Miss Hollingsworth gave the following program at Balboa Park, San Diego, Dec. 31: "Piece Heroique," Franck; Andante Espresso, Sonata in G, Elgar; Chorale in A minor, Franck; Recitative from Third Concerto, and Adagio e Dolce from Third Sonata, Bach; Rustic Scherzo, Alec Rowley; Cantilene, Second Symphony, Barnes; Finale, First Symphony, Vierne.

Jan. 2, at Balboa Park, she played the following works of Widor: Finale, Fourth Symphony; Pastorale, Second Symphony; Allegro Cantabile, Fifth Symphony; Scherzo, Fourth Symphony; Andante Cantabile, Fourth Symphony; "Marche du Veilleur de Nuit," from "Bach's Memento"; Finale, Second Symphony.

Charles Galloway, St. Louis, Mo.—Mr. Galloway gave a recital Dec. 29 to dedicate an organ in the Southern funeral home, playing these selections: Fanfare, Lemmens; Largo, Handel; Gavotte in F, Martini; "Christmas Evening," Mauro-Cottone; "The Holy Night," Buck; Canon in B minor, Schumann; Variations on a Scotch Air, Buck; "Christmas in Sicily," Yon; Intermezzo, Callaerts; Elevation, Rousseau; "Marche Nuptiale," Faulkes.

In his recital at Graham Memorial Chapel, Washington University, Sunday afternoon, Jan. 19, Mr. Galloway played: Concert Fugue in G, Krebs; "Echo," de la Tombelle; Scherzo (from Fourth Symphony), Widor; Theme and Variations, Bossi; Sonata in D minor, Gullmant; "Soeur Monique," Couperin; "Marche Nuptiale," Gullmant; "Neptune" (from "Sea Sketches"), Stoughton.

Arthur H. Egerton, Aurora, N. Y.—Mr. Egerton gave the following program Sunday afternoon, Jan. 12, at Wells College: Two Chorale Preludes ("Come, Redeemer of Our Race" and "Good Christians, Let Us Now Rejoice"), Bach; Prelude in D major, Bach; "Noel," d'Aquin; Two movements from Pastoral Sonata, Rheinberger; Fugue, Honegger; Pastorale, de Malingreau; Recitative and Finale (from First Sonata), Mendelssohn; Fugue in E flat ("St. Ann"), Bach.

Wallace A. Van Lier, Lake Placid Club, N. Y.—Mr. Van Lier, who presides over the large Austin organ at the Lake Placid Club Agora, presented this program the evening of Jan. 1: Solemn Prelude, Noble; "Water Sprites," Nash; "Drink to Me Only," arranged by Miles; "Retrospection," Hogan; "Sketches of the City," Nevin; "By the Waters of Minnetonka," Leurance; Gavotte from Twelfth Sonata, Martini; "Departing Day," Mueller; Introduction to Third Act, "Lohengrin," Wagner.

The dedicatory recital on an Estey organ in St. Eustace Episcopal Church was played by Mr. Van Lier Sunday afternoon, Jan. 12, and his offerings consisted of the following: Fantasia in G minor, Bach; Andante from Sixth Sonata, Mendelssohn; "Ave Maria," Schubert-Nevin; Gavotte from Twelfth Sonata, Martini; Prelude and Fugue in E minor, Bach; "To a Wild Rose," MacDowell; "Deep River," arranged by Burleigh; Intermezzo, Callaerts; "Retrospection," Hogan; "Variations de Concert," Bonnet.

James W. Bleecker, A. A. G. O., New York City.—In his Sunday evening recitals at Christ Church in January Mr. Bleecker presented these offerings: Jan. 12.—Hallelujah Chorus from "The Messiah," Handel; Air on the G String, Bach; Chorale, Kirnberger; Adagio from "Moonlight" Sonata and Minuet in G, Beethoven; "Ciaccona," Pachelbel; Prelude in C minor and Prelude in A major, Chopin; "Nobody Knows the Trouble I See" and "Deep River," Negro Spirituals; Doric Toccata, Bach.

Jan. 26.—Preambulum on the Third Tone, Murschauser; Largo from "Xerxes," Handel; Passacaglia in C minor, Bach; Canzona, Hall; Nocturne in G minor, Chopin; Melody in E major, Rachmaninoff; "Marche Religieuse," Gullmant.

Programs of Organ Recitals of the Month

Palmer Christian, Ann Arbor, Mich.—Mr. Christian gave the dedicatory recital on a three-manual Skinner organ in the Old First Presbyterian Church of Columbus, Ohio, Jan. 14. The recital was sponsored by the church and by the Central Ohio chapter, A. G. O. Mr. Christian's programs included: Chorale Prelude on "A Mighty Fortress Is Our God," Hanff; Minuet, Rameau; Prelude, Corelli; Fantasia and Fugue in G minor, Bach; Prelude, Schmitt; Scherzo, Rousseau; Chorale in A minor, Franck; "Benediction," Karg-Elert; "Up the Saguenay," Russell; Rondo (Capriccio), Lemare; "The Swan," Saint-Saens; Toccata, "Thou Art the Rock," Mulet.

Anna Abigail Knowlton, Kane, Pa.—In a recital rededicating the organ and its new chimera in Tabor Lutheran Church recently Miss Knowlton played the following program: Triumphal March, Buck; Chorales: "Dear Jesus, We are Here," and "In dulci júbilo," Bach; Cantilene, Frysinger; "At Even," Louise Siddall; "Within a Chinese Garden," Stoughton; "Swing Low, Sweet Chariot," Diton; "An Old Sweet Song," Lemare; Grand March ("Rienzi"), Wagner-Kelley; Scotch Fantasia, Macfarlane.

J. Lewis Browne, Chicago—Dr. Browne, organist of St. Patrick's Church and head of the music in the Chicago public school system, gave the inaugural recital on the new Austin organ in St. Patrick's Catholic Church at South Bend, Ind., of which Willard L. Groom is organist and choir-master, Jan. 17. Dr. Browne's program included: "Gaudemus Igitur" (MS), Bossi; "Hymnus," von Flieltz; "Fuga Cromatica," Rheinberger; "Ave Maria," "Scherzo Symphonique," Gavotte with Intermezzo and "Alla Marcia," Browne; Prelude in G major and Fugue in C minor, Bach; "Priere," Franck; Scherzoso, J. H. Anger.

St. Patrick's choir sang Dr. Browne's "Come Holy Ghost" as a processional and his "Ecce Sacrosdos Magnus," besides two Palestrina works.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe gave a program Jan. 22 at the South Congregational Church, with the aid of Mrs. Caroline Barseh, violinist. The organ offerings were these: Fugue "St. Ann," Bach; Canzona and Two Chorale Preludes, Bach; "Liebestod" ("Tristan and Isolde"), Wagner; "Benedictus," Reger; "Fete," James; "Melody for the Bells of Berghall Church," Sibelius; Finale (Sixth Symphony), Widor.

Edward G. Mead, F. A. G. O., Oxford, Ohio—In a recital in the chapel of Bowdoin College Jan. 3 Mr. Mead, of Miami University, played this program: First Sonata in F minor, Mendelssohn; Cantabile, Franck; Scherzo in E major from Second Symphony, Vierne; Meditation in G minor, Bach; Capriccio in B flat, Gullmant; Chorale Prelude on the tune "St. Peter," Darke; Gavotte, Martini; Toccata from Fifth Symphony, Widor.

Grace Halverson, Detroit, Mich.—Miss Halverson of Wesley Methodist Church gave the second in the series of eleven Sunday afternoon recitals at Central Methodist Church Jan. 26. Her program consisted of these selections: Concert Overture in C minor, Hollins; Berceuse, Dickinson; "The Swan," Stebbins; Scherzo, Faulkes; Six Norwegian Tone Poems, Torjussen; Chorale Prelude on "He Leadeth Me," Matthews; "Canzone della Sera," d'Evry; "Marche Pittoresque," Kroeger.

Stanley Blake Smith, Torrington, Conn.—In a recital Jan. 16 at Trinity Church,

Mr. Smith, organist and choir-master, played: "Overture Triomphale," Ferrata; Capriccio, Lemaigre; Humoreske, Dvorak; Fantasia, Sjögren; "In Fairyland," Stoughton; Passacaglia, Rheinberger; "The Music Box," Bornschein; Andantino, Lemare; Nuptial March (from the opera "Feramors"), Rubinstein.

Elmer A. Tidmarsh, Schenectady, N. Y.—Mr. Tidmarsh, director of music at Union College, was assisted by Joseph Kreinin, violinist, in his Sunday afternoon recital broadcast by station WGY, Jan. 19. The program included: Overture to "William Tell," Rossini; "Ave Maria," Arkadelt; Adagio from "Sonata Pathétique," Beethoven; Canon in B minor, Schumann; "By the Sea," Schubert; Prelude and "Liebestod" from "Tristan and Isolde," Wagner; Seventh Symphony (Finale), Widor.

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson's Monday noon recitals at King's Chapel in January included the following offerings: Jan. 5—Chorale in B minor, Franck; "Cathedral" Prelude and Fugue, Bach; "In Thee Is Gladness," Bach; Intermezzo (Sonata 3), Borowski; "Liebestod" ("Tristan"), Wagner; "Song of the Chrysanthemum," Bonnet; Finale (Symphony 4), Vierne.

Jan. 12—Sketch in F minor, Schumann; Sonata, Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Finale (Symphony 2), Widor; Cyprian Idyl, Stoughton; Scherzetto, Vierne; "Chant du Soir," Bonnet; Toccata, de Malingreau.

Norman Coke-Jephcott, F. R. C. O., F. A. G. O., Utica, N. Y.—In his weekly noonday recitals at Grace Church, Mr. Coke-Jephcott has offered the following programs:

Jan. 2—Prelude and Fugue in C minor, Bach; Gavotte in G, Wesley; "Dialogue," Klein; March on a Theme of Handel, Gullmant.

Jan. 9—Chorale Prelude, "Today Triumphs God's Son," Bach; Arabesque, Vierne; Serenade, Lemare; Grand Chorus in A, Salome.

Jan. 16—March from Third Symphony, Widor; "Pastorale Fantastique," P. J. Mansfield; Funeral March, Chopin; Prelude to "Parsifal," Wagner.

F. A. Moure, Mus. D., Toronto, Ont.—In his recitals at convocation hall, University of Toronto, in January Dr. Moure played:

Jan. 7—"Marche Pontificale," de la Tombelle; Prelude and Fugue in A minor, Bach; "Solveig's Song," Grieg; Introduction and Passacaglia, Reger; Prayer and Cradle Song, Gullmant; Toccata, Fifth Symphony, Widor.

Jan. 21—Overture to the Occasional Oratorio, Handel; "Evocation a la Chapelle Sixtine," Liszt; Sonata in F, Stanford; "Song of the Basket-Weaver," Russell; "Salida," Urteaga.

John T. Erickson, New York City—The 150th organ recital at the Lutheran Gustavus Adolphus Church was marked by the following program by Dr. Erickson: "Grand Choeur," Bossi; Prelude in B flat, from the Oratorio "Eve," Massenet; Capriccio, Sibley G. Pease; Offertoire in C minor, Brocca; "Romance," from "Casilda," Lux.

C. Harold Einecke, Quincy, Ill.—Mr. Einecke gave his farewell recital, which was also his fortieth program in Salem Evangelical Church, Jan. 9, previous to his departure for his new post at Grand Rapids, Mich. More than 900 people were present, despite zero weather. The recital was under the auspices of the church and of the Quincy chapter of the N. A. O. Mr. Einecke played as follows:

Overture to "Si J'Etais Roi," Adams-Evans; Chorale Prelude, "Es ist ein' Ros' entsprungen," Brahms; Toccata and Fugue in D minor, Bach; "Drink to Me Only with Thine Eyes," English-Folk-tune; "Chinolerie," Swinnen; "In dulci júbilo," Bach; "The Rosary," Nevin; "The Musical Snuff-box," Liadoff; "Dreams," McAmis; "Ave Maria," Schubert; Toccata from Fifth Symphony, Widor.

Harry A. Sykes, Mus. D., F. A. G. O., Lancaster, Pa.—In an all-English program at Trinity Lutheran Church, Sunday afternoon, Jan. 5, Dr. Sykes played: Festive March, Smart; "Salut d'Amour," Elgar; Fantasia, West; Scherzo, Hoyte; Theme (Varied in E flat, Faulkes; Finale in B flat, Wolstenholme; "Asphodel," Cyril Scott.

The third recital of this series will be played Sunday, Feb. 2. Dr. Sykes' original music from "The Pageant of Gratitude" will be sung by the choir of Trinity, augmented to seventy-five voices.

Isaac Lucius Battin, M. A., F. A. G. O., Raleigh, N. C.—In a recital in the faculty series at Meredith College Sunday afternoon, Jan. 5, Mr. Battin played the following program: "Hosannah," Dubois; "Sonata Pontificale," Lemmens; "Cantilene Pastorale," Gullmant; Chorale in A minor, Franck; Toccata, from Fifth Symphony, Widor.

Frank H. Mather, L. R. A. M., A. R. C. M., Ridgewood, N. J.—In a recital at St. Elizabeth's Church Jan. 6 Mr. Mather played: Andante, No. 2, Op. 74, Siles; "Serenade at Sunset," Mesle; Suite in G minor, Rogers; "Will-o'-the-Wisp," Nevin; "Hosanna," Wachs; "Fuga Cromatica" (from Sonata No. 4), Rheinberger; Berceuse, Dickinson; "Romance sans Paroles," Bonnet; Fantasie in D minor, Merkel.

Edwin Arthur Kraft, Cleveland, Ohio—Mr. Kraft gave the opening recital Jan. 2 on the Ruggles memorial organ, built by the Page Organ Company for the Presbyterian Church of Circleville, Ohio. The instrument is the gift of Elizabeth Joslin Ruggles as a memorial to her parents. Mr. Kraft played as follows: First Sonata in D minor, Gullmant; Air, Bach; Largo, Handel; Fugue in G minor (Greater),

Bach; "Evening Bells and Cradle Song," Macfarlane; Meditation, Sturges; Capriccio ("The Brook"), Dethier; "Ave Maria," Schubert; Evening Song, Schumann; "Pilgrims' Chorus," Wagner.

Fred Faassen, Zion, Ill.—Mr. Faassen, organist of Shiloh Tabernacle, gave a recital Jan. 16 at the Oakdale Park Reformed Church of Grand Rapids, Mich. He played: Overture to "William Tell," Rossini; Minuet in G, Beethoven; "The French Clock," Bornschein; "Lamentation," Gullmant; "Lead, Kindly Light," transcribed by Lemare; "Dawn," Jenkins; Toccata from Fifth Symphony, Widor; "The Lost Chord," Sullivan; "The Bells of St. Anne de Beaupre," Russell; "Silver Clouds," Nevin; Southern Fantasy, Hawke.

Sheldon Foote, Mus. B., F. A. G. O., El Dorado, Ark.—Mr. Foote gave a recital at the First Baptist Church of Texarkana, Tex., Jan. 20 and played the following compositions: "Gesu Bambino," Yon; Largo, Handel; Toccata and Fugue in D minor, Bach; Gavotte-Pastorale, Durand; "Song of the Basket Weaver" (from "St. Lawrence" Sketches), Russell; "Will o' the Wisp," Nevin; Toccata in D, Kinder.

Peter Temple, Winnipeg, Man.—Mr. Temple gave a recital under the auspices of the Winnipeg center of the Canadian College of Organists at the Westminster Church the afternoon of Jan. 5 and presented this program: Prelude and Fugue in B minor, Bach; Prelude on "Rhosymedre," Vaughan Williams; "Elegiac Romance," John Ireland; Chorale in A minor, Cesar Franck; "A Rose Breaks into Bloom," Brahms; Berceuse, Vierne; Rhapsody No. 3, Howells.

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noon Recitals.**

Charles R. Cronham, whose picture, seated at the municipal organ at Portland, Maine, appeared in The Diapason Nov. 1, has just completed his fifth year as city organist, presiding over the large Austin organ in the city hall. This instrument, as will be recalled, is the gift of Cyrus H. K. Curtis, the publisher. The anniversary was observed at the recital Sunday afternoon, Dec. 29. The audience manifested unusual enthusiasm and one of the critics of the Portland press said the next day in his review:

"Eight organ numbers were given, the concert opening with the American Indian Fantasia, by Skilton, an interesting writing, full of color. A gem on the program was the work by the young Danish composer, Benna Moe, an Alpine Suite. There are three parts, 'Morning,' 'Shepherd Pipes' and 'Hymn of Praise,' and each movement is unusual in composition and has descriptive charm. This was one of the new works given by Mr. Cronham, and one of the few pieces written by the young Dane. Another composition never before heard at a municipal concert, and one suitable to the Yuletide season, was Gaul's 'Christmas Pipes of County Clare,' and this quaint old air, with its use of flutes, oboes and pipes, had a special appeal. 'Song of the Basket-Weaver,' by Russell, was a number enjoyed by the hearers, who seemed especially appreciative throughout.

"It remained, however, for Mr. Cronham to gain a notable triumph in his rendition of Liszt's splendid symphonic poem, 'Les Preludes,' a brilliant finale to the program. This composition deals with the deepest emotions of the soul and there were dramatic effects in the performance that displayed the full powers of the memorial organ as well as the technique of the player."

Mr. Cronham opened his season Dec. 1 and it will continue until Palm Sunday. The attendance at the recitals averages 1,500. Some of the December programs were as follows:

Dec. 1—"Hymn of Glory," Yon; "Night," Jenkins; "Dance of the Bells," Rebikoff; "Meditation a Sainte Clotilde," James; "Indian Lament," Dvorak; "Sakuntala" Overture, Goldmark.

Dec. 8—Overture to "The Flying Dutchman," Wagner; Slumber Song, Schumann; Bourree, Bach; Prelude to "Parsifal," Wagner; Angel Scene from "Hänsel and Gretel," Humperdinck; "The Primitive Organ," Yon; "Ave Maria," Bossi; "O Sole Mio," Di Capua; Overture to "The Barber of Seville," Rossini.

Dec. 15—Concert Prelude in D minor and "Chant Negre," Kramer; Serenade, Haydn; Prayer and Cradle Song, Guilmant; "The Squirrel," Weaver; Arabesque, Seely; Fantasia on Themes from "Faust," Gounod.

Chimes Dedicated as Memorial.

A set of organ chimes installed by B. F. Pulham, local representative of the Kilgen company of St. Louis in Salt Lake City, was presented to the First M. E. Church Jan. 5 by Dr. Ralph A. Bowdle of Ely, Nev., and his daughter, in memory of the father, Judge J. R. Bowdle, a former member of the board of trustees and a member of First Church from 1890 until his death in 1909. In addition to the installation the organ has been raised to standard pitch. A virtually new organ resulted so far as quality of tone is concerned. Frank W. Asper, organist of the church, was at the console.

**J. W. MATHER
CONCERT ORGANIST**
Lewis and Clark, High School, Spokane, Wash.

**Detroit Churches
Report Wealth of
Christmas Music**

By GUY FILKINS, A. A. G. O.

Detroit, Mich., Jan. 20.—Sunday, Dec. 22, Detroit, like most other cities had a wealth of Christmas music. At St. Paul's Cathedral the choristers, under the direction of Francis Mackay, gave a program of ancient carols. Llewellyn Renwick, organist and choir-master at the Metropolitan Church, and Charles L. Wuerth, organist and choir-master at the Woodward Avenue Baptist Church, both presented Matthews' "The Story of Christmas." At the First Presbyterian Church a large chorus under the supervision of Frank Wrigley, organist and choir-master, gave a service of Christmas carols Dec. 22 and a Christmas cantata Dec. 29.

Charles Frederic Morse, organist and director of the Grosse Pointe Memorial Church, presented his double quartet in an especially fine program of traditional carols. At the Central Methodist Church the double quartet, including the famous Hudson Singers, sang an attractive service arranged from excerpts of "The Story of Christmas" by Matthews and "Bethlehem," by Maunder.

On Jan. 5 at Christ Episcopal Church the annual candle-light service was sung by the choristers. The service was planned and directed by Beecher Aldrich, F. A. G. O., choir-master of the church.

Organ recitals at the Institute of Arts have been resumed. One of the first was played by Dr. Alle Zuidema, organist of the Jefferson Avenue Presbyterian Church. Jan. 17 Edwin Arthur Kraft, F. A. G. O., assisted by Marie Simmelink Kraft, mezzo contralto, presented a most interesting program.

Sunday afternoon, Jan. 19, marked the opening program of the 1930 series of informal organ recitals at the Central Methodist Church, played by Guy Filkins. Jan. 26 Grace Halverson of Wesley Methodist Church is the guest artist.

Detroit Organists! Attention! Please send your correspondent any news regarding special organ or church musical events.

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**News from St. Louis;
G. L. Scott Plays for
Missouri A. G. O.**

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Jan. 22.—The Missouri chapter, A. G. O., is doing splendid work in featuring local talent. Last month a Bach program was given by Daniel R. Philippi at the Congregational Church, which was worth going miles to hear, true to tradition, and superb in phrasing and articulation, and a legato that reminded your correspondent of former days at St. George's Hall, Liverpool, when Best gave those wonderful Bach recitals. This month a comparatively new colleague, George L. Scott, gave us Cesar Franck's Fantasia in C major; Bach's Toccata in F major and Little E minor Fugue and the Scherzo and Finale of Vienne's Second Symphony.

Mr. Scott proved himself a very versatile musician, at home alike with the older and modern schools. His Bach numbers were distinguished by clarity and beautiful phrasing, and in the Cesar Franck and Vienne numbers he evinced a knowledge of registration peculiarly attractive. His pedal technique was well-nigh flawless and he was not afraid of pedal 8-ft. and 4-ft. Mr. Scott was assisted in the program by the soloists and chorus choir of Centenary M. E. Church, who gave several numbers under the direction of Edgar L. McFadden, a former dean of the chapter. The program was given at Pilgrim Congregational Church. Mr. McFadden is to be complimented on what can be obtained from a chorus choir in a downtown district. The a capella work of the Centenary Methodist choir was especially fine. Miss Wilhelmina Nordman did good work in accompanying the chorus.

Arthur Lieber, organist of the Second Baptist Church, on the afternoon of the 19th played a program in the auditorium of Concordia Seminary, including a Mendelssohn sonata and several Bach numbers.

The same afternoon found a gratifying audience at Graham Chapel, Washington University, to hear the fourth of the current series of monthly recitals by the talented organist of the university, Charles Galloway.

There is yet another program, given on the afternoon of the 19th, which should appeal to "all sorts and conditions." It was played on the fine Kimball organ at the Scottish Rite Cathedral by Otto Wade Fallert, and was as follows: Prelude and Fugue in F major, Bach; "An Old Trysting-Place," "To a Wild Rose" and "The Deserted Farm," MacDowell; Fantasia

in Echo Style, Sweelinck; "Sunrise," Karg-Elert; Gavotte, Louis XIII; Berceuse No. 2, Kander; "Marche Pontificale," Lemmens.

Paul H. Miller of the First Congregational Church brought to a close the monthly candle-light recitals with the following program: Pastorale, Guilman; "Evening Bells and Cradle Song," Macfarlane; Largo, "New World" Symphony, Dvorak; "Petit Noel," Louis; "Ave Maria," Schubert; "In Paradisum," Dubois.

During the holiday season the writer presented a group of his pupils in recital at the studio organ in the Kilgen plant. The participants were Mrs. John E. Thomas, Walter Eichinger, Miss Hulda Raeder and Miss Marion Dienstbach.

Skilton Pupil in Orchestral Work.
Miss Marian McNabb, a senior in the organ department of the school of fine arts at the University of Kansas, gave her senior recital in the university auditorium Dec. 17. She was associated with Charles Saeger, baritone, a senior of the voice department. Miss McNabb's numbers were the Bach Toccata in F major; "Marche Champetre," Boex; "The Infant Jesus," Yon; American Indian Fantasia, Skilton, and the "Concertstück" in C minor for organ and orchestra by Reginald Steggall of the Royal College of Music in London. In this work Miss McNabb was assisted by the university symphony orchestra of fifty pieces, directed by Karl Kuersteiner. This work, although some thirty years old, has been overlooked by American organists, and was performed for the first time in this country by Miss McNabb, the orchestral material being imported from Leipzig. It is a magnificent composition, succeeding in the difficult problem of blending organ and orchestra, and should be a boon to organists who play with orchestral accompaniment. Miss McNabb is a pupil of Charles S. Skilton, American composer, who is head of the organ department. The organ at the university is a four-manual Austin.

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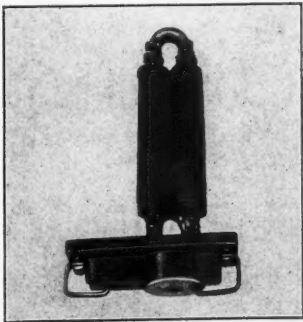
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DEATH OF FOREST J. FOUST

Dr. Noble Plays at Memorial Service for Orange, N. J., Organist.

Forest J. Foust, organist of Grace Episcopal Church, Orange, N. J., and known also as a composer, died Dec. 10 in the Orange Memorial hospital of peritonitis after an operation for appendicitis. He was born at Portsmouth, N. H., twenty-six years ago. Before going East he was organist of Grace Church, Mansfield, Ohio. A widow, two children and his parents, Mr. and Mrs. Noah O. Foust of Cleveland, survive.

A memorial service for Mr. Foust was held at Grace Episcopal Church, Orange, Jan. 7. Features of the service were the playing of Noble's "Prelude Solonelle" by the composer, Dr. T. Tertius Noble of St. Thomas' Church, New York, and the singing of Noble's "Come, O Traveler," by the choir, conducted by Leon H. Woods, choirmaster of Christ Episcopal Church, East Orange. Another feature of the service was the singing of "I Am Alpha and Omega," Martin, by the choir, conducted by George Kemmer, a personal friend of Mr. Foust, and organist and choirmaster of St. George's Church in New York. Dr. Noble also played "O Lord Have Mercy," Bach. At the close of the service Dr. Noble played Chopin's Funeral March.

Miss Bitgood to Play.

Miss Roberta Bitgood, a member of the senior class of the Guilman Organ School, has been engaged to play the weekday noon services at the First Presbyterian Church in New York and to take charge of the junior choir at the church school service Sunday mornings.

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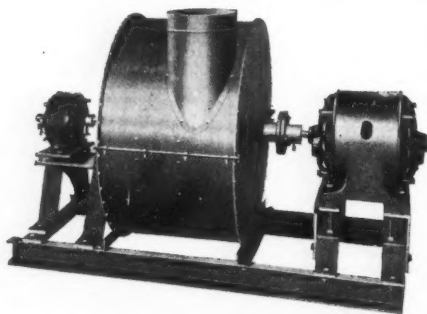
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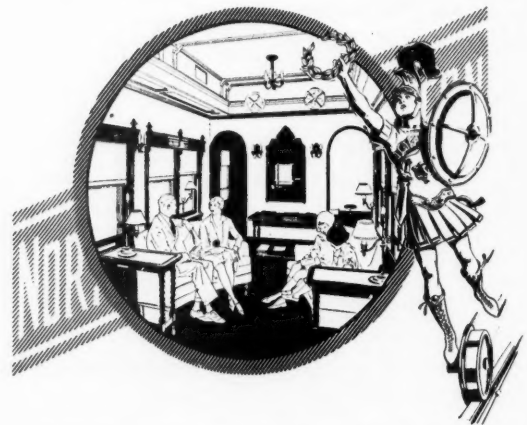


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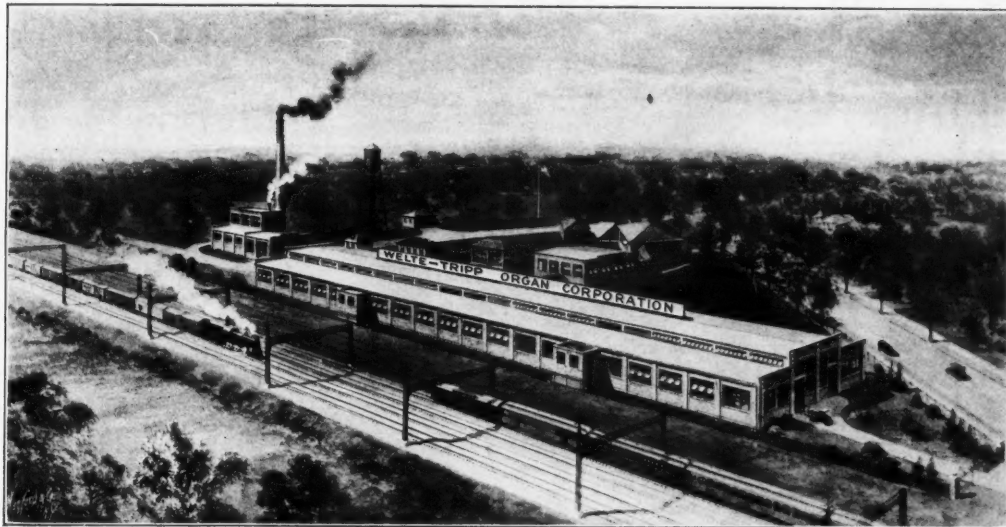
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By WILLIAM LESTER.

"Cameos"; Five Organ Pieces for Church Use, by Orlando A. Mansfield; published by the Arthur P. Schmidt Company, Boston.

This set of five easy numbers, each piece illustrative of a given Scriptural text, should receive a hearty welcome for its lack of technical hazards, its melodic freshness and the fine craftsmanship displayed. The scope of the moods may be gauged by the titles—"Rejoicing in Hope," "Thanksgiving and the Voice of Melody," "On Earth Peace," "Hosanna in the Highest" and "Abide with Us," the last using the melody of a familiar hymn-tune as its basis. All of the pieces are short and to the point. They should prove of definite value for service use or for teaching purposes.

"Among the Pines," reverie for organ by Frederic Tristram Egner; published by the Waterloo Music Company, Waterloo, Ont.

A melodic fancy of considerable charm. After a short moving figure on neutral choir stops, the main melody appears set for swell oboe or horn. This symmetrical tune is repeated in octaves to the embellishment of a thumbed obbligato for great flute, 4 ft. Succeeding this appears a more vigorous subject set for foundation work on the great against a broken chord background for swell strings. This builds into a brilliant cadenza closing with a series of arpeggiated chords for harp. The principal melody once more is heard, set for vox humana chords against choir flute, and the simple but attractive piece closes in a deftly handled diminuendo.

"Meditation-Carillon" for organ, by William Lester; published by G. Schirmer, Inc., New York.

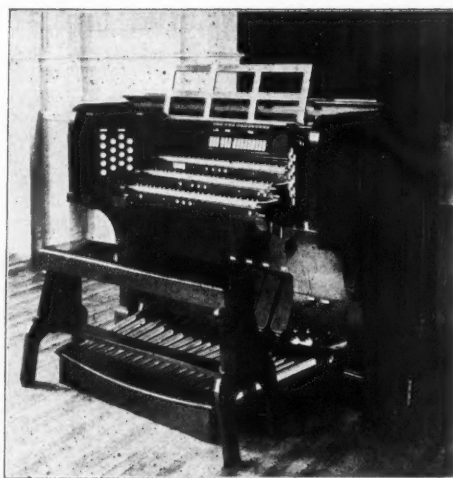
The more frequent inclusion of such universally loved accessories as chimes and harp stops in organ specifications of today has called forth a repertoire to meet the need for pieces designed to display such luxuries. This new issue is such an attempt. It opens with a characteristic theme for chimes alone, which figure provides the principal theme. A middle section makes much of the vox humana and harp colors, building up to a climax before returning to a variation of the first material. The piece, for all its colorful opportunities, offers no particular difficulties. Any organ boasting of chimes and harp can amply meet the stop demands otherwise.

"Moods," for organ, by Edwin D. Wyckoff; published by Clayton F. Summy Company, Chicago.

A simple melodic excursion curiously conservative in its use of accidentals for these chromatic days. The harmony could justly step out of the first few chapters of old Richter. Despite this bareness of harmonic color, the elongated curve of melody set over a syncopated background has a certain interest for which it is hard to set a reason. Enough that this simple piece will undoubtedly bring pleasure to many listeners who do not care for the highly spiced music so much in present vogue.

Thirty-three Original Compositions for Organ, by William E. Ashmall; published by William E. Ashmall & Co., Boston.

The word "original" in the title evidently is used in the sense that the pieces included within the covers are not transcriptions or arrangements, for the musical quality of the numbers is not sufficiently individual or striking to merit such classification if intrinsic values are to be stressed. Most of the items are short, the harmonizations are very conservative, and the texture and the settings are of the simplest.



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"Serenity," for organ, by Frank Howard Warner; Cradle Song, by Rebikoff, transcribed for organ by H. Clough-Leighter; Prelude in C sharp minor, Rachmaninoff, transcribed by E. S. Barnes; published by G. Schirmer, Inc., New York.

Three valuable additions to this firm's comprehensive organ catalogue. The first is a short reflective number of ingratiating quality, evidently designed for offertory use. The transcriptions are of selections which have won their place because of their musical merit. As might be expected from the names of the arrangers, they are both excellently set for the instrument, and should sound well in their new medium. Several versions of the ever-prevalent Prelude are available—in my estimation the new one here reviewed excels in effect gained in proportion to difficulty.

"Caprice Viennois," by Kreisler, transcribed for organ by Philip James; published by Carl Fischer, Inc., New York.

The popular success by a premier violinist, intelligently and effectively carried over into another medium in excellent fashion. It is not music for the older type of unexpressive organ—it demands flexible swell possibilities, and mechanisms for rapid change. Given these, the musical effect is sure,

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"Near the Cathedral," by H. P. Hopkins; Minuet in D, by Beethoven, arranged for organ by Cuthbert Harris; published by Theodore Presser Company, Philadelphia.

Two tuneful numbers of merit, well set for the instrument. Neither is of great significance musically, but is worthy stuff with which to meet the practical needs of service or teaching needs.

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New York City News; Organ Is Dedicated in St. Paul's Chapel

By RALPH A. HARRIS

New York, Jan. 24.—A service dedicating the new Skinner organ in St. Paul's Chapel was the first of a series of events to mark the opening of the three-manual instrument. This service was held at noon Jan. 21 and Herbert Ralph Ward, organist and choir-master of St. Paul's Chapel, played a program which included: Concert Prelude, Georg Riemenschneider; "Priore," Clarence Lucas; Two Festival Songs, Emil Weidenhagen; "Romance" from the D minor Symphony, Schumann-Weidenhagen; Largo from Piano Sonata, Beethoven-Weidenhagen; Prelude and Fugue on the name "Bach," Liszt.

Feb. 4 at 1 o'clock Channing Lefebvre of Trinity Church will play a recital and Feb. 11 Frank Harrat of the Chapel of the Intercession will be the recitalist. There will be a recital on the new organ every Tuesday after Feb. 4 at 1 o'clock.

Mr. Ward is the successor of Edmund Jaques, who retired as organist of St. Paul's last year after a service of twenty-eight years.

The first of three orchestra concerts to be held in St. George's Church, Stuyvesant Square, where George W. Kemmer is organist and choir-master, was given Sunday evening, Jan. 12. These concerts are experimental, given without charge to an audience of invited guests, and broadcast by radio. It is planned to continue them at intervals, the next being scheduled for March 2.

S. Constantino Yon, organist and choir-master at the Church of St. Vincent Ferrer, where he presides over a five-manual Balbiani organ, featured his college choir of 500 voices, from the College of Mount St. Vincent, in a performance of Pietro Yon's "Missa Regina Pacis," Sunday morning, Jan. 12.

Mrs. Bruce S. Keator, organist and choir director at St. Andrew's Methodist Episcopal Church, has a wide reputation for her exquisite musical services. One of these was given Sunday evening, Dec. 29, when she featured a double quartet of professional singers in a program of Christmas music, with a string trio.

Dr. William C. Carl gave a superb performance of "The Messiah" with his motet choir at the First Presbyterian Church Sunday evening, Dec. 29. Preceding and following the oratorio Dr. Carl played organ selections of Bridge, d'Aquin and Guilmant.

Willard I. Nevins gave a program of negro spirituals at the Fourth Presbyterian Church Jan. 19. Harry T. Burleigh was the guest soloist.

The Guilmant Organ School, Dr. William C. Carl, director, announces that the sessions of the master class held Wednesday mornings from 8:50 to 9:50 o'clock will be open for membership to auditors. The first class of the winter term was held Jan. 8. This opportunity will be welcomed by organists who find it impossible to pursue the full course of the school during the winter months.

Letter from Dr. Russell.

New York City, Jan. 16, 1930.—Professor Hamilton C. Macdougall, The Diapason. My dear Professor Macdougall: I have just had an opportunity to read carefully your interesting article on music in Princeton which appeared in a recent issue of The Diapason. There is one error to which I would like to call your attention, with the request that you arrange to have this corrected in the next issue of The Diapason. At the beginning of the third section you speak of "concerts given under Dr. Russell's auspices" and include in this generalization the Whiting recitals, the Fonzaley Quartet, the Philadelphia Orchestra, etc.

You may remember that while pre-

paring your article on Princeton you came to see me in New York and we discussed in a general way all the musical activities of Princeton. At that time I explained that the concerts by visiting artists, quartets, etc., had for many years been arranged by a concert committee consisting of Princeton ladies, members of the faculty, and occasional students, and that they had been in successful operation a long time before I went to Princeton. I have never had any responsibility about these concerts, although, of course, I have acted in an advisory capacity whenever the committee desired information on a new artist or organization with whose qualifications they were not familiar. This committee for many years was headed by Mrs. Henry B. Fine who, with the able assistance of Mrs. W. U. Vreeland, Mrs. Magie and others, built up a fine subscription list among Princeton residents and students, and through their energy and enthusiasm have been able to bring to Princeton the most important musical organizations before the public. Full and complete credit is due this concert committee for its splendid contribution to Princeton musical life, and I certainly would not like to have any misunderstanding exist on this point.

My own concerts in Princeton have been confined entirely to the series of organ and chamber music recitals in Procter Hall for many years, and to the public concerts given by student musical organizations.

In justice to the committee would you be good enough to make a correction along this line?

With kind personal regards and the compliments of the season, I am

Very sincerely yours,

ALEXANDER RUSSELL,
Frick Chair of Music,
Princeton University.

Catholic Church Music; Hints for Those in Charge

By ARTHUR C. BECKER

The type of music used the past Christmas season was, on the whole, of an excellent style. Many splendid programs were received by this department, but while we are unable to publish those received in detail, we heartily thank the contributors.

To the Catholic choir-masters there is no feast like Christmas in so far as preparations in the musical line go. I feel sure that often the hard-working organist wonders if the members of the congregation are aware of the time and energy expended for the musical part of the service, and if they pay the least attention to the singing, but on Christmas morning things seem a bit different and every choir-master feels that the people in the pews are looking forward to something extraordinary; so the human element enters and the Most High is praised in a most glorious and fitting manner.

Among the masses rendered on Christmas, culled from the programs I have received, may be mentioned Klein's "Messe Solennele," Buttazzo's "Missa Festiva," the Coronation Mass of Cherubini, the "Missa St. Caroli Barromaei" by Max Filke, Swartz's "Liturgica" by Gruender, Rheinberger's Mass in F minor and the same composer's Mass in C, Eyken's Mass in C major, Max Filke's "Missa Solennele," Gounod's "Messe Solennele" and Sacred Heart Mass, Perosi's "Missa Pontificalis," Gruber's Festival Mass, the "Mass in Honor of St. Benedict" by Mueller, Yon's "Regina Pasis" Mass and Brosig's Mass.

In almost all cases the proper of the mass was sung and orchestral accompaniments were much in order. Adam's "O Mira Nox" and the "Adeste Fideles" seem to have been used at the offertory in many churches.

There is no doubt that boy choirs are on the increase, judging from the programs received—indeed a good sign.

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**Seattle Organists
Hear Dr. F. S. Palmer;
Death of A. E. James**

By JOSEPH H. GREENER, A. A. G. O.

Seattle, Wash., Jan. 20.—If you want to know what is good organ music attend one of Dr. Franklin S. Palmer's recitals at St. James' Cathedral. Dr. Palmer, at the request of several of the Guild members, entertained them on Sunday afternoon, Jan. 19, at the cathedral vesper service with a Bach program. With the two organs at his command, consisting of the cathedral gallery organ with forty-six sets of pipes and the Casavant sanctuary organ with eighteen sets, the massive tones filled the cathedral. The two organs are played from the Casavant console which is immediately behind the main altar. Dr. Palmer is an organist of the first rank, with the highest ideals. Throughout the cathedral could be seen organ students following the artist with their Bach scores.

It is hard to say which was the best number played. Dr. Palmer is a master of the swell pedal, which at all times gave the desired expression. To sum up the recital it is not exaggeration to say that the playing was very impressive, the climaxes were stunning and the shading and tonal color required could only come from a master of the organ and a serious student of the great Bach.

The following was Dr. Palmer's program: Great G minor Fantasia; Prelude and Fugue in G major; Chorale, "Have Mercy upon Me," Adagio, Concerto No. 2; Prelude and Fugue in C minor; Sinfonia, Cantata 156; Cathedral Prelude and Fugue in E minor; Fugue in G minor (the Great). Dr. Palmer was assisted by the double male quartet of the cathedral, who sang the following numbers: Vesper Psalms, Hymn and Magnificat, Gregorian; motet, "Alma Redemptoris," Palestrina; motet, "Quae est ista," Franck; "O Salutaris," Saint-Saens; "Tantum Ergo" (Spanish melody in Mode 5); Gregorian; "Adoremus" and "Laudate," Gregorian.

The sudden death of Arthur E. James, organist of the First Baptist Church of Everett, Wash., has cast a gloom over the profession in this district. While attending to his duties in the store of Sherman, Clay & Co. at Everett he collapsed and was dead when medical aid arrived.

Mr. James was a man of the highest character and held in esteem by members of his profession. For the last fifteen years he served at the console in his church and was active in many

of the musical organizations, having served as president of the Everett Music Teachers' Club. Mr. James for one year was sub-dean of the Western Washington chapter of the American Guild of Organists. The funeral services were conducted at the First Baptist Church, Everett, Jan. 16. The choir rendered appropriate numbers, while ministers from four of the city churches took part in the service. The soprano soloist who had worked with Mr. James for the last few years, Mrs. Irma Kellogg McMeekin, sang "I Know that My Redeemer Liveth."

The Western Washington chapter of the American Guild of Organists had its monthly meeting and luncheon at the Gowman Hotel Jan. 2. The guest speaker was Frits Scavenius, who gave a very interesting talk on music for the public at the Guild recitals. The meeting concluded with the announcement of the Guild service to be held in St. Clement's Episcopal Church Sunday, Feb. 2, when the choir, under the direction of John McDonald Lyon, organist and director, will sing the service. There will be a fifteen-minute organ recital before and after the service, which will be played by Wallace Seely and Miss Esther Parker.

We are sorry to learn of the departure of Marvin Brain for San Francisco. Mr. Brain, a very active and influential member and subdean of this chapter of the Guild, and for the last eleven years organist and choir director of the First Christian Church of this city, will be missed by his many friends. On account of his wife's health he has been compelled to make a change of climate.

Harold Heeremans, organist of the First Methodist Episcopal Church, played the following numbers at his twilight recitals in December:

Dec. 1—Chorale Prelude, "O How Blessed," Brahms; "Ave Maria," Henselt; Chorale Prelude, "Once He Came in Blessing," Bach; "Reverie du Soir," Saint-Saens.

Dec. 8—"Fiat Lux," Dubois; Andante con Moto, Mendelssohn; Prelude in G minor, Bach.

Dec. 15—"Sleepers Wake," Bach; Scherzo, Gigout; "At Twilight," Stebbins.

Dec. 22—"The Shepherds in the Field," Malling; Chorale Prelude, "To Shepherds as They Watched by Night," Bach; Overture ("The Messiah"), Handel.

Dec. 29—Pastorale, Bach; "Vision," Rheinberger.

F. C. Feringer, organist of the First Presbyterian Church, will handle the baton at the concert to be given by the local Lyric Club with Ronald Hooper presiding at the piano.



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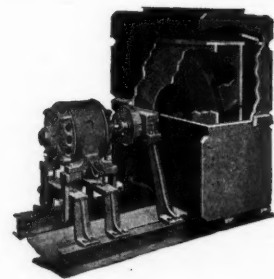
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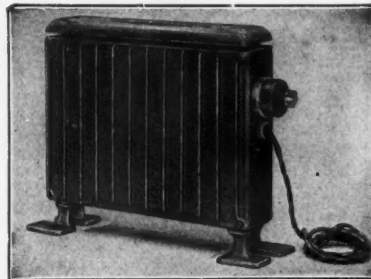
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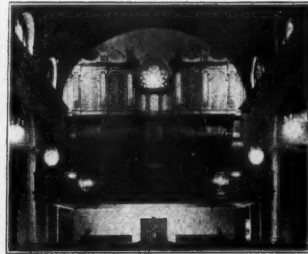
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