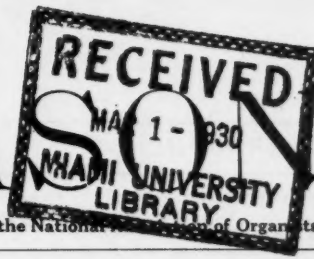


THE DIAPASON

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



Twenty-first Year—Number Four.

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

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SCHEME IS COMPLETE FOR TOLEDO CATHEDRAL

DESIGN OF LARGE SKINNER

Four-Manual for Queen of Holy Rosary Edifice Will Be One of Most Notable Organs in American Catholic Churches.

The specification of the large four-manual to be installed by the Skinner Organ Company in the Queen of the Holy Rosary Cathedral at Toledo, Ohio, the award of the contract being announced in The Diapason last month, shows it will be one of the most notable instruments gracing Catholic cathedrals in this country. The scheme provides for more than seventy actual sets of pipes.

Following is the stop list as finally approved:

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.
*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., 244 pipes.
†Trumpet, 16 ft., 61 pipes.
†Tromba, 8 ft., 61 pipes.
†Clarion, 4 ft., 61 pipes.

*In Choir box.
†Heavy pressure.

SWELL ORGAN.

Melodia (open to GGG), 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Salicional, 8 ft., 73 pipes.
Voix 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.

Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 8 ft., 73 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp and Celesta (from Choir).
Tremolo.

CHOIR ORGAN.

Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Kleine Erzähler, 8 ft., 73 pipes.
Kleine Celeste, 8 ft., 61 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Carillon, 3 rks., 183 pipes.
Fagotto, 16 ft., 73 pipes.
Clarinete, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.
Melodia (in choir loft), 8 ft., 73 pipes.
Dulciana (in choir loft), 8 ft., 73 pipes.
Tremolo.

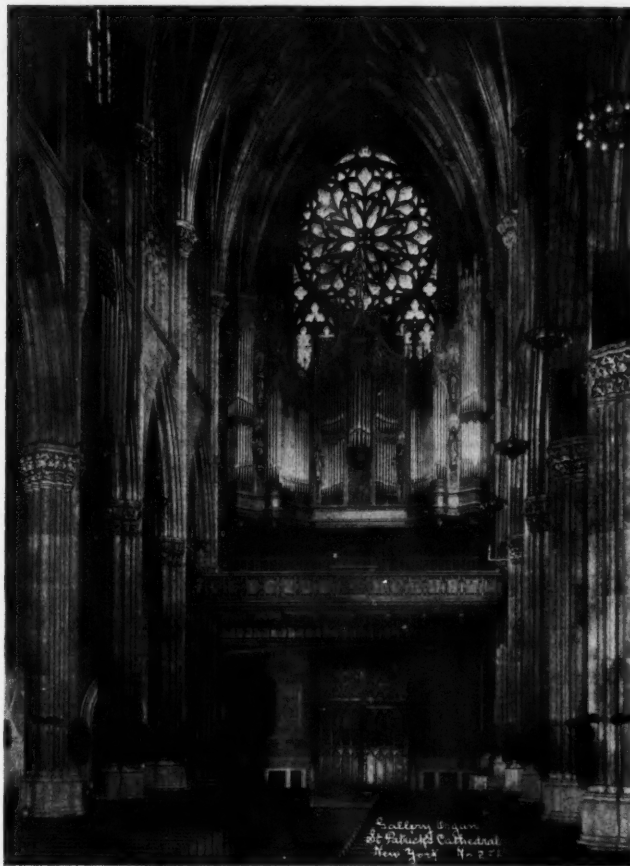
SOLO ORGAN.

Flauto Mirabilis, 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.
Tremolo.

PEDAL ORGAN.

Major Bass, 32 ft., 12 pipes.
Open Diapason, 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.
Gamba (Choir), 16 ft., 32 notes.
Cello, 8 ft., 12 pipes.
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.
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.

Gallery Organ, St. Patrick's Cathedral, New York



GERMANI COMING FOR TOUR G. WARING STEBBINS IS DEAD

Young Italian Virtuoso Will Give Recitals in United States.

Fernando Germani, the famous young organist of the Augusteo Orchestra in Rome, will make his second transcontinental tour of America next season under the direction of the Bogue-Laberge Concert Management, Inc. The tour will open in New York in October and will include the principal cities of the United States and Canada.

Germani, who is only 22 years old, has been organist of the Augusteo since he was 14. His first visit to the United States was made in 1928, and his New York debut took place in the Wanamaker Auditorium Jan. 11 of that year. His success in New York and Philadelphia led to an extension of his stay, and he was heard in Montreal, Springfield, Pittsfield, Syracuse, New Brunswick, Williams College and Princeton University before sailing for Europe. He returned to America in October, 1928, for a transcontinental tour of three months.

Three-Manual Möller at Catskill, N. Y.

A three-manual organ built by M. P. Möller has just been installed in the Methodist Church at Catskill, N. Y., of which Mrs. Ray L. DeNyse is the organist. A new organ loft and other improvements in the church were made in preparation for the installation of the organ. The new three-manual takes the place of an instrument installed forty-six years ago.

Mrs. Gertrude Baily Injured.

Mrs. Gertrude Baily, the well-known Chicago organist and teacher at the American Conservatory of Music, is recovering slowly from a fractured hip, suffered in a fall on the ice in January. Mrs. Baily was at St. Elizabeth's Hospital for several weeks, but last month was able to go to her home and is making excellent, though necessarily slow, progress.

Organist and Composer Passes Away After Long Illness.

G. Waring Stebbins, well-known organist and composer, died on the night of Feb. 21 at his home in Brooklyn, N. Y., after an illness of many months. His passing removes one of the most prominent of the older organists of the New York metropolitan district. He had been organist of Plymouth Church for twenty years and for seventeen years was at Emmanuel Baptist in Brooklyn. He was one of the founders of the American Guild of Organists.

Mr. Stebbins was born at Albion, N. Y., June 16, 1869, and his organ studies were under R. Huntington Woodman and William C. Carl before going to Europe, where he worked with the late Alexandre Guilmant and George Henschel. His compositions include not only a number of anthems, but about thirty organ compositions.

Mr. Stebbins married Caroline T. Worth of Brooklyn, a well-known pianist. He is survived by his aged father, his widow and a daughter. Funeral services were held at Plymouth Church Monday, Feb. 24.

Cleveland Order to Estey.

The Estey Organ Company has been awarded the contract for a large three-manual with thirty-nine speaking stops for Emmanuel Lutheran Church at Cleveland, Ohio. The factory has also shipped a solo division which is to be added to a large three-manual organ already installed in the home of Major Adrian Van Sinderen of Washington, Conn. This organ was installed several years ago and has been added to from time to time, until it now has over fifty speaking stops. Major Van Sinderen also has a large Estey in his home in Brooklyn, and a few years ago presented a large three-manual to the Congregational Church at Plainfield, Conn.

ST. PATRICK'S ORGAN BLESSED BY CARDINAL

HUGE THRONG AT SERVICE

Yon Plays Large Kilgen Instrument in New York Before Congregation of More Than 5,000—Event Deeply Impressive.

In the presence of one of the greatest throngs which has ever attended an organ dedication in America, the large instrument built by George Kilgen & Son for the famous St. Patrick's Catholic Cathedral, on Fifth avenue in New York City, was formally blessed by Cardinal Hayes on the evening of Feb. 11. The service was as impressive ecclesiastically as it was musically, and the entire occasion was one to be long remembered by those privileged to be present. Pietro A. Yon, organist of the cathedral and one of America's most famous performers and composers ever since he left his native Italy to make the United States his home, played in a manner to bring out the full glory of an instrument of some 11,000 pipes which will rank as one of the great cathedral organs of the world.

This event had been anticipated for many weeks, for while the organ was virtually completed some time ago, its formal dedication was delayed to await the return of Cardinal Hayes. Long before the hour set for the beginning of the ceremonies, huge throngs of people assembled in front of St. Patrick's. Although 5,000 tickets had been distributed a day or two before the dedication service, thousands of those not honored with invitations tried to pass the police guards stationed at strategic points, or awaited the possibility of being admitted after the invited guests had been seated.

Promptly at 8:15 the pontifical procession began, the acolytes and clergy emerging from the sacristy and passing around the ambulatory to the sanctuary, where the service of dedication was begun, the cathedral college choir meanwhile singing the traditional "Hymn to St. Cecilia." Cardinal Hayes then blessed the organ, offered the dedicatory prayer and sprinkled holy water emblematically on the organ.

Mr. Yon's opening number was the Allegro from the Second Sonata of Ferdinand de la Tombelle, which at once revealed the brilliant effect of strings and reeds in the swell organ, some excellent solo stops and a gorgeous full organ. This was followed by a Bach chorale and the G minor Fantasia and Fugue, the latter played at a brilliant tempo and exhibiting the marvelous pedal agility of this virtuoso.

Giuseppe Danise of the Metropolitan Opera Company (baritone) sang, with organ accompaniment by Mr. Yon, the "Salve Regina" by Serrao; Ricercare, Plainsong and "Dominus Meus," Dubois. One of the noteworthy features of the choral work of the evening was the singing of the Palestrina "Exultate Deo," a motet based on the Eighty-first Psalm. Mr. Yon concluded this part of the program with a modern Italian composition, written for and dedicated to himself—a Theme and Variations by Angelelli.

Cardinal Hayes announced the name of the donor of the organ, the late John Whelan, a well-known lawyer and banker of New York City. He lauded his generosity and thanked all who had contributed to the success of the immediate event. Similar remarks were the basis of a short address, emphasizing the practical value of the organ to the metropolitan cathedral, by the rector of the parish, Msgr. M. J. Lavelle.

Paolo Guaquinto, the assistant organist, conducted the symphony orchestra for the organ and orchestra performance of Mr. Yon's "Concerto Gregoriano." The closing numbers on the program included Mr. Yon's "Te

Morrison C. Boyd



GREEK SCHOLAR IS ORGANIST

Morrison C. Boyd Holds New University of Pennsylvania Post.

Morrison C. Boyd has recently been appointed by the University of Pennsylvania as university organist and is giving a series of Sunday afternoon recitals on the Cyrus H. K. Curtis organ in the Irvine Auditorium, Thirty-fourth and Spruce streets.

Mr. Boyd was born Sept. 26, 1891, in Philadelphia, and went through the public schools and the University of Pennsylvania, where he took the college course, majoring in Greek, and studied the theory of music under Dr. Hugh A. Clarke, receiving in 1913 the degree of A. B. and a certificate of proficiency in music. He spent the year 1913-14 in the university as Harrison fellow in Greek, receiving the degree of M. A. From 1914 to 1917 he was a Rhodes scholar from the state of Pennsylvania at Oriel College, Oxford. After serving under the musical instructorship of Sir Hugh Allen, Dr. Ernest Walker and Dr. Frederick Hiffe he received from Oxford University the degrees of B. A. and Mus. B. in 1917, with a master of arts degree in 1926.

In 1919 he became instructor in English at the University of Pennsylvania. Since 1922 he has taught music there, first as instructor, later as assistant professor.

Most of his training at the organ he received from Ralph Kinder, Philadelphia, Professor James T. Quarles, now at the University of Missouri, and B. C. Allchin of Hertford College, Oxford. He pursued miscellaneous musical studies at Cornell University, the Chicago Musical College, under Borowski, and the Concord (Mass.) Summer School (Mr. Surette). He has been organist of the Arch Street Presbyterian Church, Philadelphia, for six years, and is a fellow of the American Guild of Organists and a member of the N. A. O.

Built especially for the Sesqui-centennial Exhibition, and later presented to the University of Pennsylvania through the generosity of Cyrus H. K. Curtis, a university trustee, the organ in the Irvine Auditorium is one of the largest in the world and affords unusual opportunity to present the great works of organ literature under the best conditions.

Several other prominent organists are featured in the Sunday afternoon series.

New Philadelphia Möller Office.

M. P. Möller, Inc., has changed the address of its Philadelphia office from the Franklin Trust building to new studios at 2047 Chestnut street. The new studios are especially equipped for organ work, and contain one of the Möller "Artiste" reproducing organs, designed for residence use. Visitors are invited by the Möller organization to call and examine the organ at any time.

PRESSER HALL OPENED AT ILLINOIS WESLEYAN

FOUR-MANUAL BY HINNERS

Arthur Dunham Gives Dedicatory Recital on New Instrument at Bloomington in Music Building Costing \$200,000.

Arthur Dunham returned to his boyhood home Feb. 4 to give the dedicatory recital on the four-manual Hinners organ in the auditorium of Presser Hall, the newly completed music building of the Illinois Wesleyan University at Bloomington. Every seat in the large auditorium was occupied, as well as the entire stage and orchestra pit, with people standing in all of the hallways. Halls, aisles, the stage and connecting rooms were crowded with people, and many were unable to find room.

Mr. Dunham was in a happy mood and won the approval of the large audience, who called for repeated encores. The program opened with Bach's arrangement of Vivaldi's *Allegro in A minor* from the Second Concerto for string orchestra. Following this he played the *"Adagio e dolce"* from the Third Trio-Sonata and the Fantasy and Fugue in G minor by Bach. A second group included *"Ariel,"* Bonnet; *"Prayer and Cradle Song,"* Guilman; and Wolstenholme's *"Question and Answer."* Further numbers were Guilman's *"Lamentation,"* followed by Callaerts' *"Petite Fantasia,"* *"The Bells of St. Anne de Beaupre,"* by Russell, *"Shadow Chords,"* by Peele, and *"Scotch Fantasy,"* by Macfarlane.

The recital was the third-day feature of a four-day dedicatory program. Mr. Dunham's recital demonstrated clearly the tonal capacities and qualities of the new organ.

The stop list is as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
 2. Doppel Flöte, 8 ft., 73 pipes.
 3. Dulciana, 8 ft., 73 pipes.
 4. Viola d'Gamba, 8 ft., 73 pipes.
 5. Flute d'Amour, 4 ft., 73 pipes.
 6. Tuba, 8 ft., 73 pipes.
 7. Chimes (from Echo). Tremolo.
- SWELL ORGAN.**
8. Bourdon, 16 ft., 73 pipes.
 9. Open Diapason, 8 ft., 73 pipes.
 10. Salicional, 8 ft., 73 pipes.
 11. Aeoline, 8 ft., 73 pipes.
 12. Voix Celeste, 8 ft., 61 pipes.
 13. Stopped Diapason, 8 ft., 73 pipes.
 14. Flute Harmonic, 4 ft., 73 pipes.
 15. Flautino, 2 ft., 61 pipes.
 16. Oboe, 8 ft., 73 pipes. Tremolo.
- CHOIR ORGAN.**
17. Open Diapason, 8 ft., 73 pipes.
 18. Doppel Flöte, 8 ft., 73 notes.
 19. Dulciana, 8 ft., 73 notes.
 20. Violoncello, 8 ft., 73 notes.
 21. Flute d'Amour, 4 ft., 73 notes.
 22. Clarinet, 8 ft., 73 pipes.
 23. Harp Celesta, 49 bars. Tremolo.
- SOLO ORGAN (Prepared for).**
24. Gamba, 8 ft., 73 pipes.
 25. Gamba Celeste, 8 ft., 61 pipes.
 26. French Horn, 8 ft., 73 pipes.
 27. Tuba Mirabilis, 8 ft., 73 pipes.
- ECHO ORGAN.**
28. Fernflöte, 8 ft., 61 pipes.
 29. Viole Aetheria, 8 ft., 61 pipes.
 30. Muted Viol, 8 ft., 61 pipes.
 31. Wald Flöte, 4 ft., 61 pipes.
 32. Vox Humana, 8 ft., 61 pipes.
 33. Cathedral Chimes, 25 bells.
- PEDAL ORGAN.**
34. Double Open Diapason, 16 ft., 32 pipes.
 35. Bourdon, 16 ft., 32 pipes.
 36. Lieblich Gedeckt (No. 8), 16 ft., 32 notes.
 37. Flute, 8 ft., 32 notes.
 38. Cello, 8 ft., 32 notes.
 39. Chimes (from Echo).

Presser Hall is a beautiful addition to the campus of Illinois Wesleyan and was erected at a cost of \$200,000, of which the Theodore Presser Foundation contributed \$75,000. Feb. 2 Francis G. Blair, state superintendent of public instruction, delivered an address. Feb. 3, the dedication day, the formal dedicatory address was delivered by James Francis Cooke, editor of the Etude and president of the Presser Foundation. His subject was *"A New Day in American Music."* The new building is of four stories, in the Renaissance style, and of the most modern construction.

tures in their voicing, scaling and construction.

The main console is of the semi-English type, the stopkeys being arranged both above the manuals and in banks on each side of the keyboards and placed within easy reach of the organist. The exterior of the console is beautifully hand carved and is a work of art.

In the organ are 221 speaking stops. There are 254 stop tablets on the console. The total number of pipes is 11,000. The Spencer Orgoblos have sixty-five horsepower. They provide a total air capacity of 30,800 cubic feet a minute.

The complete stop specification of the cathedral organ appeared in The Diapason Aug. 1, 1927.

MRS. CLARENCE EDDY DEAD

Wife of Noted Organist Passes Away at Jacksonville, Fla.

Grace Morei Eddy, wife of Clarence Eddy, the organist, died at Jacksonville, Fla., Feb. 2, after an operation. She had gone to Florida a month ago with Mr. Eddy, to be with him during the winter while he was giving his recitals at the Penney Farms.

Mrs. Eddy, whose maiden name was Grace Patterson, was a native of California and showed marked vocal talent as a child. As a young girl she had a low voice of such remarkable quality that she was known as the "child baritone." Several noted singers of the day who heard her, including Calve, admired her rare talent, but she had no ambitions for a stage career as a singer. Later she studied with Randecker and Juliani in Europe and sang with the San Francisco Opera Company. She was also a member of some of the most prominent church choirs on the coast and achieved a reputation as a splendid teacher. She met Mr. Eddy when he lived in San Francisco and they were married in New York. For a number of years Mrs. Eddy appeared with Mr. Eddy in his recitals.

AUSTIN FOR ATLANTIC CITY

Congregation Beth Israel Orders Three-Manual Instrument.

The Austin Company is to build a three-manual instrument for the Reformed Congregation Beth Israel in Atlantic City, N. J. Following is the stop specification:

- GREAT ORGAN.**
1. First Diapason, 8 ft., 73 pipes.
 2. Second Diapason, 8 ft., 73 pipes.
 3. Clarabella, 8 ft., 73 pipes.
 4. Gemshorn, 8 ft., 73 pipes.
 5. Flute Harmonic, 4 ft., 73 pipes.
 6. Octave, 4 ft., 73 pipes.
 7. Tuba, 8 ft., 73 pipes.
- SWELL ORGAN.**
8. Bourdon, 16 ft., 73 pipes.
 9. Open Diapason, 8 ft., 73 pipes.
 10. Stopped Flute, 8 ft., 73 pipes.
 11. Viole d'Orchestre, 8 ft., 73 pipes.
 12. Viole Celeste, 8 ft., 61 pipes.
 13. Echo Salicional, 8 ft., 73 pipes.
 14. Flauto Traverso, 4 ft., 73 pipes.
 15. Cornopian, 8 ft., 73 pipes.
 16. Oboe, 8 ft., 73 pipes.
 17. Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes. Tremolo.
- CHOIR ORGAN.**
18. Violin Diapason, 8 ft., 73 pipes.
 19. Melodia, 8 ft., 73 pipes.
 20. Dulciana, 8 ft., 73 pipes.
 21. Unda Maris, 8 ft., 61 pipes.
 22. Flute d'Amour, 4 ft., 73 pipes.
 23. Clarinet, 8 ft., 73 pipes.
 24. Tremolo.
 25. Harp and Celesta.
- PEDAL ORGAN.**
26. Resultant Bass, 32 ft., 32 notes.
 27. Open Diapason, 16 ft., 32 pipes.
 28. Bourdon, 16 ft., 32 pipes.
 29. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 30. Octave, 8 ft., 12 pipes, 20 notes.
 31. Flute, 8 ft., 12 pipes, 20 notes.
 32. Tuba Profunda (extension Great Tuba), 16 ft., 12 pipes, 20 notes.

Elgar's *"The Light of Life"* in its entirety was sung on Sunday afternoon, Feb. 23, by the Brick Church choir in New York under the direction of Clarence Dickinson, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh as soloists.

THE DIAPASON.

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Deum Laudamus," and the "Tantum Ergo" of Dubois, with "St. Patrick's Breastplate" as the recessional hymn.

St. Patrick's is one of the most famous cathedrals in the United States. Many years ago an old tracker organ was installed in this beautiful building, but in the last ten years the authorities of the cathedral turned their attention to the selection of a new instrument.

Pietro Yon, in collaboration with George Kilgen & Son, Inc., represented by Alfred G. Kilgen, was advised to prepare an organ design with the purpose in mind that it should be a perfect example of a liturgical organ. Specifications were prepared and submitted in May, 1927, and these were approved by His Eminence, Patrick, Cardinal Hayes, and Msgr. Lavelle.

The architects came to the conclusion that the choir gallery was not strong enough to carry the organ; so they built a separate platform of concrete and steel above the choir gallery which provided both a strong enough foundation and sufficient room in the choir gallery for 250 choristers. This organ platform is horseshoe in shape and supports the main gallery organ.

After the specification had been accepted and the preliminary work done, the factory at St. Louis began work on the organ. Over two years were required to build it. The voicing staff made every effort to produce the most nearly perfect tone in each register. When the imitative stops were being voiced soloists from the St. Louis Symphony Orchestra brought their instruments to the factory and collaborated with the voicers to obtain accuracy.

The sanctuary organ was completed Jan. 30, 1928, and dedicated before a large and distinguished gathering. The dedication program was played by Mr. Yon, with Martinelli and Basiolo of the Metropolitan Opera Company as assisting soloists.

The organ is composed of three main sections. The sanctuary organ is a three-manual with its own individual console. It is placed on the left side of the altar just beyond the ambulatory around the sanctuary. It is used principally in antiphonal playing for high mass. The next section is the echo organ—quite a large instrument—which is at the corner of the triforium in one long chamber and is playable from the main organ console in the choir gallery at the rear. The third and principal section is the gallery organ, installed in the choir gallery and playable from its own four-manual console. It is placed in four separate chambers, with the solo organ, the choir, the swell and the string organ each in its own chamber. The great is open and non-expressive. The larger 32-ft. pedal pipes are arranged in clusters laid horizontally in the triforium on each side of the cathedral.

Beautiful screens of wood carving cover the sanctuary and gallery organ. These screens are works of art in themselves and were designed by McGinnis & Walsh, architects, collaborating with Robert J. Riley. The design is most dignified and appropriate, having a number of carved wood figures of heroic design representing angelic beings playing various instruments. The carving was done by Irving-Casson.

One of the features of the organ is a liturgical trumpet which was developed in the Kilgen factory for use in pontifical high mass. This has been called a contribution to voicing and is the only one of its kind yet installed. It is a reed with the resonators made of brass and is of rather thin scale. It is fiery and crashing in character and gives a magnificent contrast to the large chorus of diapasons. Another beautiful feature is the gemshorn celeste in the sanctuary organ. Still another feature is the string organ, which gives a beautiful string ensemble. This section is "floating" and may be played from any of the four manuals of the main gallery console.

An additional feature of the organ is found in the ripienos. These give a remarkable blend as well as that brilliancy so lacking in many organs. There are nine ranks of ripienos in the great, five ranks in the swell, which can also be used in the pedals; five more ranks are in the echo organ and five in the great of the sanctuary organ, which are also used in the pedal. These ripienos differ from other mix-

**GRAND RAPIDS CHURCH
WILL HAVE A KIMBALL**

SCHEME FOR GRACE CHURCH

**Verne R. Stilwell to Preside Over
Three-Manual of Interesting De-
sign with Drawknob Console
—The Specification.**

Grace Church, Grand Rapids, Mich., is adding one more to the group of fine modern organs in the furniture city. A contract has been signed for a three-manual Kimball. The specifications are by R. P. Elliot, with the cooperation and approval of Verne R. Stilwell, organist of the church, and Palmer Christian of Ann Arbor. The great and swell organs, with the main pedal organ, will occupy a large chamber on one side of the chancel, separately enclosed. The choir organ will be in a new chamber to be built opposite, actually in the parish-house. The English drawknob console will be placed near the communion rail on the choir organ side. Duplicate oak cases are provided, surmounted by burnished metal pipes.

As originally drawn the specifications were entirely straight, with the customary pedal extensions. Additions to the scheme brought about a crowded condition in the main chamber, for which reason and to secure added flexibility desired by both organists concerned, it was decided to extend the metal rohrflöte downward as a lieblich gedeckt and upward for the nazard and flautino. The basic 8-ft. flute tone in the swell is to be an open clarabella and there is a bright traverse flute, 4 ft. The intention had been to balance the swell ensemble of chorus reeds with the octave geigen, 4 ft., and the five ranks of mixture, but when it was explained that a clarion, 4 ft., was practical as an extension of the 16-ft. waldhorn and without taking space for another windchest, this was done. The 8-ft. reeds are all independent.

The organ has the usual couplers, several reversibles, eight adjustable pistons to each manual and pedal and eight master pistons, with cancels, coupler controls and a setter lock. In addition to the usual accessories there are the Kimball expression locking slides, an "all-off" that wipes out everything, including the crescendo and sforzando, and a special control for the opening in the rear of the choir chamber which comes into play to support the choir in the processional and recession.

The stop specifications follow:

GREAT.

- Double Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Twelfth and Fifteenth, 2 rks., 122 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes (Deagan class A tubular bells), 8 ft., 25 notes.
- Harp and Celesta (from Choir).

SWELL.

- Lieblich Gedeckt (extension Rohr Flöte), 16 ft.
- Horn Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Nazard (extension Rohr Flöte), 2 3/4 ft.
- Flautina (extension Rohr Flöte), 2 ft.
- Mixture, 5 rks., 305 pipes.
- Waldhorn, 16 ft., 97 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, with vibrato, 8 ft., 61 pipes.
- Clarion (extension Waldhorn), 4 ft.
- Harp (from Choir), 8 ft.
- Celesta (from Choir), 4 ft.

CHOIR.

- Gamba, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Harp and Celesta (Deagan metal bars with resonators), 49 notes.

PEDAL (Enclosed).

- Acoustic Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.

Austin Console, St. Matthew's Lutheran, Hanover, Pa.



- Violine (from Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Contra Viola (extension Viola), 16 ft., 12 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Octave (extension Open Diapason), 8 ft., 12 pipes.
- Major Flute (extension Bourdon), 8 ft., 12 pipes.
- Still Gedeckt (from Swell), 8 ft., 32 notes.
- Flute (extension Bourdon), 4 ft., 12 pipes.
- Trombone (extension Tromba), 16 ft., 12 pipes.
- Waldhorn (from Swell), 16 ft., 32 notes.
- Horn (from Waldhorn), 8 ft., 32 notes.
- Clarion (from Waldhorn), 4 ft., 32 notes.
- Chimes (from Great).

DEDICATION AT HANOVER, PA.

**Enlarged Austin Four-Manual Played
by J. Herbert Springer.**

The Austin four-manual of nearly 8,000 pipes in St. Matthew's Lutheran Church at Hanover, Pa., recently enlarged, as shown by the specifications published in The Diapason Sept. 1, 1929, was presented to the people of Hanover in a recital by J. Herbert Springer, organist of the church, Feb. 11. At the same time it was announced that the instrument, in addition to its function in the church service, was to be a community asset. Mr. Springer is giving a series of Thursday evening recitals during Lent.

Mr. Springer's program Feb. 11 was as follows: Three Chorale Improvisations, Karg-Elert; "Noel sur les Flutes," d'Aquin; Sketch in D flat, Schumann; "Ave Maria," Schubert; Fugue in E flat, Bach; Pastorale, Franck; "Legende," Clokey; Berceuse and Finale, from "The Fire-Bird," Stravinsky; "The Chimes of St. Mark's, Venice," Russolo; "Marche Heroique," Saint-Saens.

The entire organ is under expression. It is in four chambers, one back of the choir transept containing the great and choir organs, one on the opposite side of the chancel the swell, and one at each side of the gallery in the rear the solo and echo divisions.

The great and great-echo controls are in the form of three stop-keys—great stops off, couplers off, echo stops off. These will work on first touch of great or echo or great coupler pistons. Thus a full organ combination may be in use on the great and a touch of a great-echo piston will give echo stops and cancel great stops and couplers without moving them. Solo and solo-echo are taken care of in the same way. All these cancel stop-keys are red, including the unison cancelers of each group. The great-echo has its own 8-ft. off, 16-ft. and 4-ft. couplers, which will not affect the great. This has turned out to be a most satisfying system for echo control. It is the design of Mr. Springer.

Among the out-of-town organists present at the recital were: Ernest White of St. James' Episcopal Church,

Philadelphia; H. W. Hawke of St. Mark's Church, Philadelphia; Clarence Heckler, Christ Lutheran Church, Harrisburg, and James E. Scheirer of Salem Reformed Church, Harrisburg.

Chicago Diocesan Festival.

A festival choral evensong of the Chicago Diocesan Choir Association—one of the musical events of the church year which attract attention in Chicago—was held Feb. 23 at St. James' Cathedral. The choirs taking part were those of St. Luke's in Evanston, the Church of the Holy Spirit, Lake Forest, St. Chrysostom's and St. James'. The opening organ number was the Chorale in A minor of Franck, played by Mrs. Alice E. McBride, organist of the Church of the Holy Spirit. The postlude, the Finale from Widor's Sixth Symphony, was played by Harold Simonds of St. Chrysostom's. Herbert E. Hyde of St. Luke's played his own Gavotte, in manuscript, and Bach's Prelude and Fugue in B flat major. The anthems were "The Lord Will not Suffer," Bach, and "Gloria and Honor and Laud," by Charles Wood, and the service was that of Stainer. Arthur Ranous, choir-master at the Church of the Holy Spirit, sang for the offertory Shepherd's "O Jesu, Who Art Gone Before." Both choral work and the solo numbers were beautifully done.

His holiness, Pope Pius XI, has been graciously pleased to accept the dedication of a Requiem Mass recently composed by Dr. Humphrey J. Stewart, city organist of San Diego and one of the best-known organists of America. The new Requiem, which will soon be published, has been composed in strict accordance with the Papal edict (Moto Proprio) relating to church music, and is based largely upon Gregorian plain chant.

**DENVER, COLO., CHURCH
ORDERS REUTER ORGAN**

TO HAVE FORTY-NINE STOPS

**Three-Manual of 2,059 Pipes Is De-
signed for the Fifth Church
of Christ, Scientist, by
Newton H. Pashley.**

The Reuter Organ Company of Lawrence, Kan., has been awarded a contract to build a three-manual organ for the Fifth Church of Christ, Scientist, at Denver, Colo. The instrument is to be one of forty-nine stops with 2,059 pipes, plus harp and chimes. All divisions will be under separate expression.

The specifications were prepared by Professor Newton H. Pashley, dean of the Denver College of Music, in collaboration with the Reuter Company. The installation of the organ is planned for June.

Following is the stop specification:

- GREAT ORGAN (Expressive).**
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 85 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Octave, 4 ft., 73 notes.
- Flute Harmonic, 4 ft., 73 pipes.
- *Posaune, 16 ft., 97 pipes.
- *Tuba, 8 ft., 73 notes.
- *French Horn, 8 ft., 73 pipes.
- *Clarion, 4 ft., 73 notes.
- Chimes, 20 tubes.

***High pressure.**

SWELL ORGAN.

- Bourdon, 16 ft., 85 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Flauto Dolce, 8 ft., 85 pipes.
- Viole d'Orchestra, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Flauto Dolce, 4 ft., 73 notes.
- Nazard, 2 3/4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Dolce Cornet, 4 rks., 244 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 20 notes.
- Tremolo.

CHOIR ORGAN.

- Contra Violo, 16 ft., 97 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viola, 8 ft., 73 notes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Violina, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 61 bars.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violine, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Major Flute, 8 ft., 12 pipes.
- Cello, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Trombone, 16 ft., 32 notes.
- Tromba, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.

Willard Irving Nevins, organist and choir-master at the Fourth Presbyterian Church, New York, gave Rossini's "Stabat Mater" Sunday evening, Feb. 16.

**HENRY F.
SEIBERT**

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

Town Hall Bulletin, January, 1930.

**NEW ORGAN AT RACINE
TO BE OPENED MARCH 11**

BUILT BY MAXCY-BARTON CO.

**Orson E. White to Play Instrument
at Lutheran Church of Atone-
ment, First Three-Manual in
Wisconsin City.**

A three-manual organ for the new edifice of the Lutheran Church of the Atonement at Racine, Wis.—the first three-manual in that prosperous city—has been built by the Maxcy-Barton Company of Oshkosh, Wis., the specification having been drawn up by Orson E. White, the capable young organist of the church. The building will be dedicated March 9 and the organ Tuesday evening, March 11. For the latter occasion Mr. White's program will contain these numbers: "Jubilate Deo," Silver; "In the Garden," Goodwin; "The Minster Bells," Wheelton; Andante Cantabile, Tchaikowsky; Largo ("New World" Symphony), Dvorak; Minuet in D, Beethoven; Fountain Reverie, Fletcher; Scherzoso, Rogers; "A Woodland Melody," Orson E. White; "The Swan," Saint-Saens; Toccata, D minor, Nevin; "Finlandia," Sibelius.

In April it is planned to have a recital under the auspices of the National Association of Organists, with three Chicago organists taking part in the program.

The organ is antiphonal and is installed on opposite sides of the chancel, the great, choir and most of the pedal being in one chamber and the swell and a part of the pedal in the other. The entire instrument is under expression.

The scheme of stops is as follows:

GREAT ORGAN.

1. Major Diapason, 8 ft., 73 pipes.
2. Minor Diapason, 8 ft., 73 pipes.
3. Clarabella, 8 ft., 73 pipes.
4. Gross Flöte, 8 ft., 73 pipes.
5. Viola d'Gamba, 8 ft., 73 pipes.
6. Dulciana, 8 ft., 73 pipes.
7. Octave, 4 ft., 61 notes.
8. Solo Flute, 4 ft., 61 notes.
9. Tuba, 8 ft., 73 pipes.
10. Chimes, 20 bells.

SWELL ORGAN.

11. Bourdon, 16 ft., 97 pipes.
12. Gedeckt Flöte, 8 ft., 73 notes.
13. Flute d'Amour, 4 ft., 73 notes.
14. Nazard, 2 1/2 ft., 61 notes.
15. Flautino, 2 ft., 61 notes.
16. Dolce Cornet, 3 rks., 183 notes.
17. Violin Diapason, 8 ft., 73 pipes.
18. Sallcional, 8 ft., 73 pipes.
19. Voix Celeste, 8 ft., 61 pipes.
20. Oboe Horn, 8 ft., 73 pipes.
21. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

22. English Open Diapason, 8 ft., 73 pipes.
23. Concert Flute, 8 ft., 73 pipes.
24. Viola d'Gamba, 8 ft., 73 notes.
25. Dulciana, 8 ft., 73 notes.
26. Unda Maris, 8 ft., 61 pipes.
27. Flauto Traverso, 4 ft., 61 notes.
28. Piccolo, 2 ft., 61 notes.
29. Clarinet, 8 ft., 73 pipes.
30. Harp, 8 ft., 49 bars.

PEDAL ORGAN.

31. Resultant Diapason, 32 ft., 32 notes.
32. Double Open Diapason, 16 ft., 44 pipes.
33. Bourdon, 16 ft., 44 pipes.
34. Lieblich Gedeckt, 16 ft., 32 notes.
35. Octave Diapason, 8 ft., 32 notes.
36. Bass Flute, 8 ft., 32 notes.
37. Violoncello, 8 ft., 32 notes.

TO GIVE SUTER'S "LE LAUDI"

Goldsworthy Arranges American Premiere in New York March 16.

William A. Goldsworthy announces a premiere performance of Suter's "Le Laudi" at the afternoon service in St. Mark's in the Bowerie Sunday, March 16. On this occasion the regular choir of the church, under Mr. Goldsworthy's direction, will be augmented by several voices and extra soloists, including Miss Bertha Jenny, who is a Swiss contralto, and a personal friend of the late M. Suter, who died two years ago. "Le Laudi" was written in 1925 for a national festival, and has since taken Europe by storm, nearly all of the famous choral societies giving it. The American premiere of this excellent work will be a noteworthy event in New York musical circles. Mr. Goldsworthy considers it one of the finest choral works ever written.

Orson E. White at New Organ in Racine, Wis.



AUSTIN FOR NORFOLK, VA. HERBERT F. SPRAGUE DEAD

First Presbyterian Church to Have Three-Manual Instrument.

An Austin organ of three manuals is being built for the First Presbyterian Church of Norfolk, Va., at the Hartford factory. The stop list is as follows:

GREAT ORGAN.

- Major Open Diapason, 8 ft., 73 pipes.
- *English Diapason, 8 ft., 73 pipes.
- *Gross Flöte, 8 ft., 73 pipes.
- *Dulciana, 8 ft., 73 pipes.
- *Melodia, 8 ft., 73 pipes.
- *Flute d'Amour, 4 ft., 73 pipes.
- *Tuba, 8 ft., 73 pipes.
- *Tubular Chimes, 25 bells.

*Enclosed in Choir box.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Harmonic Piccolo, 2 ft., 61 notes.
- Cornocean, 8 ft., 73 pipes.
- Oboe Horn, 8 ft., 61 pipes.
- Vox Humana.

CHOIR ORGAN.

- †English Diapason, 8 ft., 73 notes.
- †Dulciana, 8 ft., 73 notes.
- †Melodia, 8 ft., 73 notes.
- Flute Celeste, 8 ft., 61 pipes.
- †Flute d'Amour, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Fan Tremulant.
- Harp (prepared for).

†Interchangeable with Great.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Bass Flute (Ext. Bourdon), 8 ft., 12 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Gedeckt (from Swell), 8 ft., 32 notes.

Farnam Back from Coast Tour.

Lynnwood Farnam has returned to New York after a successful tour of six weeks on which he gave recitals from the Atlantic to the Pacific coast. He opened his tour Jan. 6 at Northampton, Mass., and after filling other engagements in New England, crossed the border into Canada for recitals in Montreal, Sherbrooke and Toronto. Next he played in Lincoln, Neb., and other cities on his way west. Jan. 26 found him in Portland, Ore., and his itinerary down the Pacific coast included recitals in Eugene, Ore., San Francisco and Los Angeles. Among his engagements on the return journey east were recitals at Oberlin and Youngstown, Ohio. The tour was booked by the Bogue-Laberge Concert Management, Inc.

In the last week of January the Hinners Organ Company, Pekin, Ill., made a record by closing five contracts for organs in three days. The instruments are for churches in Bayonne, N. J., Kingfisher, Okla., Lawrenceville, Ill., Cedar Lake, Ind., and Milton, Wis.

New York Organist, Formerly of Toledo, Passes Away in East.

Herbert Foster Sprague, a well-known organist, formerly of Toledo, Ohio, but more recently of New York, died Feb. 3 in a New York hospital.

Mr. Sprague received his musical education in America and Europe. For a time he was a pupil of the late Harrison M. Wild in Chicago. He was organist and choirmaster of Trinity Episcopal Church at Toledo for a number of years and at the same time conducted prominent choral societies in that city. He left Toledo for New York about ten years ago and while there played in a number of churches. He also wrote anthems and other compositions.

Mr. Sprague was born fifty-four years ago in Michigan. He was not married, but left two sisters—Miss Bella Sprague of Kalamazoo, Mich., and Mrs. Frederick E. Morley of Grand Rapids. He was a member of both the A. G. O. and the N. A. O.

Organ for duPont a Concert Organ.

New York, Feb. 12, 1930.—Dear Mr. Gruenstein: In some of your late issues the organ the Aeolian Company has just built for Mr. P. S. duPont has been mentioned as a "residence" organ. This is far from a fact, as it is a large, powerful, brilliant concert organ of the first magnitude.

The conservatories in which it is installed, the largest in this country and probably unequalled in size by any in other countries, are about one-half mile from Mr. duPont's residence. This organ sounds out into space equaling the combined spaces of three large cathedrals.

The Aeolian organs now being installed in large auditoriums are of the same high standard of construction we have always maintained, but they are radically different as regards tonal and mechanical features from Aeolian residence organs, well known in many countries. We are most anxious that the readers of The Diapason who are not acquainted with the organs we are building for churches, concert halls and other large auditoriums be made aware of the marked difference between our residence and our public organs.

Thanking you for publishing this communication, I am,

Yours very truly,
FRANK TAFT,
General Manager,
Aeolian Company, Organ Dept.

Leo Terry, one of the most popular theater organists in Chicago, has been engaged by the Essaness Theaters Corporation to preside at the console in the Pantheon Theater, Sheridan road, near Wilson avenue. Mr. Terry enjoyed popularity on the south side, at the Capitol, at the Stratford and Piccadilly and later touring the great states chain.

**SAN FRANCISCO ORGAN
SCHEME PRESENTED**

SKINNER FOR TEMPLE M. E.

**Specification of Latest Four-Manual
for the Pacific Coast Shows It
Will Be an Instrument of
Wide Resources.**

The stop list for the four-manual organ to be built by the Skinner Company for the Temple Methodist Church at San Francisco, as announced in the San Francisco correspondence of The Diapason in February, will be as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Third Open Diapason (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 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Harmonics, 4 rks. (17, 19, 21, 22), 244 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes (in Solo box).

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Sallcional, 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.
- Rohrflöte, 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 and Celesta (in Choir), 61 notes.

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 1/2 ft., 61 pipes.
- Carrillon, 122 pipes.
- Corno di Bassotto, 8 ft., 73 pipes.
- Harp and Celesta, 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, 25 tubes.
- Tremolo.

PEDAL ORGAN.

- Diapason (low twelve resultant), 32 ft., 32 notes.
- Major Bass, 16 ft., 32 pipes.
- 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 notes.
- Mixture, 4 rks. (17, 19, 21, 22), 128 pipes.
- Contra Fagotto, 32 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Waldhorn (Swell), 16 ft., 32 notes.
- Tromba, 8 ft., 12 pipes.
- Chimes (Solo).

Among the mechanical conveniences it is noted that the crescendo pedal when halfway on will automatically cancel all tremolos. There will be an intermanual octave coupler cancel. The sforzando will be operated both by a pedal and a manual piston. The great to pedal coupler will be operated in three ways—by tablet, reversible pedal and reversible piston.

J. Joseph Schilling, organist and choirmaster of Trinity Episcopal Church at Fort Wayne, Ind., has resigned after an incumbency of more than four years. He is coming to Chicago to study under Dr. J. Lewis Browne. Trinity Church people raised a purse to present to Mr. Schilling in appreciation of his work at Fort Wayne.

Edward A. Hanchett, formerly organist and choirmaster at St. Paul's Cathedral, Oklahoma City, announces that he is at present acting as organist for All Saints' Church, Dallas, Tex. Mr. Hanchett is recovering rapidly from a recent severe illness.

**Cleveland Events;
Theater Organists
Shine in New Roles**

By CARLETON H. BULLIS

Cleveland, Ohio, Feb. 20.—The musical service for February at Emmanuel Episcopal Church, Euclid avenue, was held on the evening of the 9th. Among the choral numbers were Parker's "Magnificat" and Naylor's "Behold, God is Great." Henry F. Anderson is the organist and choir-master.

A musical service occurred on the evening of Feb. 9 at the Boulevard Presbyterian Church, East boulevard. Those participating were the choir, the Sunday-school orchestra and Mrs. Otis Benton, organist of the church.

Mendelssohn's "Hymn of Praise" was sung by the choir of the First Baptist Church, Fairmount boulevard, at the vesper service Feb. 9, with C. B. Ellinwood conducting and Roy J. Crocker at the organ.

At the same church, on the evening of Feb. 12, Edwin Arthur Kraft appeared in a recital under the auspices of the Community Night Group, with Mrs. Kraft, contralto, as assisting soloist. The feature numbers on the program were Dupre's "Variations on an Ancient Noel," Reubke's "Ninety-fourth Psalm" and Wagner's "Ride of the Valkyries." The Northern Ohio chapter of the American Guild of Organists was invited to the evening's entertainment, and made it the occasion of its February meeting.

Previously have I taken occasion to mention the good work of Emil Koepfel at the Park Theater. Mr. Koepfel is still at it, and he is advertised conspicuously as feature organist by posters in the theater lobby. His solo of recent date, having the title "In Hawaii," was made up of several popular pieces associated with this topic, with the screen showing a series of Hawaiian scenes which evidently were clipped from an assortment of films. In the good old days of "silent" pictures—that is, the good days for theater musicians—the scheme would have been reversed, with the organ accompanying the screen show with suitable music. Now that musical accompaniment issues from a big loud-speaker located above or back of the screen, anything resembling the old idea of non-sound pictures with organ music becomes a novelty. It is now an organ solo accompanied by pictures! I personally am intrigued by the sound pictures, but must admit that it was a treat again to hear the organ while watching moving pictures. The particular scenes shown were much more interesting to the eye than the old line of stereopticon slides so commonly associated with theater organ solos, and no doubt the scenes were an asset to Mr. Koepfel in his part in the program.

In the days gone by—perhaps forever, but let us hope not—news correspondents would hardly devote attention to reviewing the so-called organ solos injected into the programs of picture shows. Nowadays, however, anything of this kind which has merited survival in the face of changed conditions is such a rarity that it certainly is news. I mention another local theater organist who is still "going strong" in his community. He is Frank Gallagher at the Astor. After I had been told by a number of persons that Mr. Gallagher was holding forth as an entertainer in no uncertain way, and upon reading a write-up concerning his "Kiddies' Song Club" which participated in a Valentine's party at a recent Saturday matinee, I went to the Astor to investigate. Mr. Gallagher had gone home by the time I arrived, but I learned of his much-appreciated activities from the manager. At the aforementioned matinee the place was packed by the children of the neighborhood, and it was this contingent that was styled the "song club"—hundreds of them who enjoy from week to week the opportunity of participating vocally in whatever Gallagher deems

Parvin Titus, F. A. G. O., Cincinnati Organist



to be inspiring to them. I was told that the evening audiences of adults also respond heartily to the organist's leadership.

Well, I accepted passes from the manager as an inducement to come again, and as I was intent on hearing for myself in order to report in this issue of The Diapason, I returned to the theater a few nights later. Again I missed Gallagher—he was indisposed that evening and stayed at home—but I heard the organ in interludes now and then, played from a variety of automatic rolls controlled by buttons in the rear of the auditorium, and the effect was rather good; at any rate, it was a welcome relief from the "talkie" films. Judging from Mr. Gallagher's success in his work at this theater, he must have a knack for "kidding the kiddies" into singing, and withal he must possess the unusual organic qualities of humor and excellent showmanship.

Thus have theater organists—at least the survivors—"evolved" from mere picture accompanists to spot-light entertainers!

ACTIVE AT WINSTED POST

F. L. Stone, New Organist of Methodist Church, to Give Own Opera.

F. Leslie Stone, formerly of Hartford, Conn., recently was engaged as organist and choir director at the Methodist Episcopal Church of Winsted, Conn., and one of his first activities there was the presentation of Gaul's "Holy City" with an augmented choir before a large audience. Mr. Stone is a graduate of the New England Conservatory of Music and also studied composition in Berlin under Hugo Kaun. He has written an opera, "Una's Dream," which is to be presented in Winsted in the near future. Mr. Stone also has written five other operas, one piano concerto, several cantatas and a Symphony in E minor.

**Detroit News Items;
Christian to Open
Organ at Covenant**

By GUY C. FILKINS

Detroit, Mich., Feb. 21.—The quartet and chorus of the First Presbyterian Church gave Gaul's cantata "Ruth" on Sunday, Jan. 26. Frank Wrigley is the choir-master.

A presentation of music on Old Testament subjects was enjoyed by a fine audience at the Fort Street Presbyterian Church Jan. 31. The choir under the direction of Milton Francis and Jason Moore sang selections from Haydn's "Creation," Saint-Saens' "Samson and Delilah," Mendelssohn's "Elijah" and Handel's "Messiah."

The choir of the New Hope Baptist Church gave its first annual Sunday afternoon program Jan. 26.

Grace Halverson, organist of Wesley Methodist Church, played the second organ program at the Central Methodist Church Jan. 26. Ruth Alma Sloan played the fourth program on Feb. 9. Increasing interest and enthusiasm shown by a growing attendance mark the 1930 series at Central Church.

The chorus choir of the Italian Baptist Church featured the regular Sunday program at the downtown Y. M. C. A. Sunday afternoon, Jan. 26.

Several churches have found a stimulus in exchanging choirs for a Sunday evening program. The Livonia Union Church furnished the music at the Highland Park Presbyterian Church and the chorus of the Redeemer Lutheran under the direction of Elmer R. Mundt gave a sacred concert at the Mount Elliott Lutheran Church Feb.

Fred K. Gersbach, who played the first organ in the city of Detroit gave a pre-service recital on the four-manual Skinner at the First Universalist Church, which is presided over by Minnie Caldwell Mitchell.

A chorus of fifty voices under the direction of J. L. Edwards gave Matthews' cantata "The Conversion" at St. John's Episcopal Church Feb. 16.

It was a pleasure for the correspondent to drop in on one of the twilight organ recitals Feb. 5 at the University of Michigan and listen to the delightful playing of Palmer Christian, university organist. On March 9 Mr. Christian will open the Skinner organ in Covenant Presbyterian Church.

The Detroit Institute of Arts organ programs featured Guy Filkins on Friday evening, Feb. 7, and Dr. Alle Zuidema on Feb. 14. Melvin Zeidler played a program at the Art Institute Feb. 21.

BONNET TO HAVE BIG CLASS

Plans to Teach American Pupils from June 1 to Sept. 15 in Paris.

Joseph Bonnet is preparing to teach an unusually large class of American organists in the approaching summer. He will be occupied with this task from June 1 to Sept. 15 and the inquiries received by him indicate that a number will go to Paris from this side of the Atlantic. Mr. Bonnet's home is equipped with an excellent organ built by Cavaille-Coll and the French builder Gonsaleg is installing a three-manual of thirty-six stops in the historic Chateau de Conde, near Paris, which will be available for teaching, amid the most charming surroundings. Bonnet has attracted scores of Americans, and last summer there was a record attendance, with many eminent organists among the number. Mr. Bonnet will divide his time between his home in Paris, at 64 Boulevard Exelmans, and the Chateau de Conde, only forty-five minutes by train from Paris.

Mr. Bonnet has had a busy winter of recitals, his tours taking him to England, France, Italy and Sicily. Recently he played before the Queen of Belgium and former King Manuel of Portugal. His appearances at the famous Augusteo in Rome have attracted large audiences and ovations by the Roman public.

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KEEPING THE FAITH

In The Diapason of February, 1924, we published a statement of our policy under the title "Keeping the Faith." This policy is, in a nutshell, *Quality and Artistic Perfection* above everything else, regardless of monetary considerations. As a result the products of the Skinner Company have shown continuous improvement tonally, mechanically and in certainty of outstandingly successful results.

Our faith that in this country there is a field for an organization adhering to this policy has been confirmed again and again by the preference shown for Skinner Organs in important institutions. But never has such a striking testimonial come to us as in the past six weeks, when we have been overwhelmed with contracts from important and distinguished clients, whose judgment cannot be questioned.

In face of what are generally considered adverse business conditions, all of our records have been broken. This recognition is overwhelmingly convincing. It cannot be ignored or explained away. There is a growing realization that the Skinner Organization knows how to build one great organ after another with uniform success and that, even with a small appropriation, more distinguished and satisfying musical results are gotten by Skinner.

We take pleasure in printing on the opposite page the extraordinary list of significant contracts that have been actually received by the Skinner Company in the six weeks ending February 15th, 1930, from clients who know that the Skinner is safest and best, and that the best is cheapest in the long run.

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CONTRACTS RECEIVED BY SKINNER ORGAN COMPANY

JANUARY 1, 1930, TO FEBRUARY 15, 1930
(Aggregate Value, \$445,225.00)

NAME	No. of Manuals	No. of Stops
University of California at Los Angeles, Calif.	4	87
Severance Hall, new home of The Cleveland Orchestra, Nikolai Sokoloff, Conductor	4	89
Queen of the Holy Rosary Cathedral, Toledo, Ohio	4	77
St. Bartholomew's Church (Dome Organ), New York, N. Y.		21
National Christian Church, Washington, D. C.	4	63
St. Paul's School, Concord, New Hampshire	4	52
Church of the Covenant, Presbyterian, Erie, Penna.	4	51
Temple Methodist Episcopal Church, San Francisco, Calif.	4	61
First Presbyterian Church, Passaic, N. J.	4	48
Emmanuel Reformed Church, Hanover, Penna.	4	42
Memorial Chapel, Walter Reed Hospital, Washington, D. C.	3	24
Plymouth Church, Framingham, Massachusetts	3	28
First Baptist Church, Petersburg, Virginia	3	18
Cleveland Museum of Arts, Cleveland, Ohio (Additions)		11
J. Edward Richter (Residence), San Marino, Calif.	3	16
St. James' Episcopal Church, Leesburg, Va.	2	14
First Methodist (Elm Park) Church, Scranton, Penna.	2	13

NOVEL "ORGAN" USES RADIO TUBE "SQUEAL"

NEW INVENTION ON THE AIR

Instrument, in Imitation of Organ,
Employs Electrical Circuits—
Work of R. C. Hitchcock of
Westinghouse Company.

A novel invention described as making use of radio tubes and as a "synthetic organ" has received extended attention in the last month in the public press and was used in broadcasting from station KDKA at Pittsburgh for the first time Jan. 21, with Dr. Charles Heinroth of Carnegie Music Hall at the keyboard. The instrument is given credit for making practical use of the "squeal" of a radio tube. A New York representative of the station said that construction of the instrument marks the first time that organ music has come from electrical circuits instead of from pipes. The organ is the invention of R. C. Hitchcock of the research laboratories of the Westinghouse Electric and Manufacturing Company.

By regulating the pitch of the "squeal" and by utilizing several tubes, each controlled by a keyboard similar to that of a piano, musical tones are produced. Mr. Hitchcock points out that there are several advantages in synthetic tones.

"The range of the electric organ comprises over three octaves of musical tones and can be extended to any desired limit," said Mr. Hitchcock. "Middle C on the present keyboard is approximately in the center."

The keyboard is surmounted by a sloping, mahogany grained, micarta panel containing a music rack and the controls, which are the electrical equivalent of organ stops. The volume in either the bass or treble can be controlled separately, and a pedal when pressed causes the tones to become louder. A high gain audio amplifier and dynamic speaker on a large baffle-board complete the arrangement.

Console at St. Patrick's Cathedral, New York



"As the impulses are electrical, the use of a microphone and the difficulty of placing it where it will hear all notes equally well is obviated. The electrical tones can be sent directly to the radio station without being heard as sound waves."

MEMORIAL AT TROY OPENED Three-Manual Midmer-Losh Organ in Trinity Methodist Church.

The remodeled sanctuary with the new Kennedy memorial organ at Trinity Methodist Church, Troy, N. Y., was dedicated Feb. 2 by the Rev. Casius J. Miller, district superintendent of the Troy conference. The Rev. Ernest

Franklin Tripp, pastor of Trinity Church, conducted the service. As the speaker of the occasion, the congregation heard the Rev. Dr. George C. Douglas, a former district superintendent.

The memorial organ, built by Midmer-Losh, Inc., and designed by Fred A. MacRae of Troy, was presented to the church by Howard S. Kennedy and family in memory of Mr. Kennedy's wife. It is a three-manual with detached console. There are thirty-eight speaking stops, nineteen couplers, thirty-two piston combinations and a set of cathedral chimes. Mr. Kennedy is a former president of Cluett, Peabody & Co.

KOCH GIVES ACCOUNT OF HIS STEWARDSHIP

PLAYED 244 WORKS IN YEAR

Fortieth Season of Recitals at North
Side Carnegie Hall in Pittsburgh
Was Twenty-fifth of Present
City Organist.

The annual report of the free organ recitals at Carnegie Hall, North Side, Pittsburgh, with the programs of the recitals and the specification of the Skinner organ, has been issued in pamphlet form and Dr. Caspar P. Koch, the city organist, makes an informative account of his stewardship. The season 1928-1929 was the fortieth of the series of recitals inaugurated by the city of Allegheny, now a part of Pittsburgh, in February, 1890. A total of 1,650 recitals has been given.

A brief summary of the activities of the past season shows that 382 compositions, by 317 composers, were performed. Of these 244 compositions by 227 composers were played on the organ. Of these compositions 115 were original organ works, while 129 were transcriptions. Individual movements of suites, sonatas, etc., are listed as separate pieces. There were no repetitions during the entire season.

A list of ten composers most frequently represented, together with the number of compositions performed, follows: Bach, 15; Mendelssohn, 14; Wagner, 9; Lemmens, 6; Schubert, 6; Beethoven, 5; Bizet, 5; Nevin, E., 5; Guilmant, 5; Widor, 4.

Thirty-eight soloists, two choruses, a vocal quartet and a string quartet assisted at these concerts. They contributed 138 compositions by ninety composers. Franz Schubert, the centenary of whose death was commemorated in 1928, was the composer most frequently produced by these guest performers.

In March, 1929, Dr. Koch completed twenty-five years of service as city organist. A jubilee program was given to mark the occasion.

JOSEPH BONNET



Announces his Annual Summer Course of Organ Instruction, from June first to September fifteenth, 1930, at his Paris home, 64 Boulevard Exelmans, and at the historic Chateau de Condé, near Paris, where a new three-manual Electric Organ of thirty-six stops is being installed. Mr. Bonnet, whose successful teaching each summer has attracted a record number of American Organists, will have an equipment this year of exceptional interest and value to students of the Organ.

For information, address M. Joseph Bonnet's Secretary

64 BOULEVARD EXELMANS

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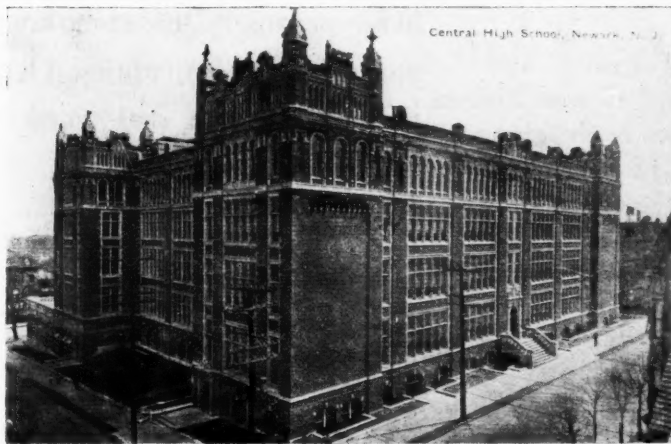
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BECAUSE THE M. P. MÖLLER "ARTISTE"

Reproducing Pipe Organ most successfully recreates the symphonic ensemble (as well as the playing of the organists), it is being universally chosen as the most educative medium wherever music is seriously taught.

The Central High School at Newark, N. J. has just contracted for a large three-manual M. P. Möller "Artiste". This school highly features the teaching of symphonic music and finds the "Artiste" alone capable of supplying its needs for this purpose.



CENTRAL HIGH SCHOOL, NEWARK, N. J.

A fine two-manual M. P. Möller "Artiste" has also been chosen for the North Japan College at Sendai, Japan. Only a reproducing organ of the sturdiest and most dependable construction could safely be installed at a point so distant.

HERE ARE SOME STATISTICS OF A MOST SIGNIFICANT ORDER—

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**Pittsburgh Notes;
Fine Guild Service;
Recital by Bidwell**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Feb. 22.—The February meeting of the Western Pennsylvania chapter of the Guild was held Feb. 18 at the Edgewood Presbyterian Church, where Walter C. Renton is organist and musical director. This service goes down in the history of the chapter as one of the finest. Mr. Renton's playing of the chimes, recently installed in the tower, and the fine Casavant organ, the wonderful cooperation of his quartet and the Edgewood Choral Society, of which he is director, and eight assisting singers from other churches, and the friendly attitude of his minister and congregation, all combined to make it a great success. The service opened with chimes, followed by a short recital consisting of Noble's Chorale Prelude on "Dundee"; Air for the G String, Bach, and "Dreams," by Stoughton. The choral numbers included "Psalm 150," Franck; cantata, "The Woman of Sychar," Stoughton, and the "Inflamatus" from "Stabat Mater," Rossini. A short address by Dr. Lloyd, minister of the Edgewood Church, reading of the religious principles of the Guild, and the stirring postlude, "Nun Danket," by Karg-Elert, rounded out the service. Six new members were added at the business meeting which preceded the service.

Marshall Bidwell of Cedar Rapids, Iowa, gave a splendid recital at the North Side Carnegie Hall Jan. 30 under the auspices of the Western Pennsylvania chapter of the Guild. His playing was an inspiration, and we were indeed fortunate in having had the opportunity to hear him. The program included the following: Toccata and Fugue in D minor, Bach; Sinfonia, Bach; Gavotte, Gluck; Allegro Vivace from Fifth Symphony, Widor; "Clair de Lune," Karg-Elert; Canon in B minor, Schumann; Chorale in A minor, Franck; "Sunrise," Jacob; Scherzo from Fourth Symphony, Widor; Prelude to "The Blessed Damsel," Debussy; Toccata, "Thou Art the Rock," Mulet. As an encore Mr. Bidwell played the "Love-Death" from "Tristan and Isolde," Wagner.

Charles A. H. Pearson gave the inaugural recital on the enlarged and rebuilt organ of the First M. E. Church at Lancaster, Ohio, Feb. 6, playing: Concert Variations, Bonnet; Fountain Reverie, Fletcher; Gavotte from "Circe," arranged by Ghys; "Evening Bells and Cradle Song," Macfarlane; Concerto No. 10, Handel; "Christmas Evening," Mauro-Cottone; "At the Foot of Fujiyama," Gaul; "Evening Bells," Chauvet; "A Madrigal," Jawlak; Evening Melody, Crawford; Russian March, Schminke. The rebuilding of the organ was done by Moorhouse, Bowman & Brandt, Inc., of Pittsburgh.

The firm of Moorhouse & Bowman recently merged with A. W. Brandt, and formed a new company under the name of Moorhouse, Bowman & Brandt, Inc. All the principals are favorably known in this district for their efficient work in organ erection, rebuilding and servicing.

Miss Edna May Sharpe, assistant to Dr. Charles N. Boyd at the North Avenue M. E. Church, is busily engaged in preparations for an extensive trip abroad in April.

Radio station KQV recently opened a new studio in the Wurlitzer building, equipped with a Wurlitzer residence organ. Homer C. Wickline, Jr., plays the instrument in the twilight hour on Sundays at 5:30 p. m.

Mrs. W. M. Garrigus has been appointed organist of the Point Breeze Presbyterian Church. Mrs. Garrigus comes here from Mansfield, Ohio, where she played at the First Congregational Church, and formerly held positions in Cleveland and Toledo.

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THE deliberate purpose behind the building of the Reuter, is to make this organ, beyond question, the finest that can be built. There has been no compromise with anything which might interfere with the attainment of this objective.

As a result, the Reuter Organ is now definitely ranked in the forefront of fine organs, by those who know and appreciate the qualities that go to make up the real worth of an instrument.

And withal, the Reuter is moderately priced.

THE REUTER ORGAN CO. LAWRENCE, KANSAS

ORGAN FOR WYNNEWOOD, PA. BOERGER SERVES 45 YEARS

Skinner to Place Three-Manual in All Saints' Church.

All Saints' Church at Wynnewood, Pa., has placed with the Skinner Organ Company a contract for a three-manual instrument. The scheme of stops prepared for this organ is as follows:

GREAT ORGAN.

Bourdon (Pedal Ext.), 16 ft., 17 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Swell Rohrflöte, 8 ft., 61 notes.
Swell Flute Celeste, 8 ft., 61 notes.
Swell Trumpet, 8 ft., 61 notes.

SWELL ORGAN.

Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe d'Amore, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinete, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Diapason (bearded), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Contra Gamba (Choir), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.

Record of Indianapolis Organist and Shakespeare Scholar.

Frank J. Boerger of Indianapolis has served as a church organist for forty-five years and is "still going good," to put it in slang, for he probably plays more services in the course of a year than any other organist in Indianapolis. For the last seventeen years Mr. Boerger has been at the console of the Franciscan Church. He was born in 1868 at Fort Recovery, Ohio, and trained at Pio Noux College, Milwaukee, under Chevalier John Singenberger, the eminent Catholic church musician. His positions as organist before going to Indianapolis were at St. Genevieve, Mo., two years; St. Peter's Church, Jefferson City, Mo., eight years, and St. Augustine's, Minister, Ohio, seventeen years. For thirty-

five years Mr. Boerger has taught in public and parochial schools and at Minister he was superintendent of schools. Outside of music he is a Shakespearean scholar and is a master of four languages. Botany has been another of his hobbies and he roams the fields and forests every summer on the lookout for specimens. He confesses drinking heavily, consuming two quarts of buttermilk every morning, which keeps him fit to play for the services and many weddings and funerals at which he presides at the organ.

Van Dusen Lectures on Franck.

Frank Van Dusen gave the ninth of his series of lectures for the American Conservatory at Kimball Hall Monday, Feb. 10. The subject was "Cesar Franck—His Life and Works." As illustration the three Chorales were played.

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RECITALS

JANUARY, 1929, TO JANUARY, 1930

JANUARY	Bay City <i>Residence</i>
FEBRUARY	St. Petersburg <i>Congregational Church</i>
	Palm Beach <i>Residence</i>
	Tallahassee <i>State Teachers' College</i>
	Battle Creek <i>Congregational Church</i>
MARCH	Elmira <i>Park Congregational Church</i>
	Battle Creek <i>First M. E. Church</i>
	Chicago <i>Church of Our Lady of Mt. Carmel</i>
APRIL	Worcester, Mass. <i>All Saints' Church</i>
	Princeton University . . <i>Chapel</i>
	<small>(seventh Princeton recital in six years)</small>
	New York <i>Wanamaker Auditorium</i>
	<small>(sixth annual recital)</small>
	New York <i>St. George's Church</i>
	Camden <i>Camden Choral Society</i>
MAY	Flint <i>First Presbyterian Church</i>
SEPTEMBER	Saginaw <i>First Congregational Church</i>
OCTOBER	Chicago <i>Highland Park Presbyterian Church</i>
NOVEMBER	Baltimore <i>First Presbyterian Church</i>
DECEMBER	Decatur <i>First Presbyterian Church</i>
	Detroit <i>Museum of Arts</i>
JANUARY	Kenosha <i>First M. E. Church</i>
	Columbus, O. <i>Old First Presbyterian Church</i>
	Bay City <i>Residence</i>

Nine of the above list were dedicatory recitals

During the same period Mr. Christian played twenty-five recitals in his regular series at the University of Michigan, in addition to a limited amount of teaching.

In March and April, 1930, Mr. Christian plays in Toronto, Detroit, Hartford, New York and Chambersburg, Pa.

For May, bookings are practically concluded for as many outside recitals as Mr. Christian can take.

BECAUSE Palmer Christian is a program builder of unusual insight, his recitals appeal to the layman.

BECAUSE he makes a comprehensive choice of classic and modern music, his recitals interest the musician.

BECAUSE of outstanding imagination in the use of tone-color, his recitals are always stimulating.

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Who's Who Among the Organists of America

Seth Bingham.

When the history of American composition for the organ and for the symphony orchestra in the present century is written a name which will stand out prominently on it is that of Seth Bingham, whose works are being played more and more frequently where the serious and the consequential are cultivated. Mr. Bingham, a native of the East, is a product of Yale and has been on the musical faculty of that university. He has been an active organist in New Haven and New York City for nearly thirty years and has been the incumbent at the Madison Avenue Presbyterian Church in New York for the last seventeen years.

Seth Bingham was born April 16, 1882, at Bloomfield, N. J. He received his high school education at Naugatuck, Conn., and after being graduated there in 1900 he entered Yale University, from which he was graduated in 1904 with the degree of bachelor of arts, receiving the degree of bachelor of music from the same university in 1908. In 1906 and 1907 he studied in Paris and his teachers here and abroad have been Harry B. Jepson, Horatio Parker, Charles M. Widor and Vincent d'Indy. In 1908 he passed the examination for the fellowship degree of the American Guild of Organists.

Like many other able organists, Mr. Bingham reached the bench by way of the choir stalls. He has memories as a boy chorister of having put red pepper on the stove in the rehearsal room. At 14 he was playing the organ, first pumped by hand and later run by a hydraulic motor which threatened to put the entire town's water system out of business every time he turned it on. He also has recollections of having secretly placed another boy inside the organ for a performance of Gaul's cantata "Ruth." At the proper moment, instead of his playing "Cuckoo," the boy "cuckooed" it! This nearly broke up the service. At 17 he took charge of his first choir (boys and men) and on the night of his first rehearsal became involved in a fist fight with a boy about as big as he was. They fought all the way down a circular staircase from the organ loft to the church door.

Mr. Bingham's first important position as organist was at St. Paul's Church, New Haven, Conn., where he played from 1901 to 1906. From 1907 to 1919 he was an instructor at Yale. Then for four years beginning with 1909 he was organist of the Presbyterian Church at Rye, N. Y. In 1913 he was appointed to the position at the Madison Avenue Presbyterian Church in New York and he has been there since that time, presiding over a four-manual Casavant organ of seventy-six speaking stops, installed in 1923. Mr. Bingham has a choir of fifty voices, of whom sixteen are professional singers and the remainder volunteers. Horace Hollister, Mr. Bingham's assistant as organist, trains the intermediate and senior choirs. The church has a communicant roll of 2,800 and a Sunday-school of 1,400—the largest Protestant Sunday-school in New York City.

Since 1922 Mr. Bingham has been a member of the faculty of Columbia University as assistant professor of music and head of the theory department. He is also director of choral music at the Spence School in New York City.

As a composer Mr. Bingham has come to the front in so prominent a manner that his works appear on the programs of the most discerning recitalists and he has won a number of composition prizes. His published works include the following:

Six Pieces for Organ (Gray).
First Suite for Organ (Schirmer).
"Pioneer America" (Second Suite for Organ) (Gray).
"Harmonies of Florence" (Third Suite for Organ) (Schirmer).
Motet, "Let God Arise" (men's voices and mixed voices) (Schmidt).
English Love Lyrics (women's voices) (Gray).
Choral Arrangements (Praetorius, Arkadelt, etc.) (Ditson).
Five Cowboy Songs (men's voices) (Gray).

Seth Bingham



Photograph by Bachrach.

Songs (Schirmer, Gray).
"Mother of Men" (Yale song, winner of the Heald Prize, 1909).

Performances of other works have included these:

String Quartet in B flat (Letz Quartet).

Passacaglia for Orchestra (Boston Symphony).

"Memories of France" (orchestral suite), (Chicago Symphony).

"Wall Street" Fantasy (New York Philharmonic).

Suite for Wind Instruments (Barrere Ensemble).

"Tame Animal Tunes" (Little Symphony).

"Piece Gothique" for Organ and Orchestra (winner of Steinert prize, 1908), (New Haven Symphony).

Mr. Bingham has translated several Bach cantatas and gave first performances of them in New York, including "Behold, We Journey up to Jerusalem" and "Eternity, Thou Word of Doom."

At St. Bartholomew's Church in Holy Week, 1917, he gave the first performance in New York of Bach's "St. John's Passion" with the combined choirs of the Cathedral of St. John the Divine and St. Bartholomew's. Other Bach cantatas performed include "Bide with Us," "Thou Guide of Israel," "The Sages of Sheba," "Give the Hungry Man Thy Bread," "Wailing, Crying," etc.

Mr. Bingham married Miss Blanche Guy-Cloparede in Paris in August, 1907. They have a son, Alfred, now a sophomore in Yale, and a daughter, Frances, 13 years old.

Parvin Titus.

In Parvin Titus Cincinnati possesses a scholarly young musician whose recitals are attracting nationwide attention and whose work as a church organist, choirmaster and teacher places him in the front rank among the organists of the Ohio city. Mr. Titus is a former pupil of such men as Gaston M. Dethier, Percy Goetschius and Rosario Scalero and as head of the organ department of the well-known Cincinnati Conservatory of Music he has established a splendid reputation in the last six years. He is a fellow of the American Guild of Organists and received the degree of bachelor of music from the Cincinnati Conservatory.

Parvin Titus was born at Elizabeth, N. J., Dec. 26, 1896. When he was 7 years old he began the study of music under teachers in Roselle, N. J., and continued this until he was graduated from the Roselle high school in 1914. That year he entered the Institute of Musical Art in New York and studied piano under Harriet Scholder, organ under Gaston M. Dethier and harmony

and composition under Dr. A. Madeley Richardson, Percy Goetschius and Franklin Robinson. In 1918 he was graduated from the institute, but remained to take one year of postgraduate organ work. During a part of his course he was assistant to George Wedge at the Madison Avenue Methodist Church in New York City, after having previously held positions in New Jersey and New York churches.

In 1919 Mr. Titus went to New Orleans to become organist of Christ Church Cathedral and his service playing there, as well as his recitals, received high praise. In New Orleans he was also an instructor in organ at Newcomb College, Tulane University, and at the New Orleans Conservatory. His concerts with the aid of his choir in New Orleans were noted from time to time in The Diapason.

After three years in the South Mr. Titus returned to New York and was appointed organist and choirmaster at St. Luke's Church in Roselle and later at Trinity Church, Cranford, N. J. At the same time he studied under Dethier. Then he received the appointment as organist and choirmaster at St. Paul's Church, Brooklyn, a beautiful church with an elaborate service, whose organ bench has been occupied by men of great prominence.

In 1924 Mr. Titus moved to Cincinnati to be head of the organ department at the Cincinnati Conservatory of Music and organist and choirmaster of the Church of the Advent. Three years later a larger church post was offered to him at Christ Church, where he has been at the console since 1927. Here he has two choirs. One, which is paid, consists of thirty voices and sings at the regular services from October to June. The other, a volunteer chorus of twenty-eight voices, sings through the summer and at extra services in the winter. The united choirs have presented the "Elijah," "The Messiah," Mozart's "Requiem," Bach's "St. Matthew Passion" and Telemann's "Blessing, Glory and Wisdom." Mr. Titus gives fifteen-minute recitals preceding the evening services and for the last two years has played a series of noon recitals during Lent. At the A. G. O. convention in Memphis, Tenn., last year Mr. Titus gave a recital which received high praise.

Several compositions for the organ and chorus have been written by Mr. Titus, but have not yet been published. A set of arrangements of Bach airs is to be brought out by the H. W. Gray Company.

Mr. Titus is married and has a young son.

Joseph Saylor Black.

Music in the Northwest, and especially organ music, has an able apostle in Joseph S. Black, who for the last six years has been on the faculty of Jamestown College, in the prosperous little city near the center of North Dakota. Mr. Black's excellent training and enthusiasm have borne much fruit in the time he has been in North Dakota and his influence is constantly growing through his teaching and recitals.

Joseph Saylor Black was born at Myerstown, Pa., Nov. 29, 1898. At the age of 8 he began the study of music and was graduated in piano at Gary Musical College at 15. He undertook organ study at the age of 12 and the next year was appointed organist of the Presbyterian Church of Gary, Ind. During the high school period he studied organ and harmony with Wilhelm Middelschulte of Chicago and piano with Mrs. Middelschulte. He resumed studies with Dr. Middelschulte while attending Lake Forest College, where he was chapel organist and at the same time held the position of organist at the Waukegan Methodist Church. After two years he went to the New England Conservatory, where three years of organ work was done under Wallace Goodrich and one year under Homer Humphrey. He also studied theory with Frederick Converse and Stuart Mason and piano with Julius Chaloff of the conservatory. He was graduated in organ in June, 1924, having also finished the public school

Joseph Saylor Black



music course under Samuel Cole and Frank Findley.

While studying in Boston Mr. Black was organist and music director of the Congregational Church at Cohasset. Then he was appointed organist and music director of the Methodist Church in Somerville, Mass. While in Boston he had a large class of piano, organ and theory students.

Mr. Black went to Jamestown, N. D., as head of the music department of Jamestown College in the fall of 1924. The same fall he was appointed organist and director at the Presbyterian Church of the same city. Later he became director of the Community Oratorio Choir, the Jamestown Music Club Chorus and the public school orchestra and glee clubs. These choruses and orchestra have been combined every year in the annual presentation of the "Messiah." An opera in English each year is presented by the advanced students of the college.

Mr. Black received the A. B. degree in June, 1929, at Jamestown College. The same summer he studied organ with Marcel Dupre in France. He has given recitals in the Eastern and Middle Western states with Mrs. Black, soprano, who was Miss Carolyn Witter of Newmanstown, Pa., assisting on the programs. He is chairman of the course of study department of the North Dakota Federation of Music Clubs and on the program committee of the biennial festivals of the state.

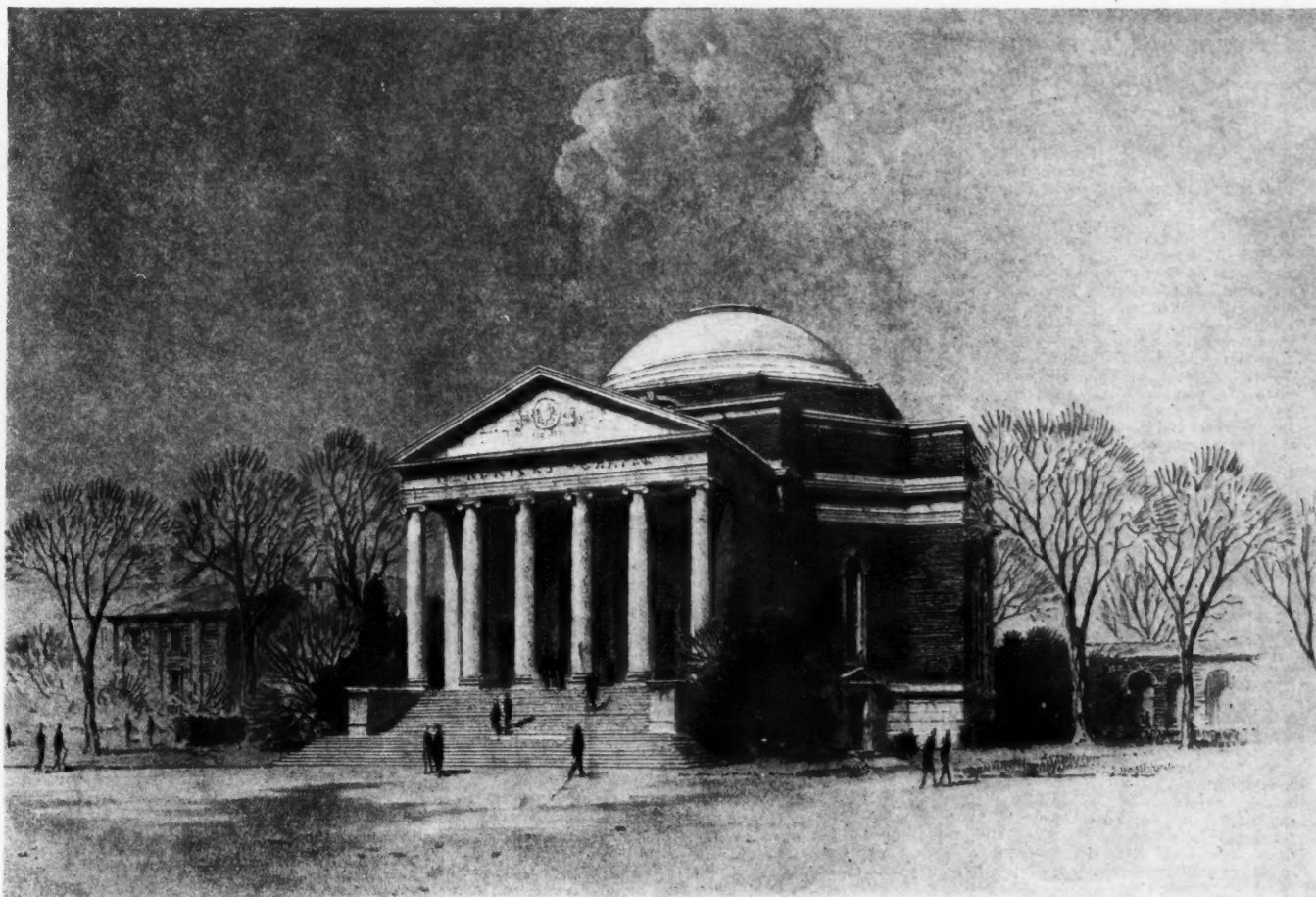
The choir of the Ruggles Street Baptist Church, Boston, C. W. Malley, organist and choirmaster, will give R. S. Stoughton's cantata, "The Woman of Sychar," on Sunday, March 21. The work will be broadcast later.

The Organists' Correspondence Bureau

Under Direction of FRANK VAN DUSEN, A. G. O. To Assist Organists in Home Study, Church Service, Playing, Club and Recital Programs and General Information. Send for Detailed Announcement.

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Los Angeles Hears Lynnwood Farnam in Splendid Recital

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 14.—The magnificent recital by Lynnwood Farnam at Immanuel Presbyterian Church Feb. 5 was, of course, the event of the month, and the local chapter of the A. G. O., under the leadership of Dudley Warner Fitch, is to be congratulated on sponsoring so successful an event. The beautiful church was comfortably filled with one of the most attentive audiences I have seen at an organ recital for some time and the fine Skinner organ sounded first-rate. Everything that can be said of Mr. Farnam's playing has been said. I have heard him on and off for the last twenty years and have never heard him in better form, and that is saying a great deal.

As to the program, I am not so sure that it was well chosen. Though every piece was lovely music, it struck me that a number of them, such as the "Quasi Lento" and Adagio of Franck, the "Nunc Dimittis" of Wood and one or two others were too intimate for so large an auditorium. This is the sort of music that you like to play when you have gathered a few organist friends around the console. The right mood is there and the music lifts you to untold heights. To my mind this is lacking in a large church and the music falls rather flat, especially when out of ten numbers only one used anything approaching full organ.

The outstanding piece was the first movement of Widor's Sixth Symphony, which was played as an encore, without doubt the finest piece of organ playing I have ever heard, a stupendous piece of virtuosity that lifted both organists and laymen out of their seats. Next in order was the stunning "Westminster Chimes" of Vierne, which Mr. Farnam repeated by request. As I said in a review a year ago, this is one of the best of all of Vierne's compositions and it was a joy to hear it under Mr. Farnam's hands. Other numbers that seemed to please the majority were the "In dulci jubilo" of Bach, the Rondo of Couperin and the Schumann Canon, which was one of the three encores. All in all a delightful recital that will long be remembered by those hearing it!

Another success to be recorded was the dedication of the Frazee organ in Calvary Presbyterian Church, Wilmington, Cal., Feb. 12, when an interesting recital was given by Dudley Warner Fitch. This is the first Frazee organ to be installed in southern California, but you may rest assured it will not be the last, for it is one of the most delightful small organs I have heard for a long time. It is well placed and the tone does not hit you in the face as is so often the case in a small church. The action, voicing and cabinet work are a joy to the organist. I was especially pleased with the diapason tone and the lovely dulciana mixture in the swell. Other stops that I considered above the average were the cornopean and strings—the stops are individual in themselves but at the same time mix well and build up to an effective full organ. Mr. Fitch demonstrated the instrument in a most thorough way and everyone seemed more than delighted.

Later in the month the local organists were guests of the Frazee Organ Company and H. A. Steinfeld, their California representative, at dinner, after which a recital was given by Walter E. Hartley and J. W. Clokey. It was a jolly affair and the organists present appreciated the opportunity of hearing and trying the new organ.

A series of Sunday afternoon recitals has been planned, starting the first Sunday in March at 4 o'clock, and it is expected that the music-lovers of Wilmington will take advantage of them.

The recital series at the Cathedral of St. Vibiana Thursday evenings continues to draw good-sized audiences. I heard part of the programs of Dr. H. J. Stewart and Joseph W. Clokey and

enjoyed them both. The new Wangerin organ is very effective and it is a pity the noise from the street, which at times is very bad, drowns out the soft effects.

The regular meeting of the Guild was held Feb. 3 with a dinner and recital at Bovard Auditorium, University of Southern California. The recitalists were Miss Betty Bradfield and the dean of the local organists, Walter F. Skeele, one of the most loved and respected organists in the city. Miss Bradfield played numbers by Borowski, McKinley and Gigout with excellent musicianship and taste, and Mr. Skeele received an ovation after playing numbers by Ferrata, Forsyth, Merkel and Hoyte.

Ernest Douglas gave a Bach recital on the organ in his home for the members of the Bach Club of the University of California at Los Angeles Feb. 18 and Feb. 19 Otto T. Hirschler and Mrs. Harry K. Brown gave a joint recital on the Welte organ at Barker Brothers for the members of the Music Teachers' Association. Both events were well attended and the recitalists gave an excellent account of themselves.

George Kilgen flew to New York for the dedication of the Kilgen organ in St. Patrick's Cathedral by Pietro Yon. Among the recent contracts secured by Mr. Kilgen on the coast is one for a two-manual instrument for St. Mary's Catholic Church, Los Angeles.

It is good to see the attendance keeping up at the Wednesday afternoon recitals in Immanuel Presbyterian Church. A recent recitalist was Harold Gregson of Santa Barbara, who played an interesting program in a most acceptable manner. Another recitalist who put up a mighty good show was Clarence D. Kellogg of Alhambra. This series should have the active support of every organist in the city, for Clarence Mader is giving us an opportunity to hear organists and organ music that otherwise we would never hear.

The season of Lent begins March 5 and as heretofore Mr. Fitch has arranged for daily recitals at St. Paul's Cathedral, following the noonday service. He has pressed into service a number of excellent organists.

For the first time St. John's Church, where I am organist and choirmaster, is to have a daily noon service. There will be a twenty-minute organ recital starting at 11:45 and the service will begin promptly at 12:05 and end at 12:30.

Arnold Richardson, organist of the Church of our Saviour in San Gabriel and librarian of the local chapter of the Guild, married Miss Grace Irene Tufts Feb. 6.

One of the most pernicious things with which we have to cope out here is the organist who comes here and tries to do someone else out of his position. The plan is to write to the music committee of every church, telling what a splendid chap you are and suggesting a tryout. The larger churches do not fall for this, but the many smaller places where the music committee is changed every year are easy victims. A recent case that came to my knowledge was that of an organist who came here from Chicago. He wrote to a number of churches, my own included, a flowery letter and enclosed a circular in which the reviews made him out to be a combination of Dupre, Bonnet and Farnam. One church in Hollywood which had just had a new committee on music received one of these letters, and while the organist was an excellent musician and had given every satisfaction for some years, it decided to hear the newcomer. This started things and they are still having tryouts.

The whole business is bad. It tends to keep organists on tenter hooks regarding their positions and goes a long way toward keeping salaries down, though heaven knows they are small enough.

A great deal of interest is being shown both here and up and down the coast in the convention of the National

Association of Organists which is to be held here next summer. This will be the first national convention of organists to be held west of St. Louis and should draw a very large attendance.

Famous last words: Do you like the Baumgartner "Divertissement"?

IN JEFFERSON PARK CHURCH

Möller Three-Manual for New Edifice on Northwest Side, Chicago.

In the new Jefferson Park Congregational Church, Chicago, a beautiful edifice recently completed in the northwest corner of the city, has been installed a three-manual organ built by M. P. Möller, Inc. It is an effective instrument of twenty sets of pipes and a drawstop type console. The pastor of this church is the Rev. Lewis A. Convis, at one time associated with L. D. Morris in Chicago. The scheme of stops, as drawn up by Dr. Convis, is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Principal, 4 ft., 61 notes.
Viole d'Gamba, 8 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 notes.
Doppel Flöte, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 notes.

SWELL ORGAN.

Open Diapason, 8 ft., 73 pipes.
Bourdon, 16 ft., 108 pipes.
Stopped Diapason, 8 ft., 73 notes.
Flute d'Amour, 4 ft., 73 notes.
Nazard, 2 2/3 ft., 73 notes.
Flautina, 2 ft., 73 notes.
Aeoline, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Sallicional, 8 ft., 73 pipes.
Violin, 4 ft., 61 notes.
Voix Celeste, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.

CHOIR ORGAN.

English Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
French Horn, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 notes.
Gamba, 8 ft., 61 notes.

PEDAL ORGAN.

Gravissima, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Tromba, 8 ft., 32 notes.

A dedicatory recital was played Feb. 18 by S. E. Gruenstein, organist and director at the First Presbyterian Church of Lake Forest, whose selections were: Sonata in A major, Mendelssohn; Caprice from "Alceste," Gluck; "Romance sans Paroles," Bonnet; Introduction to Act 3 of "Lohengrin" and "Song to the Evening Star" from "Tannhäuser," Wagner; "Marche Funebre et Chant Seraphique," Guilman; "Dreams," McAmis; "Eventide," Fairclough; Toccata and Fugue in D minor, Bach; Chorale Preludes, "Hark, a Voice Saith 'All Are Mortal'" and "O Sacred Head," Bach; "Swing Low, Sweet Chariot," arranged by Archer; "Ave Maria," Schubert; "Finlandia," Sibelius. William Davies, tenor, of Temple Isaiah Israel, assisted.

William Ripley Dorr



Jan. 19 was a busy day for the Wilshire Presbyterian Choristers of Los Angeles. After singing the morning service in their own church, the fifty boys and men of the choir were served dinner by the choir mothers. At 2 o'clock they sang a program of sacred music in the beautiful chapel of the Good Samaritan Hospital, Los Angeles. At 4:30 they gave a sacred concert in the Presbyterian Church at Covina, and at 7:30 another concert before a thousand people gathered to hear them in the White Temple Methodist Church, Anaheim. This choir, under the direction of William Ripley Dorr, specializes in eight-part unaccompanied singing. Included in these programs were Rachmaninoff's "Praise the Lord from Heaven," Grieg's "Countless Hosts," Christiansen's "Beautiful Saviour" and the Schuetky "Emitte, Spiritum Tuum." The soloists are John Huestis, soprano; Nestor Aber, alto; Henry L. Selby, tenor, and Dudley F. Kuzell, baritone. Nestor Aber has received much praise for his splendid portrayal of the part of the younger brother, Eric, in Buddy Rogers' latest talking picture, "Half-way to Heaven," now being shown in prominent theaters all over the country. Mr. Dorr's boys are in frequent demand in the studios of Hollywood.

Latest Hall Order from California.

The Hall Organ Company has received its eighteenth organ contract from the Los Angeles district. The First Presbyterian Church of Orange, Cal., decided to give an order to the Hall Company through the Los Angeles representative, William R. Dorr. At present the Hall factory is building three organs for that district, two being for residences in Los Angeles and Pasadena.

Bidwell Gives Recital for Pittsburgh A. G. O.

Comment by William R. Mitchell, Press Music Critic Pittsburgh Press, Friday, January 31, 1930

LISTENING to a recital such as that given by Marshall Bidwell, organist—at Carnegie Music Hall, North Side, last night—you don't think of the "hows" or the "whys" or the "wherefores" as to what he is doing; you just sit there and drink it in, not only entranced, but amazed, as well, at the general results.

Mr. Bidwell is a fine organist. He is a master builder, as well, for he seems to please all tastes.

From the very first massive chords to the close was a riot of coloring, laid on with a lavish though judicious hand. Mr. Bidwell is an artist at drawing contrasts, a supreme stylist. His technique—which you don't give a thought—is prodigious, and he seems to possess a keen knowledge of all schools.

That was one recital which started "on time" and ended "on time." The audience was not so large as it should have been, but it was enthusiastic.



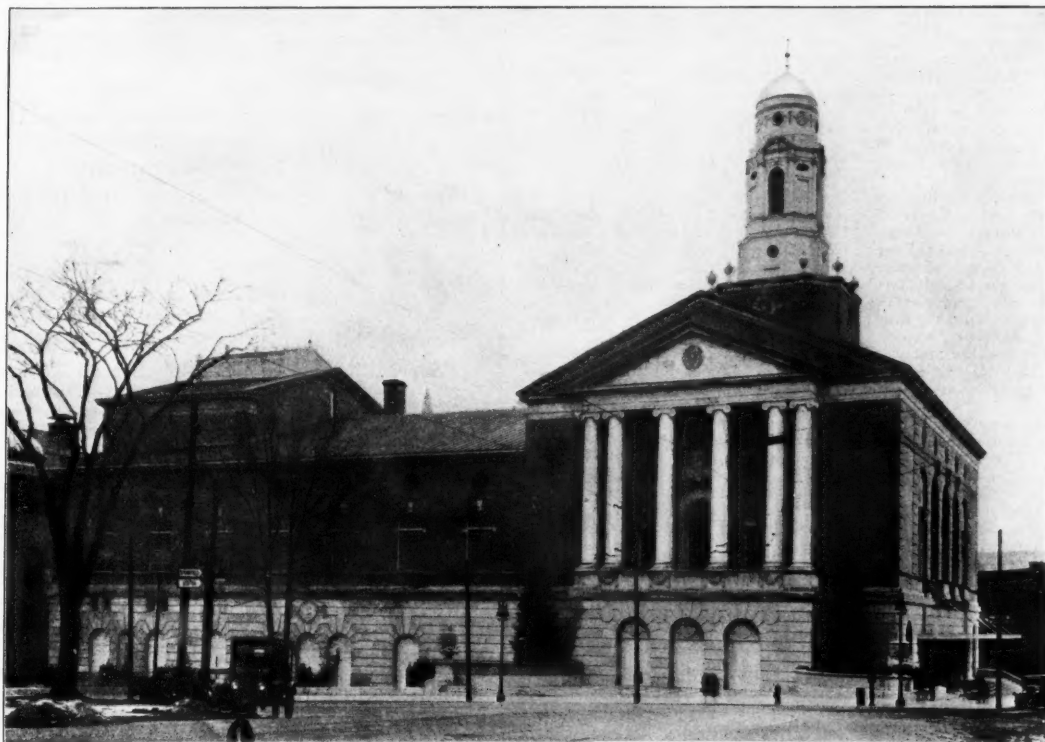
Marshall Bidwell

Concert Organist

Coe College,

Cedar Rapids, Iowa

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Concerts by prominent organists will be broadcast through WTIC. Mr. Goldthwaite, who played the opening recital on this organ, writes us as follows:

New York, Jan. 22, 1930.

AUSTIN ORGAN CO.

Gentlemen:

On January 13th I had the pleasure of opening your fine instrument in the Bushnell Memorial Auditorium. This adds another to the list of fine organs you have built for concert halls in this country and is another artistic achievement in the annals of the Austin Organ Co.

The organ is beautiful in many ways. The diapasons have a real sweetness of tone which impressed me greatly. The flute work is splendidly voiced and the soft stops are some of the most beautiful I have ever heard.

I was also much pleased with the new Austin swell shades. They work quickly, never slam, and give splendid expression.

All in all, this organ is one of the best examples of its type I have ever had the pleasure of playing and I look forward to hearing it again.

Very truly yours,

(Signed) CHANDLER GOLDTHWAITE.

**ANNUAL LECTURES BY
CLARENCE DICKINSON**

SERIES AT UNION SEMINARY

**Historical Programs on Tuesday
Afternoons in February Deal with
Music-Lover's Tours of Dr.
Burney in 1770 and 1772.**

Clarence Dickinson's annual series of historical lecture recitals at Union Theological Seminary in New York on Tuesday afternoons in February had for its theme this season "A Music-Lover's Tour of Europe with that Famous Traveler, Musician and Historian, Dr. Burney," the father of Fanny, the novelist, who in 1770 and 1772 undertook journeys to all civilized countries of Europe in order to write a history of music "from hearing and not from hearsay."

The assisting artists at the first recital, Feb. 4, were Lillian Gustafson, soprano; Frances Pelton-Jones, harpsichord; Margaret Sittig, violin; Bruno Labate, oboe, and a chorus of mixed voices, and the program presented the music heard in France, composed by Couperin, d'Agincourt, Rameau, Rousseau, Dauvergne, Balbastre, Gossec, Gretry and Philidor, and the first piece ever written for two players on one instrument, Dr. Burney's own Harpsichord Duet.

The theme of the second recital was "A Music Lover's Tour with Dr. Burney; Italy, 1770." The artists participating in the program were Corleen Wells, soprano; John Corigliano, violinist; Harold Haugh, tenor; Betty Paret, harpist, and a chorus of mixed voices. The program included the Pugnani "Largo Espressivo" and Tartini's "Devil's Trill" Sonata for violin; the arias "Prigioniera Abbandonata" and "How Blest the Maid," Galuppi, and "Se il ciel," Puccini, for soprano; "Che Allegrezza" and "Plenilunio," ancient balads for tenor, Martini's "In Monte Oliveto" and an ancient Venetian "Choral Prayer," for male chorus;

early Mozart and Pergolesi numbers for harp; an Air by Galuppi, Gavotte, Martini, and "Evocation in the Sistine Chapel," Liszt, for organ.

The third lecture-recital had as its subject "The German Tour, 1772." The assisting artists were Mary Hopple, contralto; Charles Stratton, tenor; Milford Jackson, baritone; Godfrey Ludlow, violinist, and Brooks Parker, flautist, and the program included the Grave from Concerto in C, by Frederick the Great, and Sonata 333, Quantz, for flute; Pastorale, Benda, and Sarabande and Gigue, Nichelmann, for violin; "Gethsemane," Graun, and "Day of Judgment," Emanuel Bach, for alto voice; "Fair are Roses," Kirnberger; air, "Beloved Countryside," Keiser, for baritone; "Du Dessen Augen Flossen," Princess Amalia, and the Aria from Keiser's "Circe," for tenor; the duet for tenor and bass from Keiser's "L'Inganno Fedele," the "Lament," for quartet, from Graun's "Passion"; "Preludia e Capriccio," Marpurg, and Fugue, Emanuel Bach, for organ, and J. S. Bach's "Musical Offering" to Frederick the Great, including the six-voice fugue for organ and the trio for flute, violin and organ.

The last lecture-recital had for its subject "A Music-lover's Tour of Europe with Dr. Burney; Bohemia, Saxony, Bavaria, Vienna, 1772." The assisting artists were Louise Lerch, soprano; Alexander Kisselburgh, baritone; Charlotte Lockwood, organist; Charles Jacobs, trumpet; a string trio with Susan Ripley and Ruth Howell, violins, and Walter Potter, cello, and a choir of fifty. The program consisted of the Gluck air "O Toi qui prolonges mes jours" from "Iphigenia," and Handel's "Lusinghe più care" for soprano; "Old Boreas," Hiller, a Gypsy song, and "Recondare" of Hasse for baritone; and the Gavotte from Gluck's "Armide" and "The Elysian Fields" from "Orfeo," for string trio; Andante, Stamitz; Prelude and Fugue, Seeger; "Rondeau Minuet," Fischer, and Fugue, Albrechtsberger, for organ, and folksongs and choruses from oratorios of Naumann, Jomelli, Hasse and Handel.

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FEDERLEIN—My Soul Shall Be Joyful 7334	WEST—The Woods and Every Sweet-Smelling Tree 7297
HUERTER—Before the Ending of the Day 7335	Sacred—Women's Voices
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St. Stephen's Episcopal Church, Terre Haute, Ind. Opening Recital Given by William H. Barnes.

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Last night I played the dedicatory recital on your new Organ at St. Stephen's Episcopal Church, Terre Haute, Ind., to an audience that crowded the Church auditorium. After the recital there were numerous expressions of high regard for the tone and variety of the Organ. Personally, I may say that you have done a fine piece of work here under very trying conditions of location and with very poor tone openings (all that was possible, however).

The Organ has a well-balanced ensemble of dignified, solid tone. The Flutes in particular are unusually beautiful. The Solo Reeds are smooth and even. I feel it only fair to you that I should write you this. The Action and all mechanicals function silently and rapidly. I was greatly pleased with this example of your recent work.

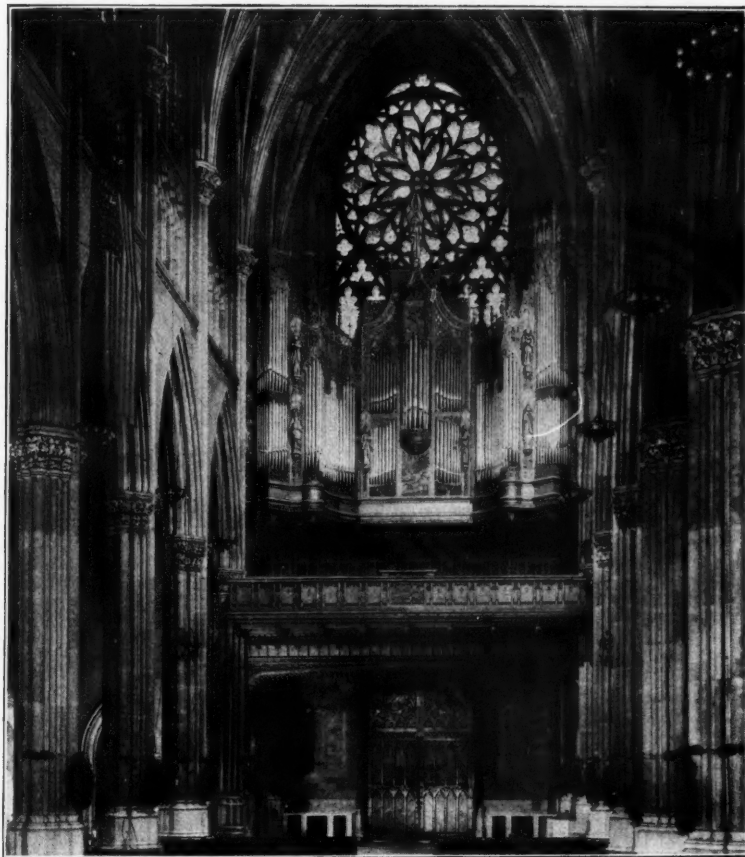
With best wishes,

Very sincerely

[Signed] WILLIAM H. BARNES.

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**Buffalo Academic
Members of Guild
Heard in Recital**

By DE WITT C. GARRETSON

Buffalo, N. Y., Feb. 25.—The February meeting of the Buffalo chapter of the American Guild of Organists was held at St. Paul's Cathedral Monday evening, Feb. 24. Supper was served at 6:30, following which a recital was played by the following academic members of the chapter: William J. Gomph, A. A. G. O., organist Lafayette Presbyterian Church; William Benbow, F. A. G. O., Westminster Church; Harry W. Stratton, A. A. G. O., First Church of Christ, Scientist, and dean of the chapter; Bertram S. Forbes, A. A. G. O., West Avenue Presbyterian Church, and DeWitt C. Garretson, A. A. G. O., St. Paul's Cathedral. The program follows: Prelude and Fugue in C minor, Bach, and Chorale Prelude on "All Men Must Die," Bach (Mr. Garretson); "Allegro Marziale," Best, and "L'Adoration Mystique," de Maleingreau (Mr. Benbow); Introduction and Scherzo, Bartlett; Andante, Bossi, and Theme and Variations, Bossi (Mr. Forbes); "Piece Heroique," Franck (Mr. Gomph); Adagio (Fifth Symphony) and Finale (Eighth Symphony), Widor (Mr. Stratton).

The Bollinger Chorus, Edward Bollinger, director, Edna Stafford, accompanist, gave a program at the United Lutheran Church of the Atonement Sunday evening, Jan. 26. In addition to the numbers by the chorus, organ numbers were played by John F. Hartman, organist of the church.

The cantata "Ruth," by Gaul, was sung at the Richmond Avenue Methodist Church Sunday evening, Feb. 16, under the direction of Agnes Tullis.

William J. Gomph, A. A. G. O., has resigned as organist and choirmaster

of Temple Beth Zion. Mr. Gomph will be succeeded by Gordon Johnson, formerly organist of Churchill Tabernacle.

Harry W. Whitney has resigned as organist and choirmaster of the First Congregational Church, and will shortly take up his new duties at the Park Side Lutheran.

Clarabell Wahl played the following program at North Presbyterian Church Sunday afternoon, Feb. 24: Allegro, Rogers; Meditation, Flagler; Prelude and Fugue in G minor, Bach; Offertory, Flagler; Triumphant March, Sainton-Dolby; Cantilene, Flagler; Gavotte, Flagler; "Exaltation," Warner; "A Cloister Scene," Mason; "Sortie," Rogers.

Work at Guilmont School.

The mid-term examinations of the Guilmont Organ School were held Feb. 12 and 19. In addition to the written questions in harmony and counterpoint each student was required to play two pieces from memory and transpose, modulate and harmonize a melody and bass at the keyboard. Willard Irving Nevins of the faculty is continuing with his lectures on choir training. The members of the class have been organized as a choir so that they may gain first-hand knowledge in singing and directing. Before each class one or more anthems are analyzed and then the various important points are brought out by the actual singing of the music under discussion.

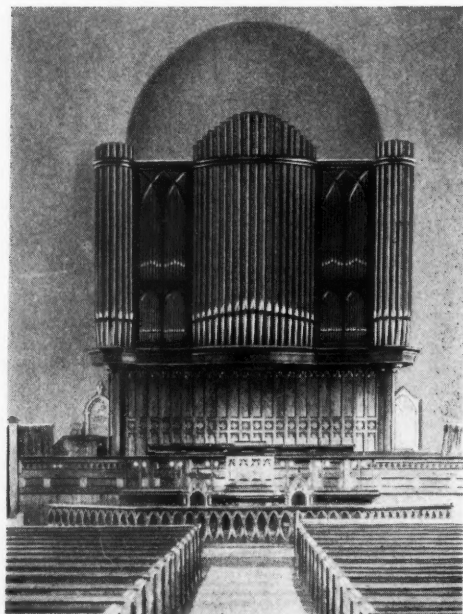
Bach Festival at Bethlehem.

The Bethlehem Bach Festival this year will be held Friday and Saturday, May 16 and 17, under the direction of Dr. J. Fred Wolle, and will take place in Packer Memorial Church at Lehigh University, Bethlehem, Pa., which has been its home ever since the reorganization of the Bach Choir in 1911. The Mass in B minor will be sung by the choir for the twenty-third time, in its complete form, on Saturday.

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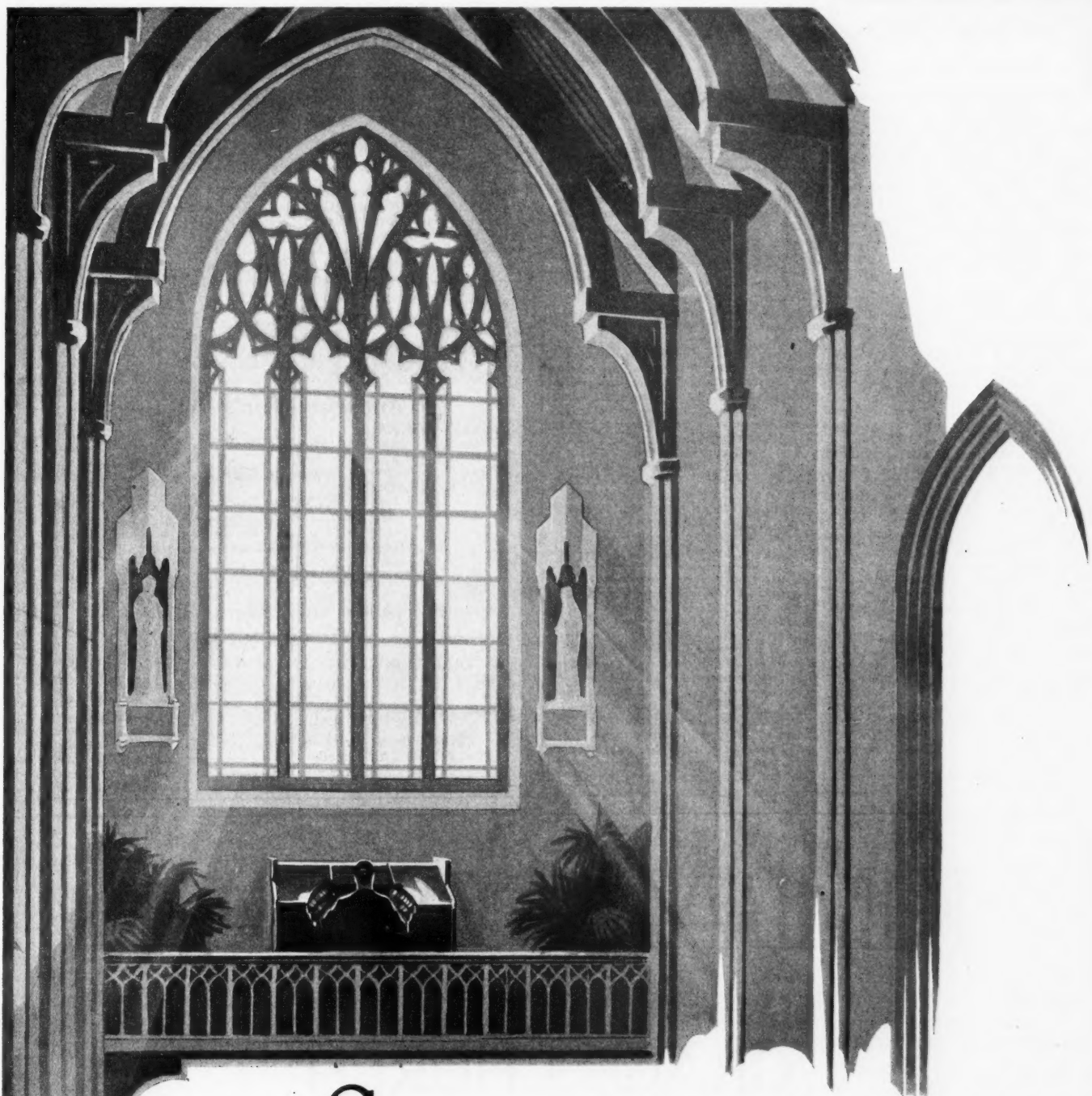
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An Organist's Alphabet

By ROLAND DIGGLE, Mus. D.

A—Artist—One who charges more than \$300 a recital, and gets it.
 B—Bach—A composer known to the majority of organists by eight short preludes and fugues. He, however, wrote a number of other pieces.
 C—Cipher—The organist's cross.
 D—D—A word used in conjunction with a cipher.
 E—Evensong—The much despised type of American composition which at the same time the average listener enjoys.
 F—Fee—The sum paid an organist for playing at a wedding, usually \$1.
 G—Gall—The prime attribute of the average choir leader.
 H—H—A place not mentioned in polite society, but associated in the organist's mind with the choir leader.
 I—I—The organist's favorite word.
 J—Jell—What so many improvisations do not do.
 K—King of Instruments—Anything from a three-stop unified to an organ of 800 stops.
 L—Layman—A person who attends organ recitals, usually a friend of the organist.
 M—Majesty—The effect of full swell on a five-stop organ.
 N—Noise—Ditto, ditto.
 O—Overstuffed—Just a suggestion for organist's benches.
 P—Postlude—A piece played on full organ and heard by noone.
 Q—Queer—What the average person thinks of an organist.
 R—Rogers—An American composer that knows his onions.
 S—Sermon—Space of time during which an organist picks out a postlude.
 T—Teaching—Without which organists would starve.
 U—Unification—Oh dear, dear, now you have done it!
 V—Vox Humana—The layman's

favorite noise.

W—Wind—What so many organs do not have enough of and what so many organists have too much of.

X—Xerxes—Dear old Handel saved my life here with his Largo.

Y—You—Are you wasting your time reading this when next Sunday's hymns need practicing?

Z—Zero—The wind is all out of the organ, so we'll call it a day.

ORGAN AND PIANO PROGRAM

Edith Lang and R. S. Stoughton to Play for Boston City Club.

On March 30 Edith Lang, organist, assisted by R. Spaulding Stoughton at the piano, will give the final program in the series of Sunday afternoon concerts sponsored this winter by the Boston City Club. These concerts have presented noted artists in programs out of the ordinary. Miss Lang and Mr. Stoughton will play an entire program of numbers especially arranged by them for organ and piano, the first half of the program consisting entirely of Mr. Stoughton's compositions, followed by a group of miscellaneous pieces, also for organ and piano. The program will include: "In the Palace of the Rajah," "Within a Chinese Garden," "Ali Baba and the Forty Thieves," "Saki," "Isthar" and "An Ancient Phoenician Procession," Stoughton; "Reve Angelique," Rubinstein; Minute Waltz, Chopin; Largo, Handel; Norwegian Shepherd's Dance, Torjussen; "Les Preludes," Liszt.

Hall Service for New York.

Because of the large number of Hall organs installed in New York and vicinity the Hall Organ Company has assigned to the metropolitan territory one of its most experienced men, Nicholas DeFrino, who will devote his time exclusively to the care of Hall organs and the erection of new instruments. Mr. DeFrino has just completed the erection of organs in the Harlem Reformed, Mount Washington Presbyterian and Second Baptist Churches, and the Seamen's Church Institute, all in New York City.

EASTER AND LENT—1930

Anthems—Mixed Voices

BAUMGARTNER, H. LEROY
 The Conqueror. Octavo No. 14,271..... .15
 BORNSCHEIN, FRANZ C.
 Behold, the Rock Is Rolled Away. Octavo No. 14,363..... .15
 GAUL, HARVEY
 Judus Is Risen. Octavo No. 14,357..... .15
 Spanish Easter Carol of the Lambs. Octavo No. 14,270..... .15
 Spanish Easter Procession. Octavo No. 14,269..... .15
 HOSMER, E. S.
 Christ the Lord Is Risen Again. Octavo No. 14,266..... .15
 MANNEY, CHARLES F.
 He Is Risen. Prelude and Chorus from "The Resurrection."
 Octavo No. 14,275..... .15
 MATTHEWS, J. SEBASTIAN
 MATTHEWS, H. ALEXANDER
 Jesus Victorious. Octavo No. 14,248..... .15
 NEVIN, GEORGE B.
 The Words on the Cross ("Verba in Cruce") (Lenten). Octavo
 No. 14,338..... .20

Anthems—Men's Voices

BARNBY, JOSEPH
 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

GAUL, HARVEY (Arranger)
 Spanish Easter Procession. Three-part. Octavo No. 14,355..... .15
 HOSMER, E. S.
 Christ the Lord Is Risen Again. Two-part. Octavo 14,267..... .15

Carols

TEN TRADITIONAL CAROLS FOR EASTER
 Octavo No. 14,276..... .10

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CHICAGO

San Francisco News; Lynnwood Farnam Guest of Organists

By WILLIAM W. CARRUTH

San Francisco, Cal., Feb. 18.—Once again this vicinity is indebted to Calvary Presbyterian Church of San Francisco for arranging the Lynnwood Farnam recital Jan. 30. Though this great artist is well known to the organists of this region, his name is not known to the general public as it should be, and in spite of the efforts of his friends and admirers the audience was small. But those who heard him for the first time now appreciate what a truly masterly player he is—how satisfying in every way—and the next time Mr. Farnam appears we hope to have a capacity house. His program follows: "Paraphrase-Carillon" from Suite No. 35, Charles Tournemire; "Soeur Monique," Couperin; "Carillon," Sowerby; "Chorale and Eight Variations," "O Gott, Du Frommer Gott," Bach; "In dulci jubilo," Bach; Quasi Lento and Adagio from Fantasie in C, Franck; Scherzo from Eighth Symphony, Widor; "Nunc Dimittis," Charles Wood; "Divertissement" (MS), H. L. Baumgartner, and "Westminster Chimes," Vierne. Although Mr. Farnam had requested that there be no applause, at the close there was such tumultuous applause that he responded by playing Bach's Great G minor Fugue.

After the recital the Guild members had an opportunity to meet Mr. Farnam at a supper in the Clift Hotel coffee shop. It was hard to realize that this quiet, unassuming and friendly person we now met was the same individual who had just inspired and humbled us by his masterly rendition of a very difficult program. As the members of the chapter and their friends were seated at a long table, and as the occasion was quite informal, our dean, Mrs. Redfield, hit upon the happy idea of changing Mr. Farnam's place for each course of the supper. In this way everybody had a chance to exchange a few words with Mr. Farnam.

The January meeting of the Guild was held at the home of Mrs. Mabel Calfee in Berkeley. Mrs. Calfee has a beautiful Oliver organ in her studio. A short program was given by a trio composed of Mrs. Estelle Drummond Swift, organ; Winifred Forbes, violin, and Augustine Allen, 'cello. After the music the members had an opportunity to visit over a cup of tea.

Temple Emanu-El recently observed its eightieth anniversary with a three-day celebration brought to a close with an elaborate performance of Handel's "Judas Maccabaeus." This was given under the direction of Cantor Reuben Rinder, with Wallace Sabin at the four-manual Skinner. In addition to the organ there was a fifteen-piece orchestra. The beautiful work of the chorus deserves special mention.

Connell Keefer Carruth, F. A. G. O., played the following program at Lisser Hall, Mills College, Jan. 26: Concert Overture in C minor, Hollins; Largo from Sonata in the Style of Handel, Wolstenholme; Spring Song, Shelley; "In Paradisum" and "Fiat Lux," Dubois; "Lied des Chrysanthes" and "Chant Provençal," Bonnet; March on a Theme of Handel, Guilman.

The Christian Science Rest-House and the Seventh Presbyterian Church of San Francisco have just purchased two-manual Estey organs. The contracts were secured by J. B. Jamison, Estey representative for the North Pacific coast.

A series of public recitals by Guild members has just been started. Theodore Strong is in charge of the arrangements. The first of the series was given Feb. 9 by William W. Carruth, F. A. G. O., on the four-manual Kimball at the First Presbyterian Church of Oakland.

Every Friday afternoon at 5:15 Mrs. Estelle Drummond Swift, F. A. G. O., gives a vesper recital at the First Unitarian Church of Berkeley. Her Febru-

ary programs include the following numbers: "Rejoice, Ye Christians," Bach; "Lasciate mi morite," Monteverde; Scherzino and Concert Piece No. 2, Parker; "Sonata Pontificale," Lemmens; Cantilena, Foote; "Hymn of Glory," Yon; "Andante Seraphique," Debat-Ponson, and Pastoral Sonata, Rheinberger.

An interesting series of choral and organ programs is being broadcast from the Chapel of the Chimes in Oakland over station KTAB. The programs are under the direction of Howard E. Couper, musical director of the chapel. The organ recitals are from 6:30 to 7 Thursday evenings and the choral programs from 5 to 6 Sundays. Although not a large instrument, the two-manual and echo Oliver organ is one of the most successful broadcasting around the bay. The first recital of the series was given Feb. 13 by William W. Carruth, who played the following numbers: "Canzona della Sera," d'Evry; "Piece Heroique," Franck; Chorus and "Dance of the Elves," Dubois; "Chanson du Soir," H. Alexander Matthews. Feb. 20 Raymond White, A. A. G. O., organist of Notre Dame des Victoire in San Francisco, will play the following numbers: Chorale Preludes, "From the Deep I Cry" and "In dulci jubilo"; Adagio from the Second Concerto; Trio in G major; Andantino and Adagietto Cantabile from the Pastorale and the Fugue in G major, all by Bach in his more sympathetic vein. The rest of the series will be played by Miss Virginia

de Fremery, organist of the First Unitarian Church, Oakland; Walter Kennedy of the First Presbyterian Church, and Miss Ethel M. Whytal, A. A. G. O., of the First Congregational and staff organist of the Chapel of the Chimes.

Mills College has the custom of providing an hour of organ music from 5 to 6 during the winter examination week. Music of a soothing character is played in the darkened hall and students in increasing numbers avail themselves of this opportunity for relaxation and inspiration. The programs this year were given by Dr. Charles Greenwood, organist of the Pioneer Methodist Church; Miss Ethel Whytal, an alumna of the college, and those ubiquitous Carruths.

Lectures by Howard L. Ralston. The music faculty of Shorter College, at Rome, Ga., is giving a series of historical recitals in the college auditorium on Sunday evenings in February and March. Howard L. Ralston, organist, is one of those on the programs and acts as lecturer at every performance. The subjects presented and illustrated have ranged from the beginnings of musical art to the viewpoint of the modern composer. The course is designed not so much for music students as for those people of the college community who listen to music from a purely aesthetic standpoint and who have not a very clear idea of the relative places of composers in history.

REBUILD OCEAN GROVE UNIT Famous Early Work of Hope-Jones to Be Equipped with Kinetics.

A contract has been awarded to the Beach Organ Company, Inc., of Newark, N. J., for the reconstruction of the famous Hope-Jones organ in the Ocean Grove Auditorium, Ocean Grove, N. J.

It will be recalled that at the time this organ was under construction the specifications were so radical, for that age, that organ builders generally doubted the success of many features, especially the high wind pressure of 50 inches. The original pressures of 50, 25 and 10 inches will be retained by the installation of rotary fan blowers of the latest high-pressure type.

The Kinetic Engineering Company of Lansdowne, Pa., has been selected to supply the blowing equipment as a result of the success of the new blowers at the Atlantic City convention hall. The organ work will receive the personal attention of E. J. Beach, president of the Beach Organ Company, who was a member of the Hope-Jones organization. The blower installation will be under the direct supervision of S. H. Ebert, general manager of the Kinetic Engineering Company.

The organ was originally installed in 1908 under the direction of Robert Hope-Jones. The earliest conventions of the National Association of Organists were held at Ocean Grove and at that time the instrument came to the notice of many organists who played and heard the recitals on it.



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**New Easter Music;
1930 Publications
for Lenten Season**

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

Lent, Palm Sunday and Easter—those words return annually to my index of articles, and yet there is never a monotony in their meaning, and never, I hope, excessive monotony in my suggestions. For Easter is, after all, the culmination of all the thought and feeling which we church musicians have to express. Every year there are new numbers to list, as our composers feel the inspiration of the eternal themes of penitence, conflict and triumph. We do not all serve in liturgical churches, but we are all glorifying those themes with our art.

Lent.

One of the most poignant of recent anthems is Mr. Voris' "Jesus, Do Roses Grow So Red" (Gray), composed for mixed voices first, I believe, but now arranged also for women's voices unaccompanied in four parts. The delicate pathos and mystical adoration of the unusual text are brought out better by women's voices. Here is an opportunity for the women's section of your choir to do something really exquisite. Another beautiful recent anthem by the same composer has a text from an old English missal, "For Ah! the Master Is So Fair" (Gray), for mixed voices, preferably unaccompanied. The text refers to the immortal life in such a way that the anthem could be used at Easter, but the thought would be equally appropriate to All Saints' Day and to some aspects of Lent. It could be sung by a quartet if accompanied.

There is a new edition of Ippolitoff-Ivanoff's "Incline Thine Ear" (Fischer), one of those Russian anthems not essentially Russian in its idiom, but serene and beautiful and easy. Fischer has taken over this number and one or two others of similar type from the Scottish publishing-house of Bayley & Ferguson. There are other fine things in that catalogue which we may hope to see in American editions.

Dr. George B. Nevin has a new Lenten motet of fourteen pages called "The Words on the Cross" (Ditson), the actual words of Christ being assigned to a baritone soloist with comments by the choir in four parts. The music is easy and melodious; it has been warmly praised by Dr. Walter Damrosch. Dr. Nevin uses the Passion Chorale very effectively in one place; and yet I wonder whether it is not dangerous to place in close comparison that matchless chorale, no matter how sincere and beautiful the music with which it is inevitably compared. Dare any modern poet, for instance, incorporate a passage from Milton without injury to his own lines by comparison? But perhaps I cavil.

Another popular composer of melodious and easy anthems, Dr. F. F. Harker, has two new anthems suitable for Lent (Flammer, G. Schirmer): "Create in Me a Clean Heart," with alto or baritone solo, and "Blessed Are the Pure in Heart."

A subject sometimes treated in Lent is the blessing of humility as shown in Christian brotherhood. A few years ago Geoffrey O'Hara wrote a setting for solo voice of an unusually moving text, "The Living God." This very popular solo has now been arranged as an anthem for mixed voices (Huntzinger) with solo for tenor or soprano. It will be most effective with a mixed quartet. It belongs in the category of "heart songs," but of a superior grade in that category.

Eric Thiman has for Lent a new sacred cantata, "The Last Supper" (Novello). The first three sections are decidedly below the level of the composer's previous achievement in his widely-used anthems, but sections 4 and 5 are likely to be used a good deal as separate anthems or together at one Lenten service. As the cantata lists at only 75 cents, the choir-master may purchase it—especially for a small choir—merely for these two numbers. They may be described as follows: Part 4, "A New Commandment"; baritone solo, followed by a fine chorale ("Ach Gott und Herr"); this would be spe-

cially appropriate to services on church unity and brotherhood, and so would be useful beyond the season of Lent. Part 5, "The Way, the Truth and the Life"; baritone, soprano, tenor solos, followed by choral section, followed by the fine old chorale, "Schmücke Dich." This could be used at Easter, as it refers to the immortal triumph, and it has various other uses. I am sorry to confess that on the whole this cantata disappointed me; I think that I have been Mr. Thiman's warmest supporter on this side of the Atlantic.

The important Lenten solos are Mr. Sowerby's notable settings of three Psalms (Gray): "Hear My Cry," "The Lord Is My Shepherd" and "How Long Wilt Thou Forget Me?" All three are for a real bass voice, with stunning organ parts. These solos are not so difficult as most of the composer's music, but they will require careful preparation—which will be amply rewarded, I believe.

There are some other new solos, not so original, which I can recommend, especially as they are easy and of wide appeal. Dr. Dickinson has arranged as solo for medium voice with violin obbligato ad lib "A Prayer" by Saint-Saens (Gray). It is a pretty, serene little melody, without depth, but refined, suited to a light voice. Mr. Timmings has a very singable solo called "Thou Hidden Love of God" (Chappell-Harms), in two keys. The text is finely reverent, expressing the soul's longing for repose. A high voice with dramatic power, or a good baritone, can make this solo deeply impressive. Mr. Timmings is certainly growing; this solo is much finer than his "Turn Thy Face from My Sins" (Heidelberg) of a few seasons ago, though that was a useful Lenten solo.

Palm Sunday.

There are two new numbers for Palm Sunday well worth examining. The less important of the two is a solo for high voice by W. S. Sterling entitled "Ride On!" (Gray). It would be more important than it is if the text had not been set so many times previously—for example, in Candler's fine, sweeping anthem (Gray) and in Scott's very popular solo (Flammer). Mr. Sterling has added something of variety to the text, however, by beginning with the words "Rejoice Greatly" and ending with the shout of the crowd on Palm Sunday. The music has good rhythm and has an easy, forthright tune.

The other number is Professor H. L. Baumgartner's anthem, "My King Rode in through the City Gates" (Gray), which is as unusual and vigorous in music as in text. You need a chorus, for there is a little essential division of parts. The organ accompaniment is more than an accompaniment. This is a notably good anthem, one of the best of the year.

Easter.

There are a number of new anthems for Easter, and two or three excellent arrangements of carols. If you have a good chorus, be sure to see Dickinson's arrangement of a Spanish Basque folksong, "Oh, Anxious Hearts" (Gray), for chorus unaccompanied and divided, with solos for STB, and with the usual beautiful text by Mrs. Dickinson, and Harvey Gaul's arrangement of an Easter negro spiritual, "Jedus is Risen" (Ditson), for unaccompanied chorus with TB solos. Great care will need to be taken with the spiritual not to let it go too fast and too much like jazz. Sung with discretion, the rhythms will be working up to a powerful culmination and dying fall on the last page, which is full of tempting and legitimate effects. Mr. Gaul has also arranged this year for accompanied women's voices (three parts) and soprano solo his "Spanish Easter Procession" (Ditson), which in its original edition for mixed voices was very popular last year.

Walter Williams of St. Dunstan's College has many unusual numbers which he is editing just now. Among them is a lovely anthem of two pages only for Easter, "The Angel of the Lord" by Joseph van Woess (Gray). It is in five parts and may be sung accompanied or unaccompanied; it is also easy. The text is that of the proper offertory for Monday in Easter week, but for most of us it will do well for

any service in the Easter season, particularly as a beautiful little introit.

From across the sea comes a vigorous and resonant Easter anthem called "Christ the Lord Hath Risen" (Novello); the music, set forth by C. S. Lang—with whose work I am not acquainted—is founded on a noble modal melody of the twelfth century. The anthem is intended for unison voices, chorus and organ, though it is also scored for strings, brass, drums and organ. I should think that this would be just the thing for those who like to get unusual antiphonal effects at Eastertide. The unison melody could be sung by children; nor is the rest of the anthem at all difficult.

Dr. George Henry Day always writes with a sense of the dramatic possibilities in his text, and he nearly always finds a beautiful text. This year he has produced one of his most effective and easiest anthems, "Angels, Roll the Rock Away" (White-Smith), with a fine text put together from two poems of the eighteenth century. There is a tenor solo and fine use of the organ reeds. The anthem will go with any form of choir from a quartet to a large chorus.

Mrs. Mary Williams Belcher has an easy anthem for solo soprano, children's choir and mixed quartet, called "Resurrection" (Gray). It is very easy; the tune is pastoral in quality. I should think that it might be effective, though it is not very original.

One of Fischer's recent issues of Bayley & Ferguson's Russian anthems is "Praise Ye the Name of the Lord," by Tschaiakowsky, a beautiful praise anthem with plenty of alleluias, appropriate in most churches for Easter. It is unaccompanied preferably, but it has only four parts.

There is no new solo for Easter that I like very much. The best is Mr. Woodman's "Out of the Shadows" (Schmidt), which comes in two keys. It is only three pages in length. It might be used on Good Friday as well as Easter. There is a tuneful little solo by Miss Mary R. Kern called "Life Eternal" (Summy), which comes for medium voice only. I just came

upon an Easter solo by Mr. Maxson which the White-Smith Company is advertising this season, and it deserves it: "Behold, I Shew You a Mystery," for high voice; a forthright, vigorous song of no great originality, but the kind that a tenor can make very impressive.

Organ Music.

Harold F. Schwab has arranged for piano and organ Cesar Franck's magnificent "Piece Heroique" (Gray), which generously takes all the difficulties from the organist and hands them over to the pianist, where they belong. Of course, in that glorious close the piano will be wiped out, and throughout the organist will need to use discretion.

The Oxford Press has two beautiful old melodies arranged for organ—a Larghetto in B minor by Handel and a Sarabande from the second cello suite of Bach; both are well edited by Mr. Roper. The typography on the Handel number is crowded—an astonishing flaw in the almost impeccable work of the greatest of English publishers.

Dr. Hollins has a delightful little "Trumpet Minuet" (Novello), one of those pieces in his most gracious and amiable mood. Perhaps it will fit in about Easter with a different title.

Franklin Glynn's Idyl called "Southern Twilight" (Schmidt) recently reached my desk. It is a pretty tune, with plenty of chance for both chimes and harp. A short time ago Mr. Glynn wrote a piece for his pupils—a "first piece"—called "Evening Calm" (Gray). It gives the beginner a chance at the chimes and is otherwise attractive.

Dr. Orlando A. Mansfield has a little book of morceaux for the organ, all melodious and easy, called "Cameos" (Schmidt). They will fill in brief pauses in church services; all are founded upon passages in Scripture.

The White-Smith Company in an attractive Easter bulletin suggests several organ numbers of a joyful type of which I can recommend especially an easy number by H. L. Baumgartner, Allegro Marcato in D.

St. John the Beloved

A Short Sacred Cantata for Soli and Chorus of Mixed Voices

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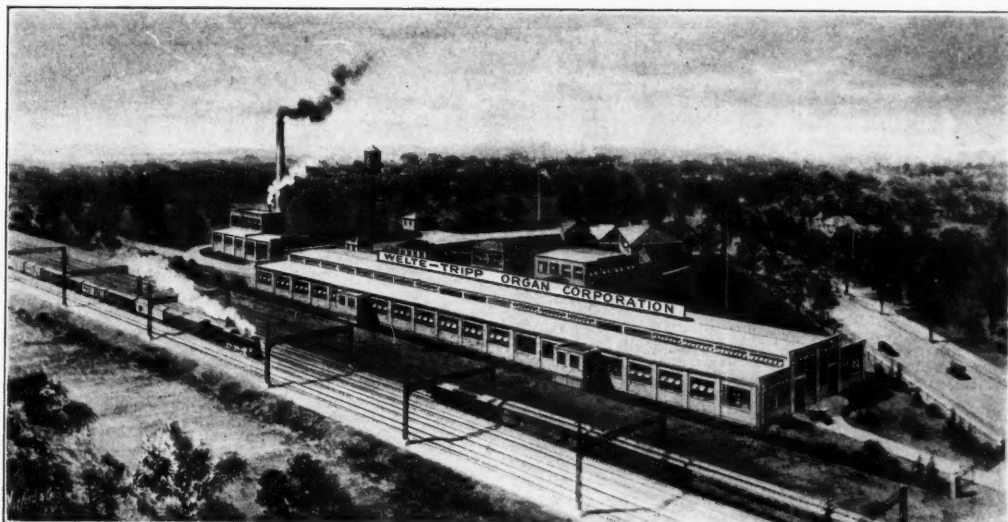
Sufficient Good Material for Several Sunday Programs

PART ONE		11 (a) I Am Alpha and Omega.. Bass
1 Prelude	Organ	(b) The Almighty Chorus
2 (a) And God Said	Bass	12 Behold I Stand at the Door
(b) And We Beheld His Glory	Chorus Mezzo-Soprano
3 My Little Children.....	Tenor	13 Holy, Holy, Holy.....
4 I Write Unto You.....	Bass Chorus
5 (a) Perfect Love..Duet S & A		PART THREE
(b) We Loved Him.Quartette		14 Let Not Your Heart Be Troubled
6 Behold What Manner of Love	Alto	15 (a) And All the Angels.....
7 (a) For I Rejoiced Greatly..	Tenor Soprano and Chorus
(b) For I Rejoiced Greatly..	Chorus	(b) Amen, Blessings and Glory
PART TWO	 Chorus
8 In the Beginning.....	Chorus	16 (a) And After These Things
9 This Then Is the Message....	Tenor Tenor and Chorus
10 Behold, He Cometh with Clouds	Soprano	(b) Babylon Is Fallen.Chorus
		17 And I Saw a New Heaven....
	 Tenor
		18 And God Shall Wipe Away All Tears
	 Quartette
		19 The Grace of Our Lord.....
	 Chorus

The above mentioned Cantata will be sent on approval to all interested parties. Order from your regular dealer or direct from publisher.

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Dager was at the piano. Hosts for the social hour were Miss Harriet B. Walling, Mrs. Gertrude D. Bowman and Charles E. Sylvester. HARRY R. BAGGÉ.



LAGNIAPPE

Union-Essex, N. J., Chapter.
The Union-Essex chapter held its monthly meeting in the beautiful ballroom of the Elizabeth-Carteret Hotel at Elizabeth Feb. 17. Henry Hall Duncklee, our efficient president, presided. After the reading of the secretary's report our treasurer, Miss Jessie Bouton, read her report, showing a good balance. Both reports were approved.

Our national president, Harold Vincent Milligan, made the address of the evening. In introducing the speaker, Mr. Duncklee spoke of the three great factors in the conduct of the Riverside Church in New York, the first being the music by Mr. Milligan, the second the theology of the Rev. Dr. Harry Emerson Fosdick, and the third the money of John D. Rockefeller, Jr. Mr. Milligan chose as his topic "This Changing World," urging organists to have an ideal and to live up to it. Mr. Milligan gave us the right to hire a hall and play any program we pleased even though no one may care to listen to it. This right does not belong to us as church organists, as we must minister to the feelings of the church members. We must vary our music so that each member may now and then hear a composition that will appeal to him and inspire him in his worship. Speaking of this age as one of mechanism Mr. Milligan declared that church music had not been and probably never would be mechanized. Ability, idealism, personality and work are needed by organists and choirmasters to preserve the standards.

A musical program fitting to the occasion was also enjoyed. Miss Kathryn Lamsen, contralto, winner of the first awards in the Atwater-Kent preliminary audition in this section, sang from Landon Ronald's "Cycle of Life," and other songs. Harold B. Patrick, baritone, first winner of the same contest, sang the "Eri tu" aria from Verdi's "Masked Ball" and a group of songs. Miss Edna Schafer and our vice-president, Alexander Berne, added to the program by their accompaniments.

RUSSELL SNIVELY GILBERT, Secretary.

Miami, Fla., Chapter.

The Miami chapter held a Christmas party Dec. 28, at the home of Everett Hilty, one of the youngest members, who was heard over the radio in organ solos by his guests, whom he joined later. Games were followed by refreshments in Christmas red and green, and a grab bag to which each had contributed closed the evening with much merriment.

The next meeting was held Sunday afternoon, Jan. 12, at St. Patrick's Catholic Church, Miami Beach, where about a year ago an organ was installed by M. P. Möller. His representative, Mr. Binder, being in Miami this winter, he was invited to demonstrate this instrument to the members. He improvised at length, using a variety of beautiful combinations. Charles T. Ferry then played several numbers.

On the evening of Jan. 27 Mrs. Florence Ames Austin played a varied and interesting program at Trinity Methodist Church, assisted by Miss Frances Tarboux, organist of the church, as pianist. The program was as follows: Allegro con brio, Sonata in E minor, Rogers; "In Paradisum," Dubois; "Sunrise," Karg-Elert; "Ecstasy," John Hermann Loud; Grand Aria, Demarest; Pastorale, Guilmant; Nocturne, Kroeger, and Largo, Handel (Miss Tarboux and Mrs. Austin); Fugue (G minor), Bach; Love Song, Janssen-Nash; "Chanson de Joie," Hailing; Adagio (Sonata Cromatica), Yon; "Scherzo Symphonique," Faulkes. This was Mrs. Austin's first appearance in Miami in recital.

W. S. Sterling, president of the Miami chapter, gave an illustrated lecture Feb. 10 on the vocal organs from a musico-physiological standpoint. Professor Sterling was for years an organist and musical educator in Cincinnati, where he founded the Metropolitan School of Music. He was also teaching a large class in voice at that school when he accepted his present



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position as professor of organ and harmony at the University of Miami. He is organist and choirmaster of St. Stephen's Episcopal Church at Coconut Grove, a suburb of Miami. ALICE V. WILLIAMS.

Kentucky Chapter.

At a meeting of the Kentucky chapter, held at the Arts Club at Louisville, Feb. 10, Miss Sarah McConathy, organist and director at the Fourth Avenue M. E. Church, led the discussion on organ tone color and W. Lawrence Cook, organist and choirmaster of Calvary Episcopal Church, made interesting remarks about English and French organs. The chapter plans to give a musical service in May.

Delaware Chapter.

The monthly dinner meeting of Delaware chapter was held at the McConnell restaurant in Wilmington Jan. 23. Firmin Swinnen, chairman of the nominating committee, made a report and stated his committee had chosen the following officers for the ensuing year: President, T. Leslie Carpenter; vice-president, Samuel

Blackwell; secretary, Wilmer Calvin Highfield; treasurer, Miss Sarah Hudson White; librarian, Miss Elizabeth Johnson.

Plans for activities during the year were discussed. Mr. Carpenter announced he would give two organ recitals in the near future—one before Lent and one after Easter—on the Austin organ recently installed in Trinity Episcopal Church. One new active member was enrolled, Miss Locherna Carpenter, organist of Mount Salem M. E. Church. WILMER CALVIN HIGHFIELD, Secretary.

Quincy, Ill., Chapter.

Members of the Quincy chapter met Feb. 11 at the home of Miss Ruth Brown. Miss Brown, the newly-elected president, had charge of the business session and plans were discussed for study topics for the year. Tentative plans were made to bring a recital organist here in the near future. A committee appointed to serve with Miss Brown to compile a list of patrons and patronesses of the organization includes Miss Juanita Nichols, Mrs.

Roxanna Peine and Mrs. Luther Mourning. Max Kruwel, who was named choir director and organist of Salem Evangelical Church, succeeding C. Harold Einecke, was welcomed as a new member.

Maryland Council.

Our meetings this year have been very interesting. The topics for discussion each month have been as follows:

September—Choir Federation.
October—A round-table discussion of the proposed merger of the N. A. O. with the A. G. O. Mrs. William Benson gave an interesting account of the convention at Toronto.

November—"Origin of the Organ," a very instructive paper written by Mrs. Carroll.

December—Christmas Carols. Miss Katherine Lucke, our president, played old carols while we sang.

January—This meeting was devoted to another discussion of the proposed merger. Although we do not care to go on record yet, interesting reasons were given for this merger.

IMOGEN R. MATTHEWS, Cor. Secy.

**FOUR-MANUAL KILGEN
FOR DETROIT CHURCH
DESIGN FOR ST. ALOYSIUS'**

Entire Instrument Will be under Expression—Scheme Drawn by George B. Kemp and Marcus Kellermann, the Organist.

A four-manual and echo Kilgen organ has been ordered by St. Aloysius' Church, Detroit. The scheme was worked out by George B. Kemp, representing the organ company, and Marcus Kellermann, organist and director of music of St. Aloysius'. The plan calls for handsome grilles. The entire organ will be under expression.

This organ will be the first in Detroit to have the Kilgen ripieno mixture, the great having the ripieno fondamente of eleven ranks, ripieno maggiore of nine ranks and ripieno minore of five ranks. Additional preparations will be made in the building of the console for the addition of an antiphonal organ. The organ is to be ready for installation early in September.

GREAT ORGAN.

- (Enclosed with Choir.)
- Open Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 12 pipes, 61 notes.
- Philomela, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 notes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Ripieno Minore, 5 ranks, 122 pipes, 305 notes.
- Ripieno Maggiore, 9 ranks, 183 pipes, 549 notes.
- Ripieno Fondamente, 11 ranks, 671 notes.
- Tuba Harmonic, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open 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.
- Flute d'Amour, 4 ft., 12 pipes, 73 notes.
- Sallcet, 4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Contra Dulciana, 16 ft., 61 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Violoncello, 8 ft., 12 pipes, 73 notes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 12 pipes, 73 notes.
- Flute, 4 ft., 12 pipes, 73 notes.
- Dulcet, 4 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Orchestral Oboe (synthetic), 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.

PEDAL ORGAN.

- Grand Diapason (Resultant), 32 ft., 32 notes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes, 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Tuba Profunda, 16 ft., 12 pipes, 32 notes.

ECHO ORGAN.

- Still Bourdon (Tenor C), 16 ft., 49 pipes.
- Lieblich Gedeckt, 8 ft., 12 pipes, 61 notes.
- Vox Angelica, 8 ft., 61 pipes.
- Vox Aetheria, 8 ft., 49 pipes.
- Quintadena (synthetic), 8 ft., 61 notes.
- Fern Flöte, 4 ft., 12 pipes, 61 notes.
- Zart Flöte, 2 ft., 12 pipes, 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 20 tubes.

ECHO PEDAL ORGAN.

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

Paul D. Esterly



Paul D. Esterly, who, as announced in The Diapason last month, has been appointed organist of the Edgewater Presbyterian Church, is an addition to the ranks of Chicago organists who came from the East a few years ago. He has made an excellent record in this city, both in church and theater work. The Edgewater church is in the midst of a program of development that includes a large new edifice.

Mr. Esterly was born at Reading, Pa., Dec. 9, 1898. He began the study of the piano under Martin L. Fritch and organ under Henry F. Seibert. In high school he conducted the school orchestra during his senior year. Before coming to Chicago in 1923 Mr. Esterly held positions at the First United Evangelical Church of Reading, the Capitol Theater in Reading and the Colonial Theater at Lebanon, Pa. Since settling in Chicago he has studied organ with Frank W. Van Dusen at the American Conservatory, at the same time taking theory with Leo Sowerby and piano with Kurt Waniek. In 1926 he was graduated from the conservatory and joined the faculty of that institution. In 1928 Mr. Esterly appeared as a soloist with the American Conservatory symphony orchestra. Mr. Esterly held the position of organist at Covenant Baptist Church, Chicago, one year, and was at Trinity Lutheran Church, Oak Park, two years, besides substituting at various churches including the First Presbyterian, Lake Forest; the First Presbyterian, Evanston; St. James' Episcopal, Chicago, and Moody Memorial Church, Chicago. He also played at the new Diversey Theater for three years. He has appeared in concerts sponsored by the National Association of Organists, the Van Dusen Organ Club and the Chicago Artists' Association and broadcast a series of recitals from the Aeolian organ salon over station WMAQ.

Mr. Esterly is a member of the N. A. O., the A. G. O., the Chicago Artists' Association and the Van Dusen Organ Club.

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- 93 Mary's Wandering (German). The Passion. Arr. with Fa-Burden.
- 94 Easter Eggs (Russian)..... 5c
- 96 Now Glad of Heart (German, 16th Cent.).
The Whole Bright World Rejoices (German, 1623)..... 5c
- 104 How Brightly Beams (German).
Harm. by Bach.
How Brightly Beams (German).
Harm. by Mendelssohn..... 5c
- 105 The Garden of Jesus (Dutch) 5c
- 147 Easter Carol (French).
- 148 Christ the Lord is Risen (German)..... 5c
- 149 Love is Come Again (French).
- 150 The World Itself Keeps Easter Day (Piae Cantiones)..... 5c
- 151 'Twas about the Dead of Night; Athens (Piae Cantiones).
- 152 Festival Carol; How Great the Harvest is (Dutch)..... 5c

Sample copies of the above carols will be sent to choirmasters on request.

MODERN ANTHEMS

- A. 3 Easter (Edmund Spenser). C. Armstrong Gibbs. Unacc..... 12c
- A. 13 Hallowed be Thy Name—Halleluiah (Tennyson). H. K. Andrews..... 15c
For Semi-Chorus and Chorus in modern style.
- A. 17 O Sons and Daughters. C. C. Harwood..... 12c
Varied arrangements of verses for full unison, separate voices unison, and full harmony.
- A. 18 Sing Praise to God Who Reigns Above. (E. H. No. 478.) Whitlock..... 12c
Written for the Diocesan Choirs' Festival in Rochester Cathedral, 1928.
- A. 20 Bread of Heaven. Norman Cocker..... 10c
- A. 21 O Help Us Lord. Norman Cocker..... 12c
A. 20 and A. 21 are Hymn anthems with solo and chorus work of an easy nature, but rather out of the ordinary style.
- The Strife is O'er (Melody by Vulpius). Henry G. Ley..... 10c
- Te Deum. Vaughan Williams. Written for the enthronement of the present Archbishop of Canterbury..... 20c
- Te Deum. Ernest Bullock. Written for the service for the recovery of King George..... 20c
- O Worship the King. (Old 104th Tune). C. Hylton Stewart..... 15c
Easy hymn anthem with verses in faux-bourdon.

BACH CAROLS

ADAPTED TO ENGLISH HYMNS. Edited by J. Michael Diack

- 1. Hosanna to the Living Lord (O Ewigkeit, du Donnerwort)
Hallelujah (Wir Christenleut)..... 10c
- 2. Beside the Flood of Babylon (An Wasserflussen Babylon)
To Thee, O Lord, our Hearts we Raise (Ermuntere dich)..... 10c
- 5. Jesus Lives (Meinen Jesum lass ich nicht)
Holy, Holy (Sanctus)..... 10c
- 10. The Strife is O'er (Ich bin ja, Herr in deiner Macht)
The King of Love (Was mein Gott will)..... 10c

EXTENDED CHORALES. Edited by W. G. Whittaker, with translations by C. Sanford Terry

- 2. Awake us, Lord, and Hasten (Jesus nahm zu Sich die Zwölfe)..... 20c
- 1. Since Thou from Death has Risen again (Denn Du wirst meine Seele)..... 25c
- Nought on Earth is Lasting (From Motet "Jesu, Joy and Treasure")..... 12c

Oxford Choral 53. From Terry's "Bach's Four-Part Chorale"..... 5c
This number was used by Dr. Terry in his lecture on "The Choral in Bach's Usage" during his recent American tour.

ORGAN

- An Easter Prelude. Arthur Egerton, F. R. C. O..... 60c
- Prelude Improvisation on "Veni Emmanuel"..... 75c
Arthur Egerton, formerly of Christ Church Cath., Montreal, and now of Wells College, N. Y., was a Strathcona scholar at the Royal College, London.
- An Easter Alleluia. Chorale Prelude on "Iasst uns Erfreuen." Gordon Slater..... 60c
Dr. Slater is one of the most promising young English organists. He is located at Nottingham, is known as an able choral conductor and judge at Festivals.
- Two Sea Preludes. Robin Milford 75c
Milford is the son of Humphrey Milford, publisher to Oxford University. He has recently won a Carnegie music award. He is a pupil of Holst and Vaughan Williams.

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ὄργανον

The Organ is Greek to Many Who Have to do With Its Purchase—
But Here are the Words of Some Experts
Who Know the Estey



THE ART OF ORGAN BUILDING

THE LITERATURE OF ORGAN BUILDING IS A LIBRARY IN ITSELF—THESE TWO AUTHORITATIVE WORKS BY GEORGE ASHDOWN AUDSLEY ARE MORE VOLUMINOUS THAN THE UNABRIDGED DICTIONARY.

IN almost all languages the word for Organ is a direct derivation from the Greek which is quoted in this heading, and it is a word deserving of a moment's study, for there is scarcely a word in the English language more variously used than organ. In the new Oxford Dictionary there are nearly half-a-dozen full pages devoted to various definitions of the term "organ," "organic" and other correlative words. In the original Greek the full meaning of the word was "that which one works with" and it became applied particularly to the most essential instruments or to the most essential elements in biology and chemistry.

In using it to apply to the pipe organ the Greeks gave the instrument a sense of first importance and all-inclusive nature, as they seem to have had at hand no specific term like harp or lyre to define a mechanism which was eventually to become the largest and most comprehensive of all musical instruments.

As the word was Greek in its origin, so are the

infinite details that go into the construction of a modern organ "Greek" to many of the laymen on purchasing committees which have to do with the buying of an organ. It is a decision which is usually made only once in a life-time and the importance of a right decision cannot be exaggerated. The committee must largely reach its conclusion from the testimonials of experts.

In this issue it is possible for the Estey Company to reproduce only a handful of some of the recent testimonial letters going to show that both the mechanical and tonal qualities of the Estey Organ are being maintained as they have for 80 years at a standard of lasting satisfaction. One of the most recent installations of an Estey with the improved Master Keydesk was at the Trinity Methodist Episcopal at Berkeley, California, from which the Estey Company has won a number of letters of congratulation. One of these is photographically reproduced from on the following page and is worthy of a careful reading.

"Pipes with a Personality"

COLLEGE OF THE PACIFIC
STOCKTON, CALIFORNIA
ALLAN BACON
DEPARTMENT OF ORGAN

Mr. J. B. Jamison,
San Francisco, Cal.

My dear Mr. Jamison,

I want to extend to you my congratulations upon the magnificent organ you have recently installed in Trinity Methodist Church, Berkeley. It was a source of great pleasure and satisfaction to me to give the instrument a thorough trying-out.

I feel impelled to sit down and give you some of my reactions to some of the organ's most striking features. First, as to individual stops, I was much struck with the many lovely flute voices, notably the "Silver Flute" and "Concert Flute" on the Choir manual. I have always maintained that Estey excels all other builders in the matter of flute voicing, in that they seem to know how to impart to each stop an individuality entirely distinct from all other stops of the same tonal family; and after hearing the flutes in the Trinity organ I can see no reason for changing my opinion. The individual voices possess as much character and "personality" as the voices of individual actors on a stage.

Special mention could be made of every separate stop in the organ, but I recall that I was particularly impressed by the keen, stringy "Violins" on the Choir, the "Flugel Horn" on the Solo, and the beautiful "Clarabella" on the Swell, which last I note you have capitalized to the extent of unifying at five pitches (I like the idea very much). As to the full organ ensemble, words are inadequate to give any idea of the power and grandeur of the tone. Thrilling it is, beyond description, and with a certain "fiery" quality which I do not recall having heard in any other organ; and yet at no time is the tone noisy, or shrill or screechy, nor does the sforzando pedal give that top-heavy effect which so frequently happens with even larger instruments when the sub-and-super couplers are added.

I can say without any hesitation that Trinity organ is the most brilliant and the most powerful organ of its size that I have ever heard. I cannot say it is the most beautifully voiced, for our Estey here at the College Auditorium is its equal in that respect; however, it is certainly no discredit to an organ firm to ring one-hundred percent both times on two such magnificent instruments. Anyway, I can truthfully say of Trinity organ that I have never heard a finer!

Very cordially yours,

Allan Bacon

And here is another:

DEAR MR. JAMISON:

It was with the greatest of pleasure and gratification that I examined the four-manual console for the new Estey organ that you are installing in the Trinity Methodist Episcopal Church in Berkeley.

This console seems to be the result of endless research and fruitful effort. Nothing has escaped expert attention, from the beautifully regulated touch of the keys, to the piston mechanism enclosed in its felt-lined chamber to eliminate any noise. The same careful attention is evident thruout the body of the organ.

It would take many pages to properly record my enthusiasm, but let it suffice for the present to say that for playability, simplicity, and accessibility, I have never seen its equal.

Yours most cordially,

MARSHALL W. GISELMAN

MWG:sle

An Estey in the West



Photo by McCullagh, Berkeley, Calif.

THE ESTEY MASTER KEY DESK—BUT THE ORGAN OUT OF SIGHT

This Estey Installation in the West at the Trinity Methodist Episcopal Church at Berkeley, California, is unostentatious, but modern and efficient.

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My dear Mr. Hogan

It is a pleasure for me to congratulate
you on the very fine organ I
have played in your studies, at
New York. Perfect action, and lovely
voicing. With kindest regards,
Very sincerely yours
Maître Dupre

MR. WILLIAM H. BREWSTER made a critical unhurried examination and test of the new Estey in the First Church of Christ, Scientist, Rutherford, New Jersey. The sincerity and conviction of his letter makes it a testimonial of unusual weight. Mr. Brewster is the Organist and Choirmaster of the First Presbyterian Church, Rutherford, New Jersey.

The complete text of his letter is as follows:

"Within the past week I had the opportunity to examine your new type of organ console and without reservation or qualification I am frank to state that you have realized a most happy combination of simplicity of construction, quality of materials and finished workmanship. Having played many different makes of pipe organs and having previously assisted in the maintenance and tuning of many instruments, I feel qualified to speak on this subject. I am convinced that your new Master Keydesk surpasses any organ consoles with which I have come in contact.

"I noticed especially the simplicity and effectiveness of your

setting devices for various combinations. Changes in 'sets' can be made quickly by means of equipment which will remain in adjustment and will wear for an indefinite length of time. The contacts, magnets, etc., are so accessible that maintenance work, when necessary, will be made easy and inexpensive. The fact also that you have used the best of materials throughout is a tremendous point for consideration by any organist or music committee.

"In closing, permit me to say I believe your new console to be the foremost of its kind and you are to be congratulated upon the success of your efforts to produce a masterpiece."

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For twenty-two years Harry C. Rogers, D. D., pastor, and Sue Goff Bush, organist, have been associated in Sunday church programs. They serve the congregation of the Linwood Boulevard Presbyterian Church of Kansas City, Mo. That service of nearly a quarter of a century puts the organist and the minister well on the way toward a record for continuous co-operation.

Less than six months after Dr. Rogers began his ministry at the Kansas City church, a competitive tryout was announced, the best player discovered to be offered the position as organist. A young woman, who was organist at the Presbyterian Church in Iola, a country town in Kansas, learned of the contest. Entering it appealed to her as an adventure, and as an opportunity to hear some outstanding organists demonstrate their best skill. The outcome was that she was engaged. Dr. Rogers was summoned from a supper party by the chairman of the committee appointed to conduct the contest. The committee, having heard all the contestants, asked Mrs. Bush to play a number she never had seen before. The selection was made by the committee chairman, who had been a choir boy in a London cathedral. Unknown to Mrs. Bush, Dr. Rogers stood in the church doorway. At the finish of the organ number she was offered the position, and accepted.

After moving to Kansas City, Mrs. Bush had more funds and more time for the study that meant advancement in her field. For a time she served as a substitute for her first teacher, Franklin Pierce Fisk, at First Church of Christ, Scientist. In later years she studied with Clarence Eddy. For several vacation seasons she has taken work under Eric De Lamarter and Edwin Stanley Seder in Chicago. Today the six choirs under her direction not only are a matter of local pride, but have attracted the attention of musicians in other cities in the Middle West. The six groups aggregate more than 150 voices. The children's choir enrolls boys and girls from 9 to 14

years old. They are drilled and drilled on just one thing—antiphonal amens. The children continue as specialists in that Sunday morning vocal praise. As they grow older they advance into the other choirs. The older groups carry the more difficult parts. All are volunteers.

Mrs. Bush has had several years of experience in theater playing. She was organist for two years at the second-largest theater in Kansas City. Today she is on the faculty of the Kansas City-Horner Conservatory of Music, teaching church and theater organ.

The high esteem in which Mrs. Bush's service is held by the congregation was expressed recently by Dr. Rogers in this statement: "For twenty-two years the Linwood Boulevard Presbyterian Church has been continuously inspired by the life and musicianship of Mrs. Bush. It is impossible to estimate the influence of sacred music; it is likewise impossible to measure the power for righteousness and Christian culture of those who direct the choirs in the churches of Christ. Mrs. Bush has the combination difficult to find, that of the student of music and the believer in the immeasurable values of reverent worship."

Miss Edith Lang's Broadcasts.

Miss Edith Lang is playing popular programs for Lewando's organ melody hour every Saturday evening from station WEEI in Boston. Ten thousand persons on the mailing list receive in advance a program and notes on the compositions, which include the classical and semi-classical. The Estey organ in the Park Square building is used by Miss Lang for the broadcasts. In addition to this work Miss Lang continues at the console of the organ in the Exeter Street Theater, plays at the Boston City Club Saturday afternoons and is on the editorial staff of the Oliver Ditson Company.

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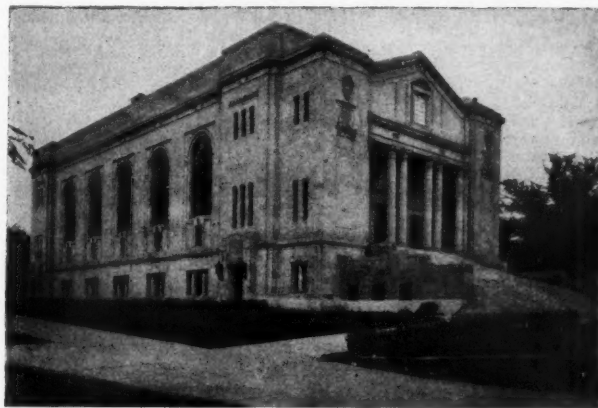
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Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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CHICAGO, MARCH 1, 1930.

The Diapason cannot hold itself responsible for the return of manuscripts or other material sent to it for use in the preparation of news articles.

A QUESTION OF ETHICS

One reason, perhaps, that some ministers and music committees seem to believe that ethics need not enter their dealings with organists is the fact that some organists give no indication of possessing a code of professional ethics. Our organizations emphasize examinations and sociability and playing ability, but we are not aware that they have ever set themselves the task of preparing a set of rules governing the relations of organists with one another. They might learn much from the physicians, who have gone perhaps too far in this regard.

In the Los Angeles correspondence in this issue Dr. Diggle—whose contributions should never be overlooked by readers who may think they are not interested in local California matters—instances a case in which an organist desiring to settle in the land of balmy atmosphere and the cradle of the moving pictures, wrote to a number of churches offering his services, without first taking the trouble to ascertain whether any of these churches were in need of an organist. Dr. Diggle explains how the letter stirred up trouble.

In these days when the supply of organists temporarily exceeds the demand there is a temptation for the man looking for a position to go to some length to obtain it, but tactics such as those condemned by our Los Angeles correspondent reflect on the entire profession, make it hard for all concerned, go a long way toward keeping salaries down, as Dr. Diggle states, and in the end hurt the offender.

SICKLY LITERALISM

A certain rector in a certain very large city is quoted in the daily press as condemning what he calls "the good old hymns of the fundamentalists," calling them "spine ticklers." We do not mention names, as the clergyman may have been misquoted, or at least misconstrued—we hope he was. He aims vehemently at "Nearer, My God, to Thee," "Rock of Ages," "Jesus, Lover of My Soul," etc., and declares that "sentimentalism" should be abandoned in the churches. To use his words, as a newspaper account gives it:

Take, for instance, the ordinary evangelical hymns, "Nearer, My God, to Thee," "Jesus, Lover of My Soul," and "I Need Thee Every Hour"—it is all sickly sentimentalism. Ninety-nine out of one hundred do not mean anything by the words they roar lustily. Such sentimentalism is driving people from the churches.

We can assure this modern ambassador of the Almighty that at best he is wasting his time. If he lived to be as old as Methuselah and preached with the eloquence of Spurgeon until

he was gathered unto his fathers, he would fail to make any noticeable dent in the popularity of the hymns he attacks. They will be sung long after his sermons are forgotten. And if the reverend critic can minister comfort to the sorrowing, the discouraged, the penitent, in greater measure than these old hymns have done it he will be in a position to dissect and analyze and discard them.

"Sickly sentimentalism" is one thing, but "sickening literalism" is another, and certainly it is just as bad. Regardless of what musical analysis and literary criticism may do to some of these hymns, they live by virtue of their appeal to the heart—not the head. Shall we banish all sentiment in our churches, as we are rapidly discarding it in business, in society and even in too many cases in family life? Is there to be no poetry and no imagination? The Psalms with all their beauty are hardly taken literally today. The words of many of the stately German chorales describe the hereafter in a manner not in accord with the average church member's conception of what will follow death either for the good or the wicked. That is no reason why we should demand a mathematical form of worship or one that has been tested in a scientific laboratory.

The same lack of understanding which actuates a critic such as the rector in question is back of much organ playing which takes into account merely the intellect of the audience and not the heart. Some people will not rest until they have pasteurized our hymns, sterilized our sermons and disinfected our organ selections.

This does not mean that we are fundamentalists; and we could despise nothing more than the type of hymnology that marks a Billy Sunday campaign—unless it be a minister who steps out of the Frigidaire to attack what he calls "sentiment" in the church service.

A day of retribution seems to be dawning for the organists whose theater jobs have vanished. Several of them have become theater managers, and if the plan grows in favor the organist will have his innings, while the arrogant manager who once lorded it over the man at the console and then watched his downfall as the organs in many places were silenced is reduced to begging bread. What peculiar twists fate takes! At Rochester, N. Y., Edward C. May, organist at the Schine Theater and organ soloist of station WHEC, has been made manager of the Riviera Theater, according to press reports. At Niles Center, Ill., George Goldkette, another organist, has been appointed to take charge of the town's theater. We always did think there was room on top and that you could not keep a good man down.

At the beautiful Leyden Congregational Church of Brookline, Mass., where Mrs. Blanche T. Brock presides at the console and presents service music of the highest order, and where Charles D. Irwin, organist emeritus, frequently plays one or more of the organ selections and as patron saint of the music gives it constant inspiration, cognizance was taken on the weekly folder of a recent article in The Diapason on the service of Mr. Irwin. We quote this paragraph: "In a recent number of The Diapason, the most important organists' periodical in the United States, appears a long and beautiful article describing the contributions to the musical world made by Mr. Irwin. The members of Leyden Church who read it will say, amen and amen, and rejoice at the recognition given their much loved organist emeritus."

Eric De Lamarter, organist and director at the Fourth Presbyterian Church, Chicago, whose achievements as a composer and as assistant conductor of the Chicago Symphony Orchestra are a part of the musical history of Chicago, has won high praise for his latest work in composition—a suite for orchestra, "The Betrothal," based on Maeterlinck's play of that name. The Chicago Symphony Orchestra played this at its Tuesday concert Jan. 28 and Mr. De Lamarter con-

The Free Lance

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

The retrospective eye of middle age is fond of noting things that might have been better done; this looking backward is often, as in my case, easily made the basis of advice to the younger generation. Take the matter of publicity. It now appears to me that no musician ought to attempt to carry on his career—even a modest one—without a definite system by which he may inform friends, colleagues, business associates, and particularly people who may become patrons, just what he is doing. I know two or three church organists who have mailing lists. A nationally-known composer, a very successful musician, has a card index of all people with whom he has had any business relations, and this list is an active list. No one on this list is allowed to forget that the composer has some new songs or is ready for another engagement. Alice Foote MacDougall, the highly prosperous seller of coffee, and the proprietor of ten restaurants in New York City, at the beginning of her career, when she was almost down and out, wrote 100 letters every day calling attention to her coffee. A musician has something to sell; let him not keep himself on a pedestal for his own personal admiration, Narcissus-like. There is more than one dignified way of selling one's self to the public.

The letter of Mr. Bruening in The Diapason last month is a fine example of loyalty to a great name and a great memory. It occurred to me in reading it that if one wishes to add to the enormous amount of appreciation that good old J. S. B. is now receiving the best method is not to play all his works in chronological or any other order, but to select those of his things that are generally acknowledged as worthwhile and include in the same program, composition for composition, a work in the same form by an immediate predecessor (Buxtehude, for example) or a contemporary. I owe to an application of this method my first real, intelligent, honest admiration for Bach. With this admiration, let me add, I am obliged to admit that Bach, like other great musicians, wrote some pretty poor stuff. There are not wanting signs that the veneration for Bach is in danger of exceeding reasonable bounds.

It was in 1904 that Warwick Evans, cello, and Waldo Warner, viola, formed the London String Quartet, the latter retiring in 1929 to do composing, concert work and teaching. During the twenty-one years that Waldo Warner was playing with the quartet he never missed a concert or a rehearsal. Is that not a marvelous record?

One continually finds illustrations of the ambiguity resulting from the use of the word "hymn." In a recent advertisement of a new hymnal the word occurs four times, but in every case it is not clear whether words or music are meant.

Arthur George Colborn contributes an amplification of his theory of the use of the fourth instead of the first of the scale at the hour of the Westminster chimes. Take the common peal of eight bells, beginning with do and descending to the do below. We have to assume two points, (1) that the largest bell, the lower do, would naturally be chosen to strike the hour; (2) that a satisfactory sequence of sounds would be developed from the bells above the lower do. The five sequences of four tones each that we use for the Westminster chimes may

deduced his own work, in the absence of Frederick Stock. The composer scored a distinct success, according to the verdict of the critics of the press, and the audience heartily gave its approval to the music.

be found in two places in the eight bells of the peal, viz.: sol, te, la re; sol, la, te, sol; te, sol, la, re; re, la, te, sol. Or, beginning fa, la, sol, do; fa, sol, ma, fa, etc., etc. There are at least two reasons why the first sequences would be chosen over the second ones. At any rate, Colborn has given the most plausible explanation that I have seen of a puzzling matter.

And, writing of Colborn, one is reminded of his fellow townsman, George Risely, who has within a few months given to Bristol (England) his valuable library of books about music, orchestral scores of Beethoven, Mozart, Weber, Handel, Grieg, Wagner (all the operas), collections of organ and piano music, songs, glees, madrigals, part-songs, vocal scores of operas and oratorios—in fact, a 2000-piece orchestral conductor's, organist's and church musician's library. He has also given the cases to hold the music. The library is complete enough to be of service for research, being indeed comparable in size to the well-known Henry Watson library in Manchester, England. It is not easy to recall a gift similar to this from a professional musician to his home institution. Risely has had a most interesting history as conductor, and concert organist; he was born in 1845 and was organist of Bristol Cathedral from 1876 to 1898, retiring with a pension.

In reading an article on "War Drums" by William Bolitho in the New York World of Feb. 8, my memory goes back to one of my harmony classes in Wellesley College. We were taking up hidden fifths and octaves, discussing the textbook dictum that if one (or both) of the two voices forming the forbidden progression—the unholly thing!—was in an inner part the sin was lessened; and this induced me to suggest in a semi-humorous way that music was an immoral art, since secret sins are often worse than open ones. Bolitho, however, goes me one—indeed several—better. I quote: "The extensive advertising of the American band of musicians against mechanized music, which excels in picturesqueness of theme and action some of the renowned doings of medieval guilds, might be set off, I thought contrarily this morning, by a counter offensive of their enemies, setting out the evil role music has in wartime. I would defend the proposition that without the band there could never be a war."

The publication of the Inter-Church Hymnal has broached a most interesting matter, the valuation of hymn-tunes. Fellows and associates of the American Guild of Organists to the number of 650 were asked to value tunes in a scale of 1 to 6; a sufficient number of reports was received to give definite rating to 2,424 tunes. A canvass of several hundred pastors of churches was made and a valuation of a large number of those poems that we term "hymns" was arrived at. As organists our principal, though not exclusive, interest will center about the music to which these poems are sung. Consider for a moment how standards of excellence in hymn-tunes differ; standards range from the Gregorian melodies at one extreme to the revival melodies of the Sankey-Doane-McGranahan-Bliss type. We have the advocates of the syllabic tunes of which good old "St. Ann's" or "The Old Hundredth" are examples and who frown, not to say scowl and make faces, at the people who enjoy the tunes of Dykes and Barnby. The editors of the Inter-Church Hymnal have a most ingenious way of attacking the problem and give the grading as determined by their method to upward of 1,700 tunes that are not contained in their hymnal; if you have ever written any hymn-tunes that are printed in any of the prominent hymnals look them up in the copious index provided in the Inter-Church Hymnal. A good many musicians will scoff at this grading of hymn-tunes, characterizing it as fanciful or even chimerical; for my part it interests me greatly and I hope to return to the subject at length later.

The Reuter Company has closed a contract for a two-manual organ to be installed in the First Presbyterian Church at Las Animas, Colo.

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

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

Smith College was to have a large organ and the contract had been awarded to the Austin Organ Company. It was to be a four-manual of seventy-one speaking stops. Funds for the instrument were being raised by the class of 1900 in memory of Cornelia Gould Murphy, who was president of the class.

Portland, Maine, had launched a campaign for a large municipal organ for its new city hall. Robert Harkness, pianist for the Chapman-Alexander party of evangelists, suggested the idea and it was taken up with enthusiasm by the Portland Express. The movement eventually led to the gift by Cyrus H. K. Curtis of the large Austin organ, which has helped to make Portland famous.

Andrew Carnegie was making gifts of organs to churches, contributing one-half the cost of the instrument in most instances. The Diapason made note of the case of the Cote Brilliante Presbyterian Church of St. Louis, which received a check from the iron-master after having sent him eighty-eight letters. A number of other churches were being similarly aided by Mr. Carnegie.

The large Skinner organ in Sage Chapel, Cornell University, was formally opened in February, with Edward F. Johnston, university organist, at the console. Mr. Johnston, well known as a composer, died some years ago. The Sage Chapel organ is one of the two large instruments of which Cornell is proud.

The large organ built for the Atlanta, Ga., Auditorium-Armory was being installed by the builders, the Austin Company.

George H. Fairclough gave the initial recital on the new organ in the Church of St. John the Evangelist at St. Paul. The instrument was built by the Hope-Jones Organ Company.

Frederick A. Fowler, a well-known Eastern organist, who had occupied important posts in New Haven and at the Rutgers Presbyterian Church in New York City, died in New York Feb. 2 at the age of 60 years.

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

Captain Arthur S. Hyde, organist and choirmaster of St. Bartholomew's Episcopal Church, New York City, died Feb. 25 after two weeks' illness with pneumonia. Captain Hyde was one of the ablest and most highly respected organists of the United States. During the war he served with the American forces in France.

The W. W. Kimball Company was awarded a contract for a four-manual organ for St. Stephen's Church, on Twenty-ninth street, New York.

The factory of the Steere Organ Company at Springfield, Mass., was destroyed by fire Feb. 17.

J. Harry Estey, treasurer of the Estey Organ Company, died at the Parker House in Boston Feb. 7 after an attack of "flu." Mr. Estey was 46 years old. He was a brother of Col. J. G. Estey, president of the Estey Company.

George W. Badger, well-known head of a pipe making establishment, died at his home in Merrick, N. Y., Feb. 3. He was born in 1855 and had been connected with a number of prominent organ companies before establishing his own business.

What was described as the first organized movement by the organists of America to obtain better salaries was launched at St. Louis. The initial meeting was held Feb. 8 under the auspices of the Missouri chapter, A. G. O. Dean Edward M. Read presided over the meeting and those who spoke included William John Hall, W. D. Armstrong, E. R. Kroeger, C. H. Stocke, Milton B. McGrew, Oscar H. Just and others.

J. H. & C. S. Odell & Co. celebrated the sixtieth anniversary of their activity as organ builders.

A. J. Schantz, Sons & Co. were

Harold Gleason



Harold Gleason of Rochester, head of the organ department in the Eastman School of Music, is doing considerable organ playing with the orchestra this season, in addition to his multiple other duties. Jan. 10 he presided at the console in the Eastman Theater when Eugene Goossens conducted the Rochester Philharmonic Orchestra and played Handel's Concerto for organ and orchestra in F. He is to play Eric De Lamarter's Concerto in E minor for organ and orchestra at an American composers' concert under the direction of Howard Hanson.

awarded a contract to build a four-manual organ of seventy-three speaking stops for St. Mary's Catholic Church at Massillon, Ohio.

The Wanamaker concert management announced that the aggregate attendance at the fourteen recitals played by Charles M. Courboin, guest recitalist, at the Philadelphia Wanamaker store in the autumn and holiday season was 83,000.

After twenty-three years at Emmanuel Baptist Church, Brooklyn, G. Waring Stebbins was to become organist and director at Plymouth Church May 1.

The Association of Master Organ Builders of Germany decided to increase prices 400 per cent.

Nicholas Van Andel



Nicholas Van Andel, veteran organist and father of organists, has retired from the bench at the Berean Church of Muskegon, Mich., because of impaired health. On his last Sunday at the organ the church presented to him a key to the instrument with

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the request that he make free use of it. Mr. Van Andel is recovering slowly from the effects of an operation he underwent at the Mayo Clinic. His position at the church was given to one of his sons.

Mr. Van Andel has served as an organist in Muskegon churches for a score of years, first at the First Christian Reformed and later at the Berean Church. He came to the United States in 1910 from Holland, where he had been an active organist for many years. His arrangements of the Psalms, adapting them to the chorales of the Dutch Church, are used in the Reformed Church. He also edited and arranged a number of preludes to the Psalms. Two of Mr. Van Andel's sons are organists, Henry being at the console in Samuel Lutheran Church, and one of his daughters is a graduate of the Sherwood Music School in Chicago.

In Memory of Adolph M. Foerster.

In honor of the seventy-fifth anniversary of the birth of Adolph M. Foerster a concert in his memory was given Feb. 4 at the First Presbyterian Church of Johnstown, Pa., by the Choir Ensemble Society of Johnstown, of which Edward A. Fuhrmann is the conductor, and a group of soloists. Mr. Foerster, who was one of the foremost of American composers of the last fifty years, was born in Pittsburgh and spent his entire life in that city. He died in 1927. At the Johnstown service Mrs. Hilton R. Bowman presided at the organ and played Mr. Foerster's Prelude in F minor. The chorus directed by Mr. Fuhrmann sang

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the anthem "O Worship the King," dedicated to him and to the Choral Ensemble Society.

Organs and Organists in the Universities

VI. Cornell University

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

One may wander about The Yard at Harvard or in the precincts of Old Nassau or in the confines of Yale's verdant campus and never see what gladdens the visitor's eye at Cornell—namely, the proud seniors disporting themselves in scarlet jackets with carnelian colored collars and facings. What device of collegian could give greater external brilliancy to his alma mater than this? No eye could take in the beauty of the hill on which Cornell lives without being vividly, joyously conscious of the contrasted beauties furnished by animated groups of seniors and the emerald carpet of the hillside.

Cornell University is in Ithaca, N. Y. I am glad that I approached it by way of Syracuse, because this gave me the beautiful ride for twenty miles or more along the shore of Lake Cayuga, one of the seven "finger lakes." I was not in a hurry; the sun was shining pleasantly, and I enjoyed keenly the pastoral scenery about me. Ithaca, a town of about 20,000 people, is at the southern end of Lake Cayuga, about 400 miles from Boston. The country about is a plateau molded by glacial deposits and by erosion into a rolling landscape of orchards, vineyards and dairy farms. On the crest of a hill overlooking the town lies the university's domain of 1,400 acres. From the campus, 400 feet above the streets of Ithaca, the eye looks north, west and south over the broad valley in which the town lies, to the horizon of hills blue in the distance. As Professor Harold Smith and I sat on the terrace of Willard Straight Hall absorbing the beauties of the scene before us I felt keenly the contrast between this view, the urban settings of the University of Pennsylvania, the College of the City of New York, and the gentle placidity of Princeton. To borrow a word from the vocabulary of the people who dwell in Rocky Mountain regions, Cornell's fairness is scenic. I do not say that to take the trolley from downtown in Ithaca in its winding way climbing steep and high over the deep ravines and sharply ascending hillsides to the Cornell campus is as striking as the drive from Denver out to the Look-off, or in the least degree like the hair-raising road from Idaho Springs to Central City, but it seemed to me surprisingly bold.

Cornell, belonging to the type of research universities, opened its doors to men in 1868 and to women in 1874; the 4,300 men and the 1,200 women are shepherded (according to the university's official publication) by an instructing staff of more than 300. There are over sixty fraternities, the campus itself holding thirty-seven of their houses. The public thinks of Cornell as exclusively, or at any rate chiefly, a scientific institution. This popular misconception came about because Cornell was first in insisting upon the parity of the sciences with the humanistic studies. The truth is that any student properly qualified for admission may carry on his education along any line his bent may suggest. This was the end toward which the founders Ezra Cornell (1807-1874) and Andrew Dickson White (1832-1918) worked.

Cornell's music history, however, is a matter of comparatively recent record. Indeed, speaking academically, it was as late as 1923 that Dr. Otto Kinkeldey (last syllable accented and pronounced "die") was called to organize a department of music on an academic basis. Previously to 1923, though, a great deal had been done to popularize the best music and to prepare the way for its recognition as a subject proper for academic credit. My information goes back no farther than 1903, when Dr. Hollis Dann was engaged to take over the courses offered from 1896 on; these were called elementary (choral) and advanced and

orchestra. On these courses were built the music festivals. Dr. Dann's administration lasted until 1921. Retiring as full professor, Dr. Dann is remembered chiefly for his success as a choir trainer, and for his music festivals and summer schools for supervisors, all of which attracted much favorable comment. Edward F. Johnston, now deceased, the composer of several popular organ pieces, particularly "Even-song," was university organist for a time, retiring in August, 1913. He was succeeded by James T. Quarles, now dean of the school of fine arts, University of Missouri. Mr. Quarles was university organist from 1913-16, assistant professor of music, 1916-23, and acting head of the music department from 1921 to 1923, when he became professor of music at the University of Missouri. Professor Quarles had had a wide experience in concert work before his connection with Cornell and through his yearly series of organ recitals on the two large organs of the university helped very much toward the later recognition of the art and science of music. Harmony was taught at Cornell as early as 1907, but received no academic credit until 1916; in that year what is now generally referred to as "musical theory" (harmony, history and appreciation of music, counterpoint) wormed its way into the curriculum of the B. A. degree.

A special word is due Dr. Kinkeldey. He came to Cornell from a post as chief of the music division of the New York Public Library. His doctor's degree was given to him by the University of Berlin, his thesis being "Orgel und Klavier," covering organ music in the sixteenth century; it is also interesting to know that Dr. Kinkeldey was a pupil of MacDowell. He implanted in the music department the elements of scholarship and erudition; in September, 1927, he returned to his former post at the New York Library.

The present organist and choir-master of Cornell is Assistant Professor Harold D. Smith, a Mus. B. and B. A. of Oberlin. Mr. Smith has had an interesting career. Born in 1895 at Barnesville, Ohio, he was graduated from Oberlin in 1915 (B. A.) and 1917 (Mus. B.). It was the time of the great war and Mr. Smith "joined up" as sergeant in the Fifth Division, Field Hospital, serving one year in the United States and one year in France. Pending his discharge in 1919 he had three months' leave, which he spent in Paris, becoming acquainted with the French school of organ playing. He was soon back in Oberlin and taught organ and theory alongside his old masters, Breckenridge (piano), Stiven (organ), Heacock and Lehrmann (theory), and Andrews (composition). During this time he was organist and choir-master at the Euclid Avenue Christian Church, Cleveland. But Paris was pulling him, so in 1921 he went back to Georges Jacob (pronounced "yah-köb," the o long and the second syllable accented) and Philippe. He speaks with affection and admiration of Jacob's teaching, of his great patience and his persistence in working things out. A year substituting at Vassar for E. Harold Geer, whom he had known in Paris, was followed in 1924 by his appointment to Cornell, where he has been ever since. For two years, from June, 1927, Professor Smith carried all the work of the music department alone.

It is true that the history of music in Cornell University has been meagre as regards courses in theoretical music counting toward the bachelor's degree, but it is also true that there has been much music made by the undergraduates since Dr. Dann first had charge. During the past season there has been a series of high-class concerts by artists of international reputation, forty organ recitals by Professor Smith in Sage Chapel and Bailey Hall,

two free concerts by the university orchestra, and various offerings by the R. O. T. C. military band, the men's glee club (eighty-five students), the women's glee club (sixty students), the instrumental club (sixty-five students), not forgetting the vesper services by the Sage Chapel choir (mixed voices). A curious and regrettable feature of the activities of the band, orchestra, instrumental club and glee clubs is that since the retirement of Dr. Dann the direction of these organizations has been left to musicians not otherwise connected with the university. The department of music ought to have entire control of all music.

The duties of the university organist and choir-master are to form and drill the choir for the Sunday services throughout the year at 11 and 3:30. Clergymen of various denominations officiate. These services are held in Sage Chapel. The acoustics of Sage Chapel incline toward the "dry" side—that is, there is not much resonance; but this has its advantages, since every detail of performance comes out exactly as it leaves mouths and fingers. There is ample room in the organ loft, and organ and choir speak directly into the auditorium.

There are two four-manual organs used in alternation by Professor Smith in his recitals. The Sage Chapel organ is a Skinner (1909) of forty-six stops, a good organ of the earlier period but not comparable to the Princeton Chapel organ by the same maker. Neither does Sage Chapel have the comeliness, elegance and poetic charm of the university chapel built under Ralph Adams Cram for Princeton. In fact, Sage Chapel is rather drab, unimpressive and unattractive architecturally, although its associations with the past by the help of memorial tablets, English stained-glass windows, bas-relief portraits, statues, busts, decorations in mosaic and the memorial ante-chapel are many and precious to all Cornellians. The second four-manual organ is in Bailey Hall, seating 2,000 people. The instrument was built by Steere and has seventy-nine stops—a magnificent instrument. It is an irony of chance that the smaller organ should be housed in the building of superior acoustical excellence, whereas the larger one should be comparatively ineffective because of an exasperating echo that reduces the most competent playing to a first-class smudge. Let us hope that when the hall is filled for commencement the smear is reduced. How deplorable it is that players of organs like this in Bailey Hall, or the organ in the Cathedral of St. John the Divine in New York, or in St. Paul's Cathedral, London, are so handicapped by excessive resonance that it is impossible to play even at a slow tempo without blurring! Why play if the piece can't be heard? The "cathedral roll" is in its way a pleasant noise, but it isn't music.

The book of programs that Professor Smith publishes annually is one that every recitalist will enjoy looking over. It exhibits an intelligence devoted to presenting well-balanced, diversified lists of pieces interesting to the music-lover, and with the educational pill neatly disguised. In illustration of this: Each of ten successive programs contained a comment extolling the chorale prelude as an art form and featuring one or two specimens. The Cornell organist's playing has the same merits that mark that of Palmer Christian and Harold Gleason; he is an enemy of the smudge, the blot, the stain, the smear; he has an agile finger, his passage-work is clear, his phrasing logical and consistent; he uses the prolonged note (agogic accent) very effectively. A fine feeling for rhythm, splendid attack and release—these give to his playing an exhilaration that is delightful.

There is hardly space for more than two of his programs; I select at random. The first: Six movements from Handel's "Water Music," arranged by Carl McKinley; Gavotte by G. B. Martini; the Bach Passacaglia. The second: Third Sonata by Mendelssohn; Gavotte by Samuel Wesley; two chorales by Brahms and the Bach Fantasia and Fugue in G minor. A service list for Passion week seems to me most beautifully and sympathetically planned to include the Lenten

Paul J. Weaver



and Easter ideas. The service prelude was "O Haupt voll Blut und Wunden" (J. S. Bach); a "Tenebrae factae sunt" (Palestrina) gave the joyful outlook; this was followed by the Hassler "O Sacred Head now Wounded," and that by "O Sons and Daughters, Let Us Sing" from the Old French ("O Filii et Filiae"). A hymn before the sermon, "Jesus Christ Is Risen Today," was probably the familiar setting by Worgan and the hymn after sermon, "Come, Ye Faithful, Raise the Strain," probably by Arthur Sullivan. The service postlude was "Alleluia!" by Dubois.

When one makes the acquaintance of a man holding a position like that at Cornell, notes his skill as a concert player, rehearses with him his early struggles and later successes, one is naturally curious, even concerned, with his attitude toward his job. Does one play the organ and drill the choir as one conducts an academic course? Does the job go farther than the pay? To come down to brass tacks, what is the use of all this musical activity in an educational institution? Can a man fill a position as organist and choir-master of a college and still retain his hope that he is doing a real man's work in the world?

Professor Smith believes that music ought to permeate the life of the university; it ought to touch every teacher and student willing to submit to its influence; it ought to re-create, stimulate, stand for aesthetic culture; it ought to discipline the emotions and the imagination. These things he has thought to be within the sphere of his influence in chapel, in the organ recital and in the chamber music which he has provided in Willard Straight Hall living-room and in the artist concerts in Bailey Hall. When the student musical activities (band, orchestra, instrumental clubs and glee clubs) are under the full control of the music department, then Professor Smith's visions will be increasingly realized.

In fact, music at Cornell is in a transition state, but the immediate future promises a rich development. In September, 1929, Paul J. Weaver (B. A., University of Wisconsin, 1911), a prominent organist, choral conductor and educator, took charge of the department of music, Assistant Professor Smith continuing his own valuable work. Professor Weaver is scarcely 40, and will be able to give the best years of his life to this great opportunity. President Livingston Farrand was good enough to give me an interview in which he briefly outlined the plans he has for the music department. Cornell has now a professional school of architecture, and there are to be schools of painting and sculpture established in order that the appreciation of these two arts may be encouraged and fostered. In the same fashion the study of music for the sake of its sympathetic understanding, acknowledged value and help is the ideal to be kept in mind. To establish a professional school for the training of musicians

along the line of the professional school for architects is entirely aside from President Farrand's thoughts; but unless I entirely misunderstood him, he thinks that since the university encourages and fosters the performance of music by students of all kinds, the university is in duty bound to provide such authoritative instruction in playing and singing as students may need.

I hope it is pardonable in an outsider to prophesy that under the inspiration of the leadership of Professor Weaver, supported by Assistant Professor Smith and with the friendly cooperation of President Farrand, the music department will be translated from its present rather shabby quarters in Morse Hall to a building all its own.

Cornellians are able to look back with satisfaction and thankfulness to the work done by Dann, Quarles, Harold Smith and Kilkelley; they may now look forward with confidence to a great future for music in their beloved alma mater.

SCHOOL MUSIC THE TOPIC

Supervisors' National Conference in Chicago to Draw 7,000.

What promises to be one of the greatest music gatherings ever held in this or any other country is the approaching second biennial meeting of the Music Supervisors' National Conference, which is to be held in Chicago the week of March 24. Seven thousand school music supervisors from all parts of the United States are expected to be in attendance at the sessions, which are to be held in the Stevens Hotel. "Amateur music" will be the keynote of the conference. Recent developments in music, such as the radio, the vitaphone, etc., have introduced new elements into music teaching. The entire problem will come before the supervisors for thorough discussion. It is pointed out that school pupils write essays, stories and poetry in composition classes, not with the idea that even one in a hundred will make writing a profession, but with the thought that such creative writing experience will inspire the girls and boys with a greater desire to read the best authors. Similarly it is held that every child should learn music, not because it will bring a larger income, but because first-hand experience in singing, in playing and in hearing the best of music beautifully performed opens the ears and the minds of the pupils to the beauties of sound which make for a fuller life.

The complete program for the Chicago meeting, as made known by Miss Mabelle Glenn, president of the conference, is the most elaborate ever provided for such a meeting. Speakers will include Dr. Walter Damrosch, Dr. Peter C. Lutkin, Dr. John Erskine, Peter W. Dykema, William J. Bogan, superintendent of the Chicago public schools; Rudolph Ganz, Guy Maier, Percy A. Scholes of Montreux, Switzerland, Frantz Prochowski, Dean G. L. Butler of Syracuse University, president of the American Association of Schools of Music; Mrs. Ruth Haller Ottaway, president of the National Federation of Music Clubs; Dean Charles H. Mills of the University of Wisconsin, and other noted authorities and music supervisors. Musical features of the week include a concert by the Paulist Choristers, a band demonstration by five champion school bands, an all-Chicago school chorus, a concert by the Flint (Mich.) A Cappella Choir, two concerts by the National High School Orchestra and one by the National High School Chorus, and a complimentary concert to the supervisors by the Chicago Symphony Orchestra under the direction of Frederick Stock. Many sectional meetings and a variety of demonstrations are also on the program.

H. T. Depue Hurt in Accident.

H. T. Depue, manager and owner of the Pipe Organ Service Company of Omaha, was the victim of a serious accident in the company's shop Jan. 10. His right hand was caught by a circular saw and severely cut. At the hospital it was found necessary to amputate three fingers at the first joint. Two days afterward Mr. Depue was at his desk directing the business as usual, and in four weeks was again working in the shop.

Harold D. Smith, Cornell University Organist



St. Louis Radio Organ Opening Recitals by Edward Eigenschenk

By DR. PERCEY B. EVERS DEN

St. Louis, Mo., Feb. 23.—One of the important events of the month has been the dedication of the new Kilgen organ in the KMOX broadcasting station by Edward Eigenschenk of Chicago. Mr. Eigenschenk, who played daily from Feb. 16 to 22, has proved himself to be an organist of exceptional versatility and has pleased many of our organists in his selection of programs. He has not confined himself to the so-called popular compositions, though he has given many numbers in lighter vein, but has demonstrated that Widor, Guilmant et al can be played over the air on the modern broadcasting instrument. Mr. Eigenschenk has made many friends among the organists during his week's sojourn in St. Louis, and the N. A. O. chapter hopes to bring him back for a recital under its auspices in March.

Several of our organists have been giving short recitals prior to the regular church services, possibly at the suggestion of their pastors, as a means of increasing the attendance at services. Notable among these have been Ernest Prang Stamm, Second Presbyterian Church; Otto Wade Fallert, St. John's Methodist; William John Hall, Temple Israel, and Arthur Leiber, United Hebrew Temple.

Christian Stocke, organist of Salem Evangelical Church, is doing good work with his choir and is preparing an exceptionally fine program for next month.

Sunday afternoon, Feb. 16, Paul Friess, organist at St. Michael and St. George, gave an hour's program prefaced by a short talk on the organ at Holy Cross Church. This was a feature of the community program being carried out by this church. The numbers played by Mr. Friess in a scholarly way could not fail to impress those who attended. When an organist will give of his time and talent for the entertainment and benefit of the so-called poorer class without the hope of fee or reward he is entitled to high commendation.

Many rumors of changes in church positions in May have reached us, and it is possible that the year may bring several new organists before the public.

LED BY EDA BARTHOLOMEW

Interesting Ensemble Program Directed by Atlanta Organist.

Miss Eda E. Bartholomew, prominent Atlanta organist, directed the February morning musicale of the Atlanta Music Club Feb. 5 at St. Mark's Methodist Church. Of particular interest on Miss Bartholomew's program was a musical setting for the One Hundred Twenty-first Psalm, by Kurt Mueller, former Atlanta musician. This number, "I Will Lift Up Mine Eyes," is arranged for vocal quartet, organ, violin and harp. It is dedicated to Miss Bartholomew. Assisting Miss Bartholomew in this number were Miss Frances Woodberry, soprano; Mrs. John Sizoo, contralto; Floyd Jennings, tenor; Edgar Wilson, baritone; Miss Senta Mueller, violin, and Mrs. William Butt Griffith, harp. The program opened with Miss Bartholomew's rendition of Bach's Prelude and Fugue in D major. Mrs. Benjamin Elsas, soprano; Mrs. Charles Chalmers, at the piano, and Miss Bartholomew, at the organ, gave Edgar Stillman Kelley's setting of Poe's "Israfil." Mrs. Griffith, Miss Mueller and Miss Bartholomew played two trios for harp, violin and organ, Dubois' "Meditation-Priere," and John Hyatt Brewer's "Reverie." Miss Bartholomew closed the program with Saint-Saens' "Marche Heroique." Mrs. Wilmer L. Moore, president of the Atlanta Music Club, extended a special invitation to members of St. Mark's Church and to the local chapter of the American Guild of Organists to attend this program.

Bihl Recovers after Operations.

Samuel W. Bihl, representative of the Wicks Pipe Organ Company, with headquarters at Kansas City, is recovering from a prolonged and severe illness, which involved two major operations. Last May Mr. Bihl went to the hospital for the first operation, which was followed by a second in June. After thirteen weeks in bed it took him a considerable time to regain his strength, but he is now busy again promoting the interests of the Wicks factory in his large territory.

Henkel Conducts at Nashville.

Thanks to the tireless industry of F. Arthur Henkel, Nashville, Tenn., music-lovers were enabled to hear Louis Spohr's "The Last Judgment" Feb. 3 in the Joel O. Cheek Auditorium of the Nashville Conservatory of Music. Forty-two voice students sang. Mr. Henkel's work is attracting attention throughout the South. In the spring he expects to present "Aida." All this is in addition to his organ work at the Nashville Conservatory.

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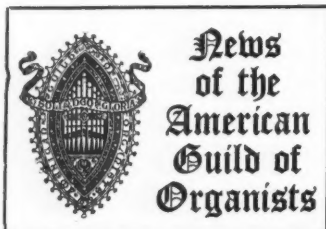
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News of the American Guild of Organists

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

Kansas Chapter.

Plans are nearly completed for the annual meeting of the Kansas chapter, as announced last month in *The Diapason*, is to be held March 24 and 25 at Topeka. Charles S. Skilton, of Lawrence, Mrs. Pearl Emley Elliott of Kansas City, Alfred G. Hubach of Independence, Mrs. Cora Conn Moorhead of Winfield, Mrs. Eleanor Allen Buck, Mrs. Bernice Hemus Wahle and Mrs. Ferdinand Voland of Topeka and Bethuel Gross of Chicago are to appear on the Tuesday morning program, March 25, at the First Christian Church. Daniel A. Hirschler of Emporia will give a half-hour recital in the afternoon. This will be followed by a recital by the music faculty of the fine arts school of Washburn College, Topeka. This recital has been arranged by Miss Rachel Johnson, professor of organ at the college. Mrs. Mildred H. Drenning, the dean, will preside at the luncheon at the Hotel Jayhawk and there will be informal talks by members of the Guild and their friends.

Northern Ohio.

The January activity was a bridge party held on the 26th in the Taylor Auditorium, Cleveland, sponsored by the social committee, Miss Laura Bender, chairman. Mrs. J. Powell Jones acted as hostess of the evening. About seventy-five attended. Proceeds were for the benefit of the chapter treasury. The prizes consisted of handsome boxes of correspondence cards and envelopes. Refreshments were served at the conclusion of the games.

The February meeting was held on the 12th at the First Baptist Church, Roy Crocker, organist, in connection with Edwin Arthur Kraft's recital. The chapter members were guests of the Community Night Group, which sponsored the recital.

The March meeting will be a dinner in honor of Andre Marchal of Paris, who will be in Cleveland for a series of Bach recitals at the Museum of Art. Arrangements for the date are pending between Dean Bullis and Arthur Quimby, curator of music at the museum.

District of Columbia.

Washington organists in large numbers attended the meeting of the District of Columbia chapter held Monday night, Feb. 3, at Epiphany Episcopal Church. Important and difficult matters of policy and procedure pertinent to their relation as the musical ministers of the churches were discussed and are expected to take definite form in the near future. A varied program followed. Organ solos were played by Mrs. Frank Akers Frost, secretary, who used the second and third movements (*Allegretto* and *Andante espressivo*), from the Sonata in G major by Sir Edward Elgar. Mrs. Alice B. Haig, soprano, sang "They That Sow in Tears," by F. Flaxington Harker. She was followed by F. W. S. Evans, tenor, who sang "The Voice in the Wilderness," by John Prindle Scott. Mrs. D. J. Guy, contralto, concluded the program with "Alone with Thee," by Eben H. Bailey. An informal social hour closed the meeting. Among those busy members who attended for the first time we were pleased to greet Mrs. Frank Byram, known and beloved of all Washington, both personally and in her executive capacity in the music of the public schools.

On Tuesday, Feb. 4, three members combined in presenting an interesting program of organ music at the First Congregational Church, of which Paul DeLong Gable is the organist. Miss Katherine Fowler, Miss Florence

Reynolds and Mr. Gable shared honors. They were assisted by Mrs. John Sesso in vocal selections. Over half of the numbers were works of James H. Rogers. The offering is to be used in the purchase of a harp stop for the organ.

The organ programs rendered every Sunday afternoon during the winter by the dean, Lewis Corning Atwater, at All Souls' Unitarian Church, where he is organist and director, have been an established feature of the program of this church since its erection a few years ago, and are steadily increasing in popular interest. Known as the "quiet hour of music," each program features composers of one nationality and includes a singer of prominence. Feb. 2 a program of American compositions was heard, Charles Trowbridge Tittman, bass, assisting. The Greene memorial organ, which is used for these recitals and ranks among the best in the city, is a four-manual Skinner.

Illness has invaded our ranks, including our treasurer, Mrs. James Shera Montgomery, organist at the Metropolitan Memorial M. E. Church. Several operations have been performed on a young son of Mrs. Cornelia L. Kinsella, organist at the First Presbyterian Church. The father of Miss Effie Collamore, organist at Wallace Memorial United Presbyterian Church, has been suffering from an illness of several months' duration. A prospective member of the chapter was born to Mr. and Mrs. Bellman recently, a little daughter. Mrs. Bellman is a member of this chapter.

M. R. Frost, Secretary.

Western New York.

Members of the Western New York chapter had the pleasure Saturday afternoon, Jan. 25, of a tour through Rochester's most beautiful edifice, the new Masonic Temple. The temple houses seven fine organs, the largest of which is a magnificent four-manual Skinner in the main auditorium. Second in importance is the splendid large four-manual Möller in Cathedral Hall. This instrument, though installed in the four corners of the hall, is wonderfully effective. Three three-manual Buhl organs of considerable size, with floating solo divisions, were very impressive. Two two-manual Möllers in two of the smaller rooms complete the equipment.

Robert J. Berentsen, organist at the Lake Avenue Baptist Church, and formerly organist at the Eastman Theater, demonstrated the tone qualities of the various organs with a very interesting ramble through the stops of each. Donald S. Barrows, designer of the seven organs, was present and explained some of the special features embodied in these instruments.

GEORGE HENRY DAY, Dean.

Virginia Chapter.

For the first three months in 1930 the Virginia chapter is taking as its general topic of study and discussion at the meetings "Nationality in Music." At the January meeting Mrs. John T. Buchanan, president of the Virginia Federation of Music Clubs, was chairman and spoke on the "Music of the British Isles." At the last meeting, held Feb. 4, the discussion of the general subject was continued under the chairmanship of Miss Emily Mason of Petersburg, a colleague of the chapter, and Mrs. G. W. Hopkins will have for her subject at the March meeting "Oriental and Russian Music."

For several years the chapter has devoted its meetings to the study of

subjects of interest to organists, choir directors and church singers. At the monthly meetings there is a brief session for business, conducted by the dean, F. Flaxington Harker, after which the special chairman of the evening takes charge, speaking on the subject selected and presiding over the general discussion. In addition, three or four questions of interest are answered by members, these being divided under the following general classifications: (a) Harmony; (b) choir training; (c) the organ. Following the meetings there is always a social hour at which refreshments are generally served.

M. McC.

Indiana Chapter.

The regular dinner meeting of the Indiana chapter was held at the Broadway M. E. Church in Indianapolis on the evening of Feb. 7, with Arthur Dunham, F. A. G. O., of Chicago, as the honor guest. Cheston Heath, dean, presided. Guests included Mrs. Robert Blakeman, president of the Indianapolis Matinee Musicale; Miss Adelaide Earman, Mrs. Henry Schurmann, Miss Ida Belle Sweeney and Andrew Steffin. Announcement was made of a recital by Edwin Arthur Kraft of Cleveland, which will be given March 11 at the Tabernacle Presbyterian Church, in Indianapolis, under the sponsorship of the Guild.

Missouri Chapter.

Missouri chapter met at the Church of the Holy Communion, St. Louis, on the evening of Jan. 27. There was a full evening with a talk by the Rev. Dr. Ivan Lee Holt, pastor of St. John's M. E. Church, South, on "Impressions on Visits to the Music Shrines of Europe," and an organ recital by Miss Louise Titcomb, organist of Holy Communion Church, who rendered a program of German music. Included in Miss Titcomb's program were numbers by Bach, Schumann, Rheinberger and Karg-Elert.

According to Associated Press dispatches from London in February, Fred Cozens, 83 years old, organist at St. Stephen's Church for sixty-four consecutive years, played his last service there on Christmas day. Mr. Cozens has been an all-around musician—organist, pianist, singer and director—for half a century in London and sang at the funerals of the Duke of Wellington, of Gladstone and of the poets Browning and Tennyson.

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By J. A. West
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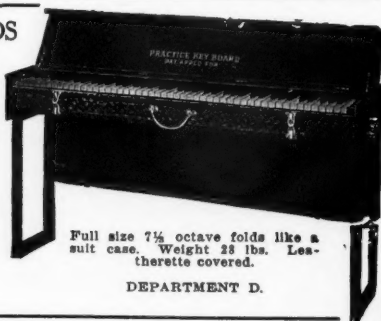
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Carl McKinley



M'KINLEY'S WORK PRAISED

Organist Wins Laurels by Performances of His "Masquerade."

Carl McKinley, of whose activities frequent mention is being made in music columns of leading papers throughout the country, is continuing to win laurels for his work as a result of the many performances of his "Masquerade," an American rhapsody. Among the most recent performances of the work are the four given by the Philadelphia Symphony Orchestra, of which three were played in Philadelphia and one in New York, Ossip Gabrilowitsch conducting, making a total of eleven performances under Mr. Gabrilowitsch's baton. The following from the Philadelphia Bulletin of Feb. 1 speaks for itself:

"In his 'Masquerade' Mr. McKinley, who is an American, born in Maine in 1895 and now living in Boston, indicates his intention to prove that 'jazz' can provide inspiration for the writing of really good music, in which disguise this composition assuredly is presented. The composer employs the full orchestra in a skillful handling of individual instruments, groups, or of the separate choirs, as well as in well-balanced ensemble. The waltz rhythm is liberally used, with variations in which there are suggestions of the Spanish, the French and even of the Russian, though as a whole the work remains an example of exalted 'American jazz,' or, rather, of 'modern' music in the best manner."

Carl McKinley started his career as an organist and has several attractive organ compositions to his credit.

Mr. McKinley was awarded a Guggenheim fellowship in 1927 and sailed in September of that year for Paris, remaining two years in France and Germany. In Munich he was connected with the opera. A few months ago Mr. McKinley joined the faculty of the theory department at the New England Conservatory of Music in Boston. He is teaching composition and history and theory of music.

MAKE MERRY IN WINNIPEG

Organists Hold Annual Banquet of C. C. O. Center—Clergy Guests.

The annual banquet of the Winnipeg center of the Canadian College of Organists took place Monday evening, Jan. 13. There were forty present and a most enjoyable time was spent, with the chairman of the center, Wilfred Layton, presiding. Preceding the meal William Byrd's "Non Nobis Domine" was sung as a grace. Following the toast to the king, the program consisted of the singing of old English carols and the proposing of various toasts, the first being to the ladies, by H. H. Bancroft, who stated at the outset that he was totally unfitted for such a task, as his ignorance of the ladies was appalling. He said, however, that since he had come over to this side from England and had been in charge of a mixed choir he was certainly "coming on." The response was made in a most fitting manner by Miss May Clarke. Following this the director of carols, Filmer Hubble, came forward and, assisted by Norman Elwick at the piano, the whole company sang "The Wassail Song." The next toast was to the church. This was proposed by Stanley Hoban, whose remarks dealt mainly with the tremendous part music had to play in the services. The response was by Dr. P. Campbell Morgan, a speaker to whom this center always listens with the utmost pleasure.

The director of carols then vigorously directed "The Holly and the Ivy." To this carol Ronald W. Gibson had written an amusing and original descant. This was sung at sight by three organists, who were unexpectedly called upon to perform in an unusual role. The next toast was to the clergy and was proposed by Wallace Gillman, and responded to by Archdeacon McElheran, who caused considerable amusement and laughter when he said that there was every reason why the musicians should speak well of the clergy—first, because all clergy were well-trained musicians and, secondly, because, he supposed, all the rest of the year they were saying of them in plain language what they really thought of them, while tonight they were saying what they ought to think. The archdeacon concluded his cordial remarks by saying he felt that through music more than through any other agency, perhaps, the young people of this country might be inculcated with reverence.

The whole company was directed in the carol "In dulci júbilo," after which a demand was made that the members of the cloth who were present should sing, and for a never-to-be-forgotten three minutes all listened to a full-throated performance of "O Canada" by a trio formed of Archdeacon McElheran, Dr. P. Campbell Morgan and the Rev. H. C. Olsen. At the close of their performance these gentlemen were not slow in requesting that the choirmasters should perform, which they did, giving a touching rendition of "On Christmas Night." (Dr. Vaughan Williams was not present.)

The last toast of the evening was to the Canadian College of Organists and was proposed by the Rev. H. C. Olsen, the response being made by the chairman, Wilfred Layton.

Palmer Christian



In just twelve months—from January, 1929, to January, 1930—Palmer Christian has given twenty-two recitals outside his home town of Ann Arbor, Mich. Nine of these were dedicatory performances. Several of them were on the largest and most prominent of the new organs in America. During the same period Mr. Christian played twenty-five recitals in his regular series at the University of Michigan—all in addition to his regular teaching at the university. Mr. Christian's record is merely an illustration of what our best recital players are doing, and what they can do if they use judgment in selecting their programs and maintain a standard of artistry in the performance of what they select. In addition to his thorough musicianship, underlying which there is unusual talent, Mr. Christian has what is commonly called a level head. As a consequence his playing does not appeal to one class only, but to organist, layman and music-lover in general.

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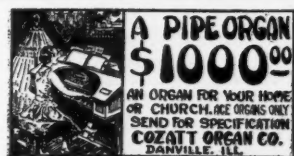
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Bradley College Paper Tells of Work of Music Department.

The importance of the musical work at Bradley College, Peoria, Ill., is illustrated in a special edition of the Bradley Tech Jan. 23, which is devoted to the college of music. This department is headed by G. Calvin Ringgenberg, A. A. G. O., well-known organist and educator.

Dean Ringgenberg went to the Bradley College of Music in 1925 and "by virtue of his loyalty and vision he has been instrumental in bringing about an entirely different attitude on the part of Bradley students with regard to music and has worked to make the courses offered by the college of music very much worthwhile," the college paper declares. "He has succeeded in attracting to the faculty musicians who are outstanding in their particular branches of music and who possess the same ideals toward music that he himself possesses."

Dean Ringgenberg not only is executive director of the college of music, but is head of the piano and organ departments of the college. He is a graduate of the New England Conservatory of Music and has enjoyed success as a concert pianist and has appeared in numerous organ recitals.

Dean Ringgenberg developed two state championship glee clubs while he was teaching at Jamestown, N. D. Last summer he served as organist of the Little Church around the Corner in New York. In the fall he appeared with the Chicago Civic Orchestra to conduct rehearsals, and he has also appeared in piano recitals.

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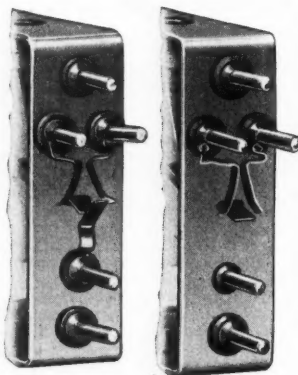
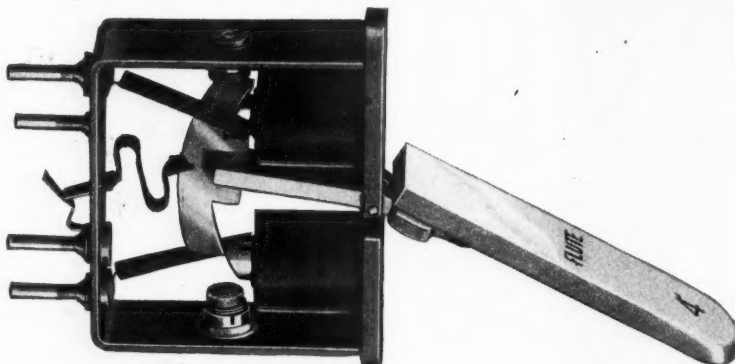
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**Boston News Items;
Women Give Recital;
N. E. Guild at Dinner**

By DR. HAMILTON C. MACDOUGALL
Boston, Mass., Feb. 21.—The Women Organists' Club gave its third recital on the fine Skinner organ in the Copley M. E. Church, Boston, Feb. 4. The ladies have a pleasant custom of introducing the compositions played with brief remarks from one of the members. On this occasion Miss Alice Mabel Shepard officiated. Mrs. Adelaide Avery, soloist at Bethany Church, Quincy, sang three songs in the club-room just before the recital proper began in the auditorium above and during the organ program gave "Hear Ye, Israel" ("Elijah"). Mrs. Agnes Allen (Bethany Church, Quincy) played a Prelude by Lemmens and three movements from Mendelssohn's Sixth Sonata, followed by Mrs. Dorothy Sprague (St. Mark's M. E. Church, Brookline) with pieces by Franck, Schumann and Kullak, and by Mrs. Sara Bayley, who played two works by Morandi and Diana.

The New England chapter, A. G. O., had a formal dinner at the Boston City Club Feb. 17. There were forty-two at table. Immediately after dinner two short silent "movies" were presented—the fight between the cobra and the mongoose and a picture featuring Charlie Chaplin. Both pictures were accompanied by Edith Lang of the Exeter Theater. It was a great pleasure to hear her clever playing, considered simply as playing, and her translation of the picture-moods into music.

After the pictures Professor Leo Lewis of Tufts College gave an interesting paper on Dr. Albert Schweitzer, well known to American organists as co-editor with Widor of the Schirmer edition of Bach, unhappily interrupted by the great war. Dr. Schweitzer is a medical missionary in the wilds of Africa and comes every two years or so to Europe on furlough, giving organ recitals of Bach's works in order to obtain money for his mission.

The senior and junior choirs of the Auburndale Congregational Church, Gerald F. Frazee, organist and choir-master, publish a four-page, 8 inches by 11, spring and fall journal, printed on glazed paper and exhibiting cuts of the choirs and the church building. In the words of Mr. Frazee, "it is another attempt to develop a choir spirit and tradition, and to convince people that there is both spiritual and musical profit in being a choir member." Mr. Frazee broadcasts every Thursday at 4:20, station WEEL.

Not all owners of chamber organs are as generous with their instruments as is Harry Upson Camp of Reading. The Frazee Organ Company sends the program of a benefit concert given at Mr. Camp's home, the organist being Edward Jenkins of the New England Conservatory. Mr. Jenkins is a graduate of the Perkins Institute for the

Blind, as well as of the conservatory, and has studied also with Libert in France. His program contained pieces by Mozart, J. S. Bach (Fantasia in G minor), Largo, Dvorak; Minuet, Boccherini; Prelude and "Love Death," Wagner, and Intermezzo from Widor's Sixth Symphony. An attractive feature of the program was the singing by Miss Edith Matthews, soprano, of the Perkins Institute, and her demonstration of the writing and reading of the Braille system. Samples of basketry and weaving done by the children of the Institute were shown.

Harvard Church, Brookline, has a Hutchings organ installed just previous to 1900, and much in need of repairs. This was one of the first instruments about Boston to have an echo or antiphonal organ, and it attracted considerable attention on that account, as well as for its fine tone. J. Angus Winter is organist and choir-master and has a quartet consisting of Mrs. Alice Armstrong Kimball, Mrs. Edith Weyne Wilson, Rulon Y. Robison and A. Ralph Tailby. The service is Congregational and Mr. Winter shows a fine catholicity of selection of the music. Among recent anthems are to be noted those by Beethoven-Shelley, Brahms, Charles P. Scott and Arthur Sullivan. Organ numbers by Mendelssohn, Handel (Fugue in F minor), Rheinberger ("Vision"), and Guilmant ("Grand Choeur" in E flat) are listed.

Francis E. Hagar recently gave a recital in the Old Cambridge Baptist Church, assisted by the church choir; a good-sized congregation attended. There were anthems by Franck, Ippolitoff-Ivanoff and Handel, and the organ numbers were ten in number, prominent among these being "Marche Triomphale," Dubois; "Fantasie sur deux Noels," Bonnet, and Toccata from the Fifth Symphony, Widor.

A recital with an unusual program was that played by Walter Edward Howe Jan. 29 in the George Washington Auditorium, Phillips Academy, Andover, Mass. Mr. Howe is organist of Meeting-House Hill Church, Boston. Allegro Pomposo, Handel; the G major Fantasia, Bach, and the "Sonata Pontificale," Lemmens, not often played, were followed by pieces by Karg-Elert, Stravinsky (arrangement from "L'Oiseau de Feu"), Debussy's "L'apres Midi d'un Faune," and a Sonata in B minor by the recitalist.

Fred Cronheimer goes from the Church of the Epiphany, Winchester, to Christ Church, Fitchburg, as organist and choir-master, beginning his work on the first Sunday in February.

News items should be sent to Dr. Macdougall, 29 Dover road, Wellesley, Mass.

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**Music by People
at All Ages Aim of
1930 Music Week**

A timely application of the national music week movement to one of the problems of current musical life is being planned for the seventh annual celebration May 4 to 10. In that observance emphasis will be laid upon the need for a greater degree of active participation in music on the part of people in general—not only among children, but on the part of adults. Previous music weeks have been enlisting children and grownups alike, but the approaching celebration, while again featuring the schools, will also emphasize the value of preserving in adult life the musical aptitudes which are being developed through public school music and through other activities of young people. To the keynote of the music week established last year, "Hear Music—Make Music—Enjoy Music," there is added, for the approaching celebration, the following rallying call: "Make Music Your Friend from Youth to Age."

In announcing this special feature the National Music Week Committee explains that this step has been taken in co-operation with the growing movement in America for adult education and participation in music which will keep step with the remarkable strides being made in public school music. It is further explained that such adult participation will be given a stimulus by making the celebration a special objective for musical activities among adult groups.

C. M. Tremaine, secretary of the National Music Week Committee, has made the following statement: "Just as, each year, music week is made a medium for advancing some one particular idea, the 1930 celebration will serve as a reminder that it is wise to preserve a continuity of musical activity throughout one's life if that life is to remain fully enriched. Indeed, the phrase 'From Eight to Eighty' is not too inclusive to indicate the scope of personal participation in music which music week is to stimulate. The celebration is to remind us that there are no age limits in music—that music is the real fountain of youth."

"Such a reminder is very necessary just at the present time, when, despite the increased music-making among our people, there is still a great wastage of the talents developed among the younger generation. As Dr. John Erskine has expressed it, too many of our young people, after they have left school, go through 'the great American ritual of dropping their music.' The interests of adult education and recreation therefore justify certain constructive steps toward bridging over the hiatus between the musical training of our children and the proper functioning of that training in their adult life."

Eigenschenk Heard in Recitals.

Edward Eigenschenk was engaged for the dedicatory concerts on the Kilgen organ installed in KMOX broadcasting station at St. Louis. The initial programs on this organ were broadcast by Mr. Eigenschenk Sunday, Feb. 16. Following these he played programs every afternoon and evening during the week, giving the final one Feb. 22. Other engagements of Mr. Eigenschenk in February included one as guest organist at the University of Chicago, Rockefeller Chapel, Sunday afternoon, Feb. 2; a recital for the American Guild of Organists at Sioux City, Iowa, Feb. 24; and one for the Tri-City Organists' Club at Augustana College, Rock Island, Ill., Feb. 26.

Dedicated at DuQuoin, Ill.

On Jan. 30 a new Kilgen organ was dedicated in the First Evangelical Church of DuQuoin, Ill., by Dr. Percy B. Eversden of St. Louis, who prefaced his program with a short talk on the organ and its construction. Among numbers played were: "Priore et Berceuse," Guilmant; Pastorale, Kleinschmidt; "The Lost Chord," Sullivan; Prelude and Fugue in E flat major, Bach; "Water Music," Handel; "Sherwood Forest," Eversden.

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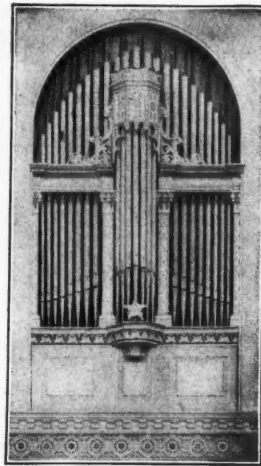
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Felix McGuire, Jr.



Felix McGuire, a young musical genius only 13 years old, has been appointed organist of St. Paul's Episcopal Church at White Plains, N. Y. He is the youngest organist who has ever sat on the bench at this church and one of the youngest in the country. Felix's home is at Harrison, N. Y., and his mother, also a musician, has taught and directed for twenty-six years. At the age of 4 years Felix received his first piano lessons from his mother. In addition to thorough training on the piano the young man has had four years of instruction on the organ. He frequently gives recitals and plays his programs entirely from memory. One of his organ teachers has been Charles E. Hall, A. A. G. O., of Brooklyn. Previous to his recent appointment to the White Plains position Felix played at St. Thomas' Episcopal Church in Mamaroneck, N. Y. Those who have heard this youthful genius and watched his progress predict a great future for him as an organist.

GIFT OF \$10,000 TO CHOIR

Aid for Work of Emlyn Owen at Neenah, Wis., Church.

The choir of St. Thomas' Episcopal Church, Neenah, Wis., under the direction of Emlyn Owen, presented interesting musical vespers late in November. All of the works appearing on the program were by American composers. The service was attended by 500 music-lovers of the community. On Christmas eve a candle-light service was given at which the communion service by Woodward and four movements of the "Adoration" by Nevin were sung to a capacity audience. Stainer's "Crucifixion" will be given by the choir in April just prior to Easter. A dinner was enjoyed by the choir late in October, at which time a gift of \$10,000 was presented to the choir by Harry Price of Neenah. The money is to be used in any way for the benefit of the organization. The choir consists of thirty voices, all paid for their services.

Carl F. Mueller's Choir Honored.

Carl F. Mueller's Montclair College choir of fifty voices at the New Jersey

State Teachers' College was invited to sing at the opening session of the National Education Association in Atlantic City Feb. 24 and its work made an excellent impression. This choir sings from memory and without accompaniment. At Mr. Mueller's "hour with the organ" in the Central Presbyterian Church at Montclair Feb. 5 this choir presented two groups, including "Voix Celeste," Alcock; "Lord God of Hosts," Tschaiakowsky; "Listen to the Lambs," Nathaniel Dett; "Matthew, Mark, Luke and John," West Country Folksong, arranged by Holst; "In These Delightful, Pleasant Groves," Purcell; "Ring Out, Wild Bells," Leopold Damrosch. Mr. Mueller's organ selections included: Fanfare, Lemmens; "Lamentation," Guilmant; Rondo ("Soeur Monique"), Couperin; Loure (from Suite for Cello), Bach; Minuet, Boccherini; "Song of the Basket-Weaver," Russell; "Hymn of Glory," Yon.

Built by Rochester Company.

An unusually effective small organ has been installed in St. Mary's Catholic Church at Fairport, N. Y., by the Rochester Organ Company and was formally dedicated Feb. 16 by the Right Rev. John Francis O'Hern, bishop of Rochester. At the console for the dedication was Donald S. Barrows, A. A. G. O., president of the firm which built the instrument. Mr. Barrows played a program which included: "Rex Glorise," George Henry Day; Pastorale from Sonata in D minor, Guilmant; Largo, Handel (violin and organ, with Benjamin Scammell violinist); Gothic Suite, Boellmann; "Canzone della Sera," d'Evry; "Hymn of the Nuns," Lefebure-Wely; "Adoration," Borowski (violin and organ); "March of the Priests," Mendelssohn. Father James T. Wood, pastor of the church, gave a description of the instrument.

The Chicago Club of Women Organists arranged a recital at the North Shore Baptist Church Feb. 6 at which the performers were Margaret Zoutendam, Irene Belden Zaring, Ella Celeste Smith and Frances Anne Cook.

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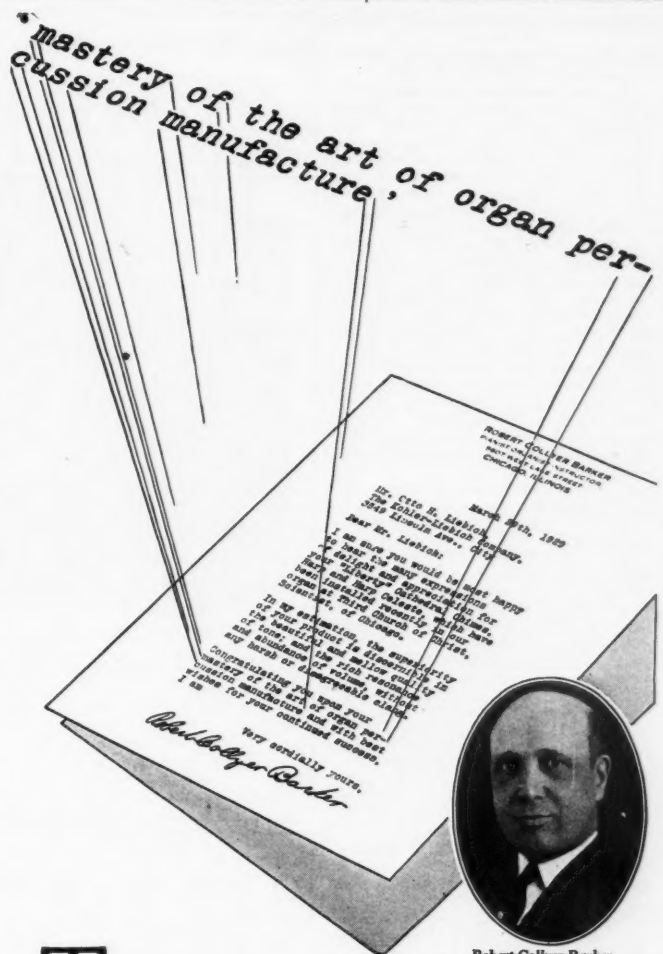
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Four-Manual Skinner at Park Congregational Played by Einecke.

The four-manual organ built by the Skinner Company for the Park (First) Congregational Church of Grand Rapids, Mich., was dedicated Feb. 16, with C. Harold Einecke, the new organist, at the console. The instrument has sixty-three sets of pipes. The specification appeared in The Diapason July 1, 1929.

An antiphonal organ built over the rear of the auditorium is considered one of the most complete in the state.

The new organ was played for the first time Feb. 9 and the next Wednesday evening Mr. Einecke played the first of his week-day recitals, which will be given for the public on Wednesday afternoon from 5 to 6 o'clock. Mr. Einecke's coming to Grand Rapids from Salem Evangelical Church, Quincy, Ill., is part of the plan of the church to enlarge its musical program, which includes the creation of at least two chorus choirs for ensemble and antiphonal work.

Mr. Einecke's Wednesday afternoon programs have been as follows:

Feb. 12—"Choral Symphonique," Diggle; Fountain Reverie, Fletcher; "March of the Toys," Schminke; "Song of the Basket Weaver," Russell; "The Squirrel," Weaver; "Carillon," Verne; "The Rosary," Nevin; Toccata (from Gothic Suite), Boellmann.

Feb. 19—Bourree, in D, Wallace A. Sabin; "Clair de Lune," Karg-Elert; Chorale Prelude, "Liebster Jesu, Wir Sind Hier," Bach; "Within a Chinese Garden," Stoughton; Londonderry Air, arranged by Archer; Minuet, Boccherini; Arrangement of a Well-Known Hymn-tune; "Rhapsody Catalane," Bonnet.

English Organist on U. S. Tour.

E. Power Biggs, A. R. C. O., an English organist, has been giving recitals in various cities in the United States since the late fall. Jan. 7 he appeared at the First Presbyterian Church of Enid, Okla., playing a program which included: Introduction and Fugue, Sonata, "The Ninety-fourth Psalm," Reubke; Allegro, Concerto in G minor, Handel; Allegro from Sixth Symphony, Widor; Air and Gavotte, Wesley; "The Swan," Saint-Saens; Toccata from Fifth Symphony, Widor; Finale from First Symphony, Verne. The evening of Jan. 19 he appeared at the Linwood Boulevard Methodist Church, Kansas City, Mo. Mr. Biggs studied at the Royal Academy of Music, London, under G. D. Cunningham, winning the Thomas Threlfall organ scholarship and Hubert Kiver organ prize. He was appointed sub-professor at the Royal Academy of Music in 1928.

Eight selections from Mendelssohn's "St. Paul" were sung at the vesper service under the direction of Henry Hall Duncklee, organist and choir director, at the West End Collegiate Church, New York City, Feb. 9.

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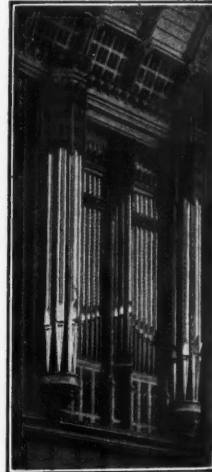
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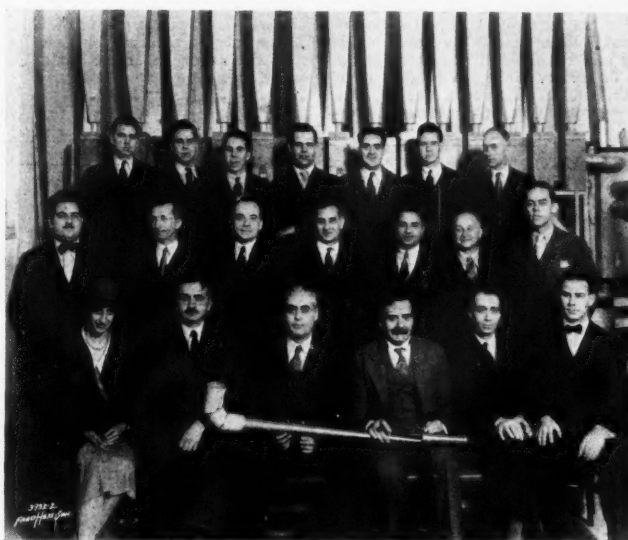
Seattle, Wash., Feb. 19.—A noteworthy event of the month was a recital by Lynnwood Farnam on the four-manual Kimball in the University Temple Jan. 24. As a surprise to the residents of this city, word was received that Mr. Farnam in passing through Seattle would stop and give one of his famous recitals. With one week's notice of the event word was passed and with the co-operation of the daily newspapers Mr. Farnam was greeted at the Temple by an audience that taxed the seating capacity of the church. With an enthusiastic throng behind him the master revealed the tonal qualities of the beautiful Kimball as they can be revealed only from the fingers of a true artist. Mr. Farnam, known to all of us for his mastery of the art of organ playing, demonstrated unflinching accuracy and the faculty of making the listener feel the music with him. The following program was played: Sketch in C major, Schumann; Sketch in D flat, Schumann; Dorian Prelude on "Dies Irae" (MS), Bruce Simonds; Reverie on the Hymn-tune "University," Harvey Grace; Allegro from the Fifth Trio-Sonata, Bach; Prelude and Fugue in G minor, Bach; "Carillon," Eric De Lamarter; Finale from "Symphonie Gothique," Widor; "The Mirrored Moon," from "Seven Pastels of Lake Constance," Karg-Elert; "Vintage," from "Les Heures Bourguignonnes," Gorges Jacob; "Carillon-Sortie" in D, Mulet.

Western Washington chapter of the American Guild of Organists, one of the liveliest chapters in the Guild, carried forward its fifth program of the season in the form of a festival service at St. Clement's Episcopal Church Sunday afternoon, Feb. 2. Preceding the service there was a recital by Wallace Seely, one of the younger members of the chapter. The musical service was rendered by the choir of St. Clement's under the able leadership of John M. Lyon, organist and choir director of the church. The postludial recital was played by Miss Esther Parker, organist of St. Paul's Episcopal Church. To a very good audience the organists displayed their ability in a creditable manner. Beautiful taste in the selection of their numbers was the keynote of the work. The choir under Professor Lyon showed fine training. Mr. Lyon demonstrated his ability as a director and organist of unusual ability.

The following program was offered: Organ, "Jubilata Deo," Silver; Allegretto (Fourth Organ Sonata), Mendelssohn; "Alla Breve" in D, Bach (played by Wallace Seely); processional hymn, "Ten Thousand Times Ten Thousand," Dykes; introit, "Oh Trinity of Blessed Light," Sarum Plainsong; Anglican choral service, Gloria Patri, Magnificat, Nunc Dimittis; hymn, "Ein Feste Burg," Luther; anthem, "O Lord How Manifold, Barnby; recessional hymn, "Glorious Things of Thee Are Spoken," Haydn; organ, "Fiat Lux," Dubois; Prelude and Fugue in E minor (Cathedral), Bach; "Christus Resurrexit," Ravanello (played by Miss Esther Parker).

The Western Washington chapter had its monthly luncheon and meeting at the Gowman Hotel Feb. 6. Miss Letha McClure, general supervisor of music in the schools of Seattle, was the principal speaker. Miss McClure addressed the members of the chapter on the purposes and aims of the music in the city schools. At the close of the address business was transacted and announcement was made of the next Guild recital, which will be in the University Christian Church March 5. The organists scheduled to play in this recital are Professor Carl Paige Wood, F. A. G. O., University of Washington; Mrs. Montgomery Lynch, organist of the University Temple, and Gordon Dixon, Christ Church (Episcopal). An attractive feature will be the playing of

Men Responsible for the Atlantic City Organ



This picture shows the forces at work in the design and construction of the huge Atlantic City convention hall organ. Senator Emerson L. Richards, who conceived the organ plan and drew up the specifications of the instrument, is holding a reed pipe that is to speak on 100 inches wind pressure. In the back row, reading from left to right, are H. Lamb, W. Brook, G. Fabry,

C. Gould, W. Varneke, F. Gordon and E. Watson. In the center row are B. Allan, J. Zidlick, J. Hanrahan, J. Cameron, H. Breu, C. Dargis and J. Winter. In the front row the faces are those of Mrs. Henry V. Willis, C. Seibert Losh, Senator Richards, Arthur Scott Brook, Henry V. Willis and R. Douglas. The photograph was taken late in January in the organ chamber.

two organ and piano numbers by Mrs. David J. McNicoll of the First Christian Church and Edmund J. Butler of Trinity Episcopal.

Feb. 11 twelve members of this chapter of the Guild were guests of the Robert Morton Organ Company, through their representative, Mr. Vaughn, at the second show at the Fox Theater. They inspected the four-manual organ recently installed by the Robert Morton Company. Henri Le Bel, organist of the theater, played for the party. Mr. Vaughn explained the features of the instrument, after which several of the Guild members tried out

A series of recital services has been planned by John M. Lyon, organist and director of St. Clement's Episcopal Church. The first of the series was booked for Sunday evening, Feb. 23, at 7 o'clock. Professor Lyon will be assisted by the choir.

The following numbers were played by Harold Heeremans, organist of the First Methodist Church, at his twilight recitals preceding the evening service during the month of January:

Jan. 5—"The Old Year Now Hath Passed Away," Bach; Fugue in C, Buxtehude; "Prayer," Boellmann; Madrigal, Vierne.

Jan. 12—"Blessed Jesus, at Thy Word," Bach; Cantilena, Wolstenholme; Adagio and Meditation (First Symphony), Widor.

Jan. 19—Adagietto, Bizet; Scherzo (First Symphony), Maquaire; Aria (Suite in D), Bach.

Jan. 26—"O World, I E'en Must Leave Thee," Brahms; "Lord, Hear the Voice of My Complaint," Bach; Verset, Guilman; "Chant de May," Jongen.

Harry Reed has been appointed organist for the broadcasting programs of the Bleitz undertaking parlors, succeeding Ronald Hooper. Many request programs are coming in from far and near.

Mrs. David J. McNicoll has been appointed organist of the First Christian Church, succeeding Marvin Brain. Mrs. McNicoll is a musician of fine ability, having received most of her training at Toronto. She is an organ pupil of Dr. J. E. Hodgson and Herbert Wild, A. R. C. O., both of Toronto, and Dr. Franklin S. Palmer, organist of St. James' Cathedral of this

SHAFT TO HONOR ORGANIST

Concert Given to Raise Fund in Memory of McClellan.

To raise funds for perpetuating in the form of an imposing monument the name of the late John J. McClellan, who for many years was organist of the Salt Lake City Mormon Tabernacle, a program was given Feb. 15 in the Salt Lake Tabernacle by the Maestro Associated Choruses.

Francis F. Taylor, at one time a pupil of Mr. McClellan, is the director of the choruses, and prepared a program intended to have wide appeal. Nearly 125 singers participated, including some of Salt Lake's most widely known soloists.

A design for the proposed monument, which will be erected in one of the city's parks or on the state capitol grounds, has been prepared by Gordon Cope, Salt Lake City artist. It will be in the form of a granite shaft with a huge stone organ pipe as the central feature.

Dr. C. Sanford Terry Lectures.

Dr. C. Sanford Terry lectured before the alumni association of the Guilman Organ School and friends of the association at the chapel of the First Presbyterian Church in New York Jan. 30. After being introduced by Willard I. Nevins, president of the association, and Duncan McKenzie of the Oxford University Press, Dr. Terry read his lecture on the "Church Chorale in Bach's Usage." The most important point he conveyed to his hearers was the fact that the harmony of the chorales gives the emotional background to the melody, and that the works of Bach are not the cold mathematical statements that the uninitiated supposed them to be. Following Dr. Terry's lecture Miss Amy Ellerman sang several of the chorales as contralto solos, with Dr. Carl at the piano. The same lecture was given before members of the Bach Cantata Club at the parish-house of St. Bartholomew's Church Monday evening of the same week.

Thirty-Three Original Compositions By William Edwin Ashmall

The composer is well known to the older organists as the editor of THE ORGANISTS JOURNAL (a series of compositions for the Organ which appeared in book form every month for almost 25 years). Some years ago he was described by the late I. V. Flagler as one "who has done more to advance the cause of good organ music than any other one."

William Lester writes regarding this issue, "The book will be of value in the early stages of teaching and to the amateur organist who must be governed by the absence of technical difficulty. The volume is well bound and priced low."

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**Philadelphia News;
Twenty-Five Choirs
United in Festival**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Feb. 20.—The Festival Choir Association of the Diocese of Pennsylvania, a newly-organized body of singers recruited from about twenty-five parish choirs in and around Philadelphia, under the direction of Harold W. Gilbert, and numbering about 250 mixed voices, gave a choral evensong in the Church of the Advocate Feb. 12. West's Magnificat in E flat; "As Now the Sun's Declining Ray," by James; "Lift Up Your Heads," by Rogers; "Let My Prayer Be Set Forth," by MacPherson, and Smart's Te Deum in F comprised the program. Newell Robinson of Grace Church, Mount Airy, was organist.

A series of organ concerts has been planned by Drexel Institute on the Curtis memorial organ recently installed by Austin. The first was played Thursday evening, Jan. 30, by William S. Thunder, organist of the Walnut Street Presbyterian Church.

The performance of miracle plays in the churches of our country is an unheard of event. The writer does not recall such a rendition at any time or place in the past. Therefore the concert given by the Choral Art Society in the Church of the Advocate, on the evening of Dec. 19, under the direction of Dr. H. A. Matthews was unique, in that it was probably the first miracle play given in a church in the United States; this production was the premiere of the work here.

The Church of the Advocate is a cathedral-like structure in all respects, seating about 1,500, with a large choir space in which were seated the members of the society, concealed from the view of the audience by a large velvet curtain, an invisible chorus. The

dramatic action took place partly on a platform built in front of the choir space and partly on the church floor, with entrance and exits from the passageway surrounding the sanctuary.

The play is entitled "The Coming of Christ." The text is by John Masefield and the musical setting from the pen of Gustav Holst, an English composer, and it calls for a chorus, solo voices; piano (played by Helen Boothroyd Buckley); organ (played by W. Lawrence Curry) and trumpets (by Philadelphia Orchestra men). The music of Mr. Holst is quite in the modern vein, with a more or less old-time flavor. Of course it was sung faultlessly by this group of professional artists. Opinions of the many musicians present varied as to the musical setting. Whether one likes it or otherwise is a matter of choice; no doubt it would be better understood and appreciated after further hearings. The dramatic action in the dialogue of the shepherds contains an irrelevant chapter relating the experience of one of them in the world war, which seems out of place in a Christmas story.

But no criticism could be offered as to the rendition of this meritorious work, which was sung to a capacity audience and merits repetition.

The Dayton Westminster Choir gave a concert in the Metropolitan Opera House Jan. 27 to the enjoyment of a large audience. Frances McCollin's "Come Hither, Ye Faithful" was included in this program. The same number was sung by the Musical Art Society of Camden, N. J., at its candle-light service at the North Baptist Church, and at St. Clement's by the same organization.

The Pennsylvania chapter of the Guild sponsored a recital by Carl Weirich at St. Paul's Presbyterian Church Feb. 13.

A practical demonstration of how to adapt piano accompaniments to the organ was given by your correspondent before the organ club of the Camden

chapter, N. A. O., Feb. 17, at the First Baptist Church in Camden, N. J., of which Forrest R. Newmeyer is organist.

Harry C. Banks, organist of Girard College, played a recital Sunday, Feb. 9, on the organ in Irvine Hall, University of Pennsylvania.

Henry S. Fry played a recital in the same series at Irvine Hall, Feb. 16, his program including compositions by Tschaiakowsky, Widor, Bach, Martini and Mendelssohn.

On Feb. 4 at St. James' M. E. church, C. Walter Wallace gave an organ recital, assisted by his daughter, Josephine, who is an accomplished cellist.

Seder Plays Many Recitals.

Recent recitals by Edwin Stanley Seder, F. A. G. O., include one on Feb. 5 at the First Congregational Church, Oak Park, of which he is organist and choirmaster, under the auspices of the Chicago chapter, N. A. O. Feb. 23 he was heard in the dedicatory recital on a three-manual Casavant organ at the Marion Avenue Baptist Church, Aurora, Ill. Feb. 24 he was soloist in an all-Bach concert at St. John's Evangelical Church, Chicago. His selections here were the *sinfonia* to the cantata "We Thank Thee, God," "The Walk to Jerusalem" and the *Largo* from the Violin Sonata in G. The last-named number was a first Chicago performance, the sonata having been discovered in Eisenach in 1928 and published for the first time in that year. On March 4 Mr. Seder will give the opening recital on an Estey organ at the Judson Avenue Baptist Church, Oak Park, and March 23 will be organist for a performance of Verdi's *Manzoni Requiem* at Mount Carmel Church, Chicago.

Order for Schaefer Company.

An order for a two-manual organ to cost \$6,000 has been awarded by St.

Nicholas' Catholic Church at Freedom, Wis., to the Schaefer Organ Company of Slinger, Wis.

ACTIVITIES IN MILWAUKEE

Milwaukee, Wis., Feb. 24.—The Guild was active both musically and socially during the last month. There was a Guild service Jan. 26 at St. Paul's Episcopal Church. The organ numbers were: Sonata in C minor (first movement), Mendelssohn, played by Fred Smith; "Clair de Lune," Karg-Elert, played by Arthur A. Griebing, and the *Allegro Vivace* from Symphony 2, Vierne, played by Earl P. Morgan. The other numbers were anthems by the choir, a tenor solo by Elmer Grundy, and a baritone solo by Samuel Sutherland.

Feb. 15 marked another social event of the local A. G. O. chapter. This was held at the home of Mrs. Powell. A short business meeting opened the evening, at which plans for Marshall Bidwell's recital were discussed. The crowning event was a humorous sketch by the "auxiliary" (husbands, wives, etc.) of one of the dean's committees.

On Sunday, Feb. 16, the Gillick memorial organ in the Marquette University High School chapel was dedicated. This organ is a two-manual Wicks. The program was played by Professor John Leight of Gesu Church.

Arthur Bergmann again presented one of his vespers Jan. 26. Mr. Bergmann played: Concert Overture in C minor, Hollins; Menuett, Bach; "Epithalamium," Woodman; "Sunset," Biggs; "Sketches of the City," Nevin, and an improvisation.

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**Maitland Recitals
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By EDGAR N. FOUGHT, M. D.

Irvine Auditorium at the University of Pennsylvania in Philadelphia furnished an interesting chapter of organ history when recitals were given on four consecutive Sunday afternoons by Rollo Maitland, F. A. G. O. Mr. Maitland had presided at the console when the Cyrus H. K. Curtis organ was inaugurated last year.

The first program opened with the Allegro from Widor's Sixth Organ Symphony. In lighter vein was the Evensong by Easthope Martin. The entrancing "Caprice Viennois" by Kreisler followed and gave way to the delightful Spinning Song by Mendelssohn. A little heard composition by the late Dr. David D. Wood, "The March of Time," came in for some excellent treatment.

After hymns had been sung by the audience, Sibelius' "Finlandia" was the next organ number. A composition by Miss S. Marguerite Maitland, daughter of the performer, was next in order. It was entitled "Vesper Dream," and reflected considerable originality on the part of the composer. One of Bach's imperishable preludes, "We All Believe in One God," was beautifully rendered. Nash's "Water Sprites" proved a piquant, racy contribution and the final number was the majestic "Piece Heroique" by Cesar Franck.

Hollins' Concert Overture in C major opened the second program. Rheinberger's Pastorale from the Twelfth Sonata gave contrast as the next selection. Then came Bach's Prelude and Fugue in B minor, which was presented with consummate skill. Hazy vistas were easily imagined in "Indian Summer," by Miss Isabel Ferris.

After "Abide with Me" and "Come, Thou Almighty King" were sung, Mr. Maitland played Cesar Franck's Chorale No. 3, in A minor. Stoughton's "Arcadian Sketch" was meritorious and led up to Rubinstein's "Kammenoi Ostrow," which pleased with its descriptive style. Following the captivating Ballet Music from Schubert's "Rosamunde," the afternoon closed

with a lilting Scherzo Caprice, written by Mr. Maitland and dedicated to Charles M. Courboin.

In opening the third program "The Brook," by Dethier, made an aesthetic appeal. Two of Bach's chorale preludes, "My Heart Is Filled with Longing" and "In Thee Is Gladness," were admirably played. Of compelling lure throughout was Liszt's Fantasia on "Ad Nos ad Salutarem Undam." Two more hymns were sung at this stage and Russell's vividly descriptive "The Bells of St. Anne de Beaupre" received an artistic presentation. A Philadelphia composer of note, Miss Frances McCollin, was heartily commended for Mr. Maitland's next selection, which was called "Cherubs at Play." It closed with a rather amusing anti-climax. In the concluding number, "Marche Slav," by Tschai-kowsky, the performer was at his best. The university's official hymn, "Hail Pennsylvania," is set to the music of the Russian national anthem, which is featured in the march, making the work the more appropriate.

Opening the final program was the Overture to Mendelssohn's "Midsummer Night's Dream," the charm of which increases with the years. A local composer, Russell King Miller, was represented by the next selection, his imaginative and hauntingly beautiful Nocturne in F major. Dupre's "Filleuse," from the "Suite Bretonne," was followed by the Bach Passacaglia, with its musical architecture gradually rising to lofty heights from which the view was indescribably grand. As an encore the Aria from the G string was played. Two hymns interspersed this portion of the program and the organ resumed with the devotionally perfect "Ave Maria" of Schubert. Parker's Allegretto from the Sonata in E flat major was next and contained some whimsical and elfin-like portions.

The piece de resistance of the series proved to be Mr. Maitland's improvisation in the form of a symphony on themes given by Harl McDonald, Jean Baptiste Beck, Morrison C. Boyd and Paul Krummeich of the university's musical faculty. This resolved itself into a most fitting climax showing creative power which is most unusual.

These Sunday afternoon recitals will continue until late in May and will be participated in by noted organists of Philadelphia and vicinity.

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Programs of Organ Recitals of the Month

Hugh McAmis, Great Neck, L. I., N. Y.—Mr. McAmis played the first of two recitals at All Saints' Church Feb. 7, his offerings being the following: Second Sonata, Mendelssohn; Gavotte, Gluck; "Lamentoso," Bach; Minuet, Beethoven; "Piece Heroique," Franck; "By the Pool of Fire," Stoughton; "Pantomime," De Falla; Intermezzo, Rogers; "In the Steppes of Central Asia," Borodin.

Ralph H. Brigham, Rockford, Ill.—In the eighth of his series of Friday afternoon recitals at Emmanuel Episcopal Church Jan. 31 Mr. Brigham played: Sonata in C minor, Rogers; Elegy, Massenet; "To a Water Lily," MacDowell; "Will-o'-the-Wisp," Gordon B. Nevin; "Narcissus," Ethelbert Nevin; "Song of Hope," Batiste; "The Question and the Answer," Wolstenholme.

E. Harold DuVall, New York—In a dedicatory recital on an organ built by Midmer-Losh, Inc., for the Second Reformed Church of Flatbush, L. I., Sunday afternoon, Feb. 23, Mr. DuVall played: Concert, Overture, Faulkes; "Minster Chimes," Calvert; Springtime Sketch, Beebe; Largo, Handel; Toccata in D minor, Nevin; Andante Cantabile (Sixth Symphony), Tschalkowsky; Fountain Reverie, Fletcher; "Sunset," Biggs; "The Primitive Organ," Yon; "Grand Choeur," in D, Spence.

Herman F. Siewert, F. A. G. O., Winter Park, Fla.—In a recital at the First Presbyterian Church of Ocala, Fla., Sunday evening, Feb. 16, Mr. Siewert played: Symphonic Poem, "Finlandia," Sibelius; Andante Cantabile (Fifth Symphony), Tschalkowsky; Improvisation on "Onward, Christian Soldiers"; "The Squirrel," Weaver; G Minor Toccata, H. Alexander Matthews; "The Old Refrain," Kreisler; Toccata and Fugue in D minor, Bach; Barcarolle, from "Tales of Hoffman," Offenbach; "Love's Old Sweet Song," Molloy-Kreisler; Toccata from Fifth Symphony, Widor.

Arthur T. Thompson, Winona, Minn.—In an organ program in which he was assisted by his quartet at the Central Methodist Church Sunday evening, Jan. 26, Mr. Thompson played: Gothic Suite, Boellmann; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; Allegretto con Grazioso, Grieg; "Echo Rustique," Rebikoff; "Song to the Evening Star," Wagner; Finale (Symphony 1), Maquaire.

Walter Buszin, Mankato, Minn.—In a recital at Bethany Lutheran College Sunday afternoon, Feb. 23, Mr. Buszin used these compositions: Prelude, Fugue and Chaconne, Buxtehude; Prelude, Corelli; Chorale Preludes: "Farewell I Say with Gladness," Gullmunt; "Hark, a Voice Saith All Is Mortal," Bach, and "Jesus, I Will Ponder Now," Birn; Toccata in D minor (Doric), Bach; Prelude in G minor, Rogers; Andantino, Franck; Gothic Suite, Boellmann.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at Reed College Jan. 14 Mr. Becker played these compositions: "Marche Nuptiale," Berwald; Nocturne, Op. 9, No. 2, Ferrata; Minuet from Oratorio "Samson," Handel; "Orientale," from "Kaleidoscope," Cesar Cui; "The Optimist," Rollo F. Maitland; "Danse des Clochettes," Rebikoff; First Symphony (two movements), Maquaire; Rhapsody on Spanish Airs, Gigout.

In the fifth lecture-recital of the season, Feb. 11, Mr. Becker made use of the following works: "Pomp and Circumstance," Elgar; "Esquisses Byzantines," "Rosace" and "Tu es Petrus," Mulet; Cradle Song, Rebikoff; "Elves" from "Fairie Suite," Bernard Johnson; "Dreams," Hugh McAmis; "Minueto Antico e Musetta," Pietro A. Yon; First Symphony, Maquaire.

Ruth Alma Sloan, Mus. B., A. A. G. O., Detroit, Mich.—Miss Sloan, organist of Calvary Presbyterian Church, played the fourth informal recital under the direction of Guy Filkins at the Central Methodist Church Sunday afternoon, Feb. 9. Her offerings were: Grand Chorus in D, Gullmunt; Magic Fire ("Die Walkuere"), Wagner; Sonata 3 (Intermezzo Andante), Borowski; Reverie in D flat, Bonnet; Canon in B minor, Schumann; "In a Norwegian Village," Clokey; Two Excerpts from "Christmas," Dethier; "Christmas in Sicily," Yon; Finale from Symphony 4, Widor.

Elmer A. Tidmarsh, Schenectady, N. Y.—At his vesper recital at Union College Feb. 16 Mr. Tidmarsh, director of music of the college, played: Sonata in G minor, Rene L. Becker; "Fireside Sketches," Joseph W. Clokey.

Fred Faassen, Zion, Ill.—Mr. Faassen, organist at Shiloh Tabernacle, played a recital at the Garfield Park Reformed Church of Grand Rapids, Mich., Feb. 11, using these selections: Concert Prelude in D minor, Kramer; "Vesperale," Stoughton; "Serenade at Sunset," Meale; Allegretto in E minor, Gullmunt; "Wind in the Pine Trees," from "Mountain Sketches," Clokey; "Will-o'-the-Wisp," Nevin; "The Song of the Basket-Weaver," from "St. Lawrence Sketches," Russell;

"Easter Morning Fantasia," Baumgartner; Gavotte, Martini; "Home, Sweet Home," arranged by Buck; "L'Organo Primitivo," Yon; Triumphal March from "Aida," Verdi.

Mr. Faassen's programs at Shiloh Tabernacle in Zion have included the following in February:

Feb. 2—Fugue in E flat ("St. Ann"), Bach; "Wind in the Pine Trees," from "Mountain Sketches," Clokey; Allegretto in B minor, Gullmunt; "Resurrexit," Chorus Magnus on "The Strife Is Over" ("Palestrina"), Lacey; "Song of the Basket-Weaver," Russell; Intermezzo from Suite, Rogers; "Vesperale," Stoughton.

Feb. 16—"Grand Choeur," Dubois; Adagio from Second Symphony, Widor; "Crescendo," Lassen; "Chant de Bonheur," Lemare; Finale in A minor, Harris; "Romance sans Paroles," Davidoff.

Carl Wiesemann, Dallas, Tex.—In a recital opening the Pilcher organ in Grace Lutheran Church at Fort Worth, Tex., Dec. 27 Mr. Wiesemann of St. Matthew's Cathedral, Dallas, played this program: Festival Prelude, "A Mighty Fortress Is Our God," Faulkes; "Sunset Meditation," Biggs; Rondo, Rinck; Lento, Gluck; Christmas Pastorale, Harker; "To the Evening Star," Wagner; Rustic March, Boex; Berceuse, Dickinson; Minuet, Beethoven; Offertoire in D minor, Batiste.

Miss Alyce Vandermeij, Grand Rapids, Mich.—Miss Vandermeij, a pupil of Harold Tower, gave a recital at St. Mark's Pro-Cathedral on the afternoon of Jan. 26 and played her entire program from memory. Her selections were: "Variations de Concert," Bonnet; Chorale Preludes ("In dulci júbilo" and "In Thee Is Gladness"), Bach; Toccata and Fugue in D minor, Bach; "Liebestraum," Liszt-Nevin; Fifth Symphony (Allegro vivace; Allegro cantabile; Toccata), Widor.

Francis E. Aulbach, Chicago—In his monthly Sunday evening recital at the Church of the Epiphany Feb. 9 Mr. Aulbach played: "Suite Gothique," Boellmann; "Cathedral Shadows," Mason; "Echoes of Spring," Friml; Toccata, de Merceux; "The Bells of St. Anne de Beaupre," Russell; Toccata in E minor, Callaerts.

Virginia Squires, Wheaton, Ill.—Miss Squires, a pupil of Dr. Robert L. Schofield at Wheaton College, gave a recital in the series of college concerts Sunday afternoon, Feb. 2, playing: Sonata, Op. 13, Van Eyken; "In Paradisum," Dubois; Rondo-Caprice, Buck; "Marche Funebre et Chant Seraphique," Gullmunt; Finale in E flat, Faulkes; "At the Foot of Fujiyama," Gaul; "Evening Bells and Crale Song," Macfarlane.

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

By ARTHUR C. BECKER

During the past month this department has received a number of copies of masses and motets from different publishers, and while the music received is in some cases not entirely new, it is of sufficient value to be reviewed and commended to those choirmasters looking for good material. The first on the list is a little mass in honor of "The Little Flower," by Francis Burke, published by McLaughlin & Reilly. It is written for unison or two-part chorus, is short, very melodious and should prove a boon to those looking for simple music for a children's choir, or for a choir of limited proportions and talent. The mass throughout lies in the medium register and if sung in two parts should prove interesting from the fact that quite a bit of contrapuntal writing between the voices is used. It also possesses some pleasing little solos and the accompaniment is simple.

Another most interesting work is a "Missa Solemnis" by the Rev. L. A. Dobbelsteen, published by M. L. Nemmers of Milwaukee. This shows consummate artistry in its workmanship and a real gift for writing church music. In fact, it is one of the most interesting from a theoretical standpoint, and a beautiful work from an aesthetic point of view.

Only an experienced, well-trained choir should attempt to sing this mass, as the shifting harmonies and continuous chromaticisms would prove a stumbling block to a less routinized organization. But these very harmonies and chromatic passages are what make Father Dobbelsteen's mass so lovely. He also shows a keen appreciation of the organ, not using it merely as an accompaniment and to double the vocal parts, but as an entity that stands alone, and which, when used to support the choir, gives a symphonic effect to the mass. The mass, however, is in every respect strictly liturgical both as to content and as to length. It is truly a solemn mass, and no one would criticize it as to length, as it is comparatively short, especially the Kyrie, Sanctus and Benedictus. This mass should prove very attractive to serious choirs.

The late Eduardo Marzo was probably one of the most prolific composers of Catholic church music that we know, and this department is in receipt of his Seventh Mass, in D, originally for two voices, but arranged by the composer for four mixed voices. Marzo's Mass in D is published by G. Schirmer. The mass is written in

Marzo's inimitable style—tuneful, fairly easy and with a rhythmic swing. This mass is supposedly revised and arranged to conform with the Motu Proprio of Pius X. Whether it is or not I will leave to the choirmaster who examines it. It is filled with good solos and the organ accompaniment is simple, and, I am sorry to say, for the most part uninteresting, consisting mainly of broken chords. The Sanctus and Benedictus possess real merit, the Benedictus having some inverted imitation that is interesting.

The name of J. Lewis Browne is familiar to all Catholic musicians and his "Missa in Honorem Immaculae Conceptionis B. V. M." should be examined by all those looking for a mass out of the ordinary and at the same time very singable and not difficult. It is published by the John Church Company. Each division is based on a cantus firmus, and all of these canti resemble each other to a great extent. All are based on the major diatonic scale. The incidental solos are beautiful, especially in the Gloria, which part, by the way, ends with a stunning fugato.

The mass was written by Dr. Browne in 1921 for the one-hundredth anniversary of the diocese of Cincinnati. This is one of the best and most interesting of the modern masses, and to those who are familiar with Dr. Browne's "Missa Solemnis" this will prove a welcome addition to their library.

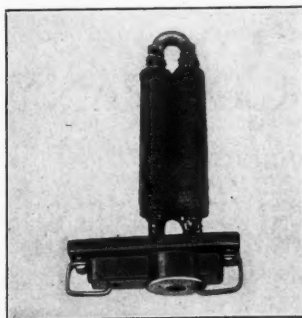
From G. Ricordi & Co. were received six motets by Walter N. Waters. The settings consist of two Tantum Ergos, one using a theme taken from the trio of Chopin's G minor Nocturne; an "Adoramus Te, Christi," which is an exquisite piece of part writing, and an "Adoro Te Devote," which is the plain chant melody harmonized. It is an interesting experiment and should prove eminently satisfactory. The above motets are for four male voices. A "Veni Creator" and an "Ave Verum" complete the list. The "Ave Verum" is especially noteworthy, not only because of the attractiveness of the melodic line, but from a theoretical standpoint, as it is a free canon in the octave and while not always continuing the canonic imitation, it is contrapuntal throughout. While one can realize this composition was thought out carefully, it is spontaneous throughout. The foregoing two numbers are for four mixed voices.

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 Clarion, 4 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Mixture, 3 rks., 183 pipes.
 Waldhorn, 16 ft., 73 pipes.
 Trumpet, 8 ft., 73 pipes.
 Flügel Horn, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Tremolo.
- CHOIR ORGAN.**
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 Flute Harmonique, 8 ft., 73 pipes.
 Quintadena, 4 ft., 73 pipes.
 Corno di Bassetto, 8 ft., 73 pipes.
 Tremolo.

- PEDAL ORGAN.**
 Resultant, 32 ft., 32 notes.
 Diapason (bearded), 16 ft., 32 pipes.
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 Flute (Great), 4 ft., 32 notes.
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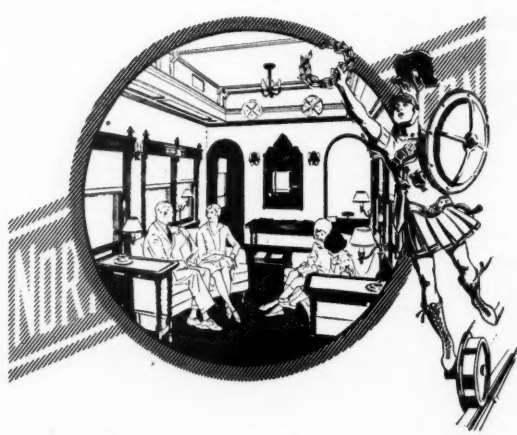
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Jan. 10—Morning: Sixteenth century works—Organ, Chorale, Luther; "Gagliarda," Bernhard Schmidt; anthem, Ancient Breton Canticle, Landmirault; male quartet, "Presentation of Christ in the Temple," Eccard; anthem, "Remember Not, O Lord," Arkadelt; organ, Chorale, Praetorius.

Jan. 10—Evening: Eighteenth and nineteenth century music—Organ, "Reve Angelique," Rubinstein; anthem, "Twilight Now Falls," Godefroid; solo, "Song of Penitence," Beethoven; anthem, "Give Ear, O Lord," Oberthur; organ, Allegretto, Rinck.

Jan. 26—Morning: Organ, "Ave Maria," Bossi; "Pregiera," Ravanello; anthem, "Go Not Far from Me," Zingarelli; solo, "O Holy Father," Mascagni; anthem, "Lord, I Come," Braga; organ, "Hora Gaudiosa," Bossi.

Jan. 26—Evening: Sixteenth century Italian music—Organ, "Preludio," Gabrieli; "Echo pour Trompette," Merulo; anthem, "O Come, Let Us Worship," Palestrina; anthem, "Jesus Once for Our Salvation," Anerio; solo, "Hear Thou, O Lord," Monteverde; solo, "We Adore Thee," Palestrina; organ, "Capriccio Pastorale," Frescobaldi.

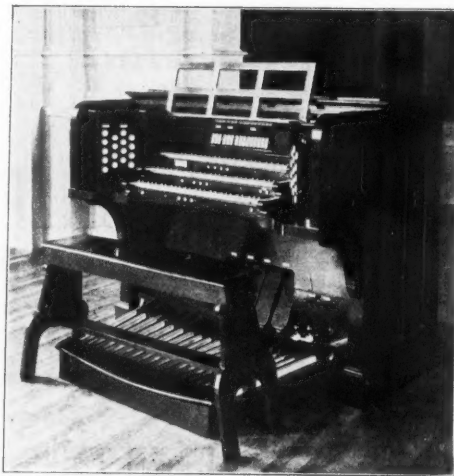
Feb. 2—Morning: Modern Spanish and French music—Organ, Meditation, Torres; "Interludio," d'Erauquin; anthem, "Holy Spirit," Faure; solo, "Be Still and Adore," Gounod; anthem, "Psalm 150," Franck; organ, "Elevation," Arabaolaza.

Feb. 2—Evening: Sixteenth century Spanish and French music—Organ, Magnificat, Titelouze; "Grand Choeur," Morales; anthem, "Jesus, the Very Thought," Vittoria; male quartet, Carol of the Flowers, Basque Song; solo, "Sing All Good People," Folksong; organ, "Grand Choeur," Gigout.

For six weeks last May Miss Andrew had services devoted to God in nature.

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After twenty years of service as organist at Elim Swedish Evangelical Lutheran Church, Duluth, Minn., A. F. Lundholm has resigned, effective Feb. 1. In February, 1909, Mr. Lundholm became organist at this church. During his thirty-three years in Duluth Mr. Lundholm has served a number of churches as organist. He was graduated in 1896 from Gustavus Adolphus College at St. Peter, Minn., with the degree of bachelor of music.



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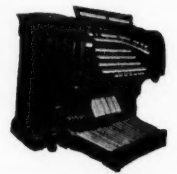
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"At Evening," by L. B. McWhood; "A Dream Mood," by S. C. Foster-Nevin; "The Cuckoo," by Arensky-Nevin; published by J. Fischer & Bro., New York.

The first listed is an organ piece of fairly conventional type, tuneful, simple and conservative. As may be gathered from this verdict, the musical thought is in no way profound, but the number is deftly set down, with a colorful registration suggested. It will work well for service or teaching use.

The Foster-Nevin selection is more of a novelty. The enterprising and ever-active G. B. N. has taken one of the lesser known of the Foster tunes and built out of it, and on it, a really beautiful organ number. He has also set the familiar Arensky morceau and turned it into a most attractive stunt piece for organ. The stop demands are of the simplest, and, as arranged, there are no technical hurdles to affright even an amateur. For a relief number on recital programs it will be a welcome offering.

"Osannare" (Psalm 150), for organ, by Lily Wadhams Moline; published by the Gamble Hinged Music Company, Chicago.

This triumphant psalm is, in my opinion, the best organ piece among

the many fine works put forth in the past by this composer of ideals and taste. It opens with a strongly rhythmic theme for full organ set over a powerful bass pattern. After a well-worked out climactic development of the principal material (somewhat after the pattern-brilliance so successfully set forth in the best works of the later French school), a beautifully contrasting quiet theme is introduced and receives ample treatment. A well-conceived bridge passage brings back the first material, which closes in a coda-finale of brilliant passage work.

A minor point deserving notice is the engraver's error in tailing the broken-chord runs on page 9 as thirty-second notes; of course they should be groups of sixteenths, and will no doubt be made so in the next edition.

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By JOSHUA R. KNOTT
Organizing Secretary

The Organ Club of London began another year's activities at its annual meeting, held at Northern Polytechnic, last November. This year sees new executive officers, but otherwise the committee is practically unchanged. The annual reports showed that the club had a good season and many notable organs had been visited, thanks to the efforts of Mr. Crump, then organizing secretary. The first meeting of the new season was held at St. Botolph's Church, Bishopsgate, where the members were allowed to try and inspect the fine three-manual Norman & Beard organ. This organ is divided at the west end of the church and is played from a detached console at the southeast end of the gallery. The organist, L. H. Warner, skillfully displayed his instrument in a recital which included Bach's Toccata in F.

In January the club turned out in great strength to visit two old organs, and, by way of comparison, two more modern instruments. The first to be visited was St. James', Bermondsey, an instrument built by Bishop in 1829 and possessing a unique feature in an auxiliary clavier of the same compass as the pedalboard, which at one time was used for an independent performer to play the pedal passages. Members were then received at the Norwegian Church, where the organist, Mr. Clark, in the absence of the pastor, welcomed the club in the name of the Norwegian nation. Tea was served and members then tried the organ.

At the Rotherhithe Great Hall, the organist, Mr. Spratt, gave a most interesting demonstration of his instrument, members being furnished with a specification and program, on which were set out the various departments of the organ in their order of use during the recital. The meeting terminated with a visit to the Parish Church of Rotherhithe, where an inspection was made of the ancient organ by Byfield (1764). Much astonishment was expressed, in view of the condition of the organ, that it sounded as well as it did. It gave evidence that the old builders intended their work to stand up for a long period of years.

On Feb. 2 the club visited the fine two-console cinema organ by Compton at the Brixton Astoria, where G. T. Pattman is organist.

Dr. Ernest Bullock is receiving the

club at Westminster Abbey, on the 22d, after which a visit is to be made to St. Margaret's Westminster, which organ, it is interesting to note, has famous associations with the celebrated E. H. Lemare.

The Alexandra Palace organ has been rebuilt by Messrs. Willis and is to be visited in March, followed by a visit to another Willis rebuild in May, at St. Alban's Cathedral.

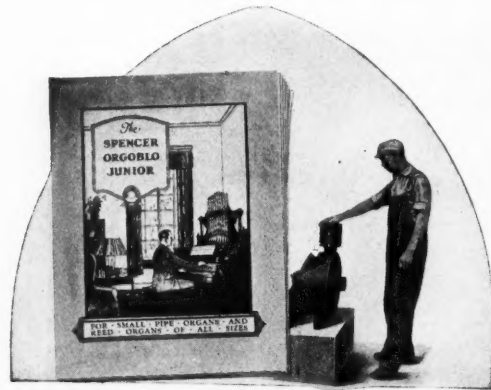
The Organ Club looks forward to a very successful year, and with such a full program an increase in membership is anticipated.

Death of Edwin John Richards.

Edwin John Richards, prominent resident of Davenport, Iowa, and organist at radio station WOC, died Jan. 27 at the Masonic sanitarium in Bettendorf, Iowa, after a lingering illness. He had been a patient at the sanitarium for the last six months. Mr. Richards was also advertising manager and in charge of publicity at the Palmer School of Chiropractic. Mr. Richards was born Dec. 29, 1869, in Bristol, England, and came to America when a young man. He received his education at the Bristol Cathedral College and later attended Magdalen College at Oxford. March 18, 1910, he married Miss Elinor Chamberlin Andrews at Mount Pleasant, Iowa, and she survives him. When Mr. Richards came to America in 1897 he settled in Fort Dodge, Iowa, where he taught music for several years. In 1900 he became city editor of the Fort Dodge Chronicle, and in 1913 leased and managed the Mount Pleasant Journal and later became city editor and advertising manager of the Mount Pleasant Daily News. Twelve years ago he accepted a position at the Palmer School of Chiropractic and had been a resident of Davenport since that time. At the age of 16 years, Mr. Richards became assistant organist at the Temple Church, Bristol, England.

Novel Two-Manual Designed.

A two-manual of thirty-two stops with a floating organ placed in a separate swell-box playable from both manuals and including a four-rank ripieno has been designed by the Rev. Ermin Vitry for St. Mary's Catholic Church, Los Angeles, and the contract for building it was placed with George Kilgen & Son, Inc., of St. Louis through George J. Kilgen, manager of the Los Angeles office. The organ is to be installed by Easter. Father Vitry has made quite a study of the organ and was called in by the pastor of St. Mary's Church, Father O'Regan, for advice in designing this organ with special regard to an ensemble for services of the Catholic church.



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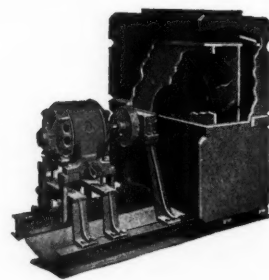
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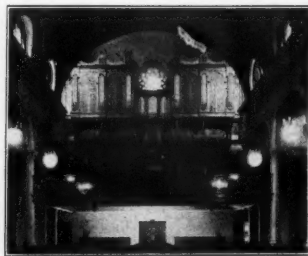
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Sincerely yours,

Nov. 18, 1929

(Rt. Rev. Msgr.) JOHN CAWLEY

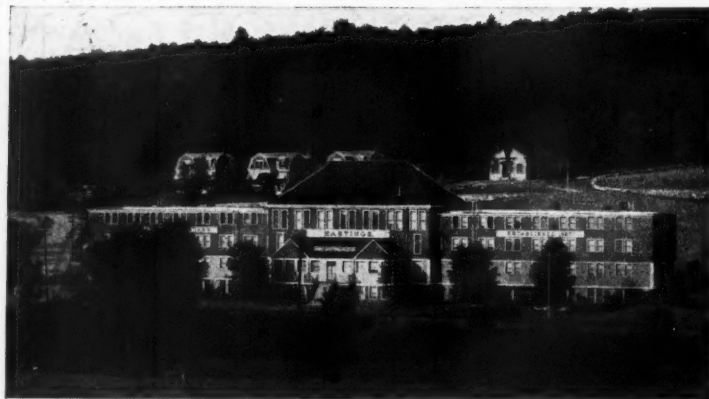
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