

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 Six.

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

Subscription \$1.50 a Year—15 Cents a Copy.

CALVARY BAPTIST IN NEW YORK BUYS WELTE

IMPORTANT ORDER PLACED

New Combination Church and Apartment-House of Historic Parish Will Have Large Four-Manual—Two-Manual for School.

Calvary Baptist Church in New York City has awarded a contract to the Welte-Tripp Organ Corporation of Sound Beach, Conn., for two new organs for its combination church and apartment-house. The main organ will be a large four-manual. The smaller one, to be installed in the Sunday-school room, will be of two manuals and will be entirely separate from the main organ. Nils W. Hillstrom, representative, and Charles W. Jack, sales manager, represented the Welte-Tripp Organ Corporation in the sale.

Calvary Baptist Church has its own radio station with call letters WQAO, and all services are broadcast. Recently the Rev. Dr. Will Houghton was called to the pastorate. F. W. Riesberg is the organist and O. J. Thompson director of music.

The specification of the larger instrument is as follows:

GREAT.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Tibia Plena, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Seventeenth, 1 3/5 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Double Trumpet, 16 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Vibraphone, 8 ft., 61 notes.
Celesta, 4 ft., 61 notes.
Chimes, 8 ft., 28 tubes (E to G).

SWELL.

Liebllich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Clara-bella, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Dolce Flute, 8 ft., 73 pipes.
Dolce Flute Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Traverso Flute, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 notes.
Flautino, 2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Seventeenth, 1 3/6 ft., 61 notes.
Mixture, 6 rks., 366 pipes.
Contra Posaune, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Cor d'Amour, 8 ft., 73 pipes.
Claron, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Harp, 8 ft., 61 notes.
Vibraphone, 8 ft., 61 notes.
Celesta, 4 ft., 61 notes.
Chimes, 8 ft., 28 notes.

CHOIR.

Contra Gamba, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Wald Flöte, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Harp, 8 ft., 61 notes.
Vibraphone, 8 ft., 61 notes.
Celesta, 4 ft., 61 notes.

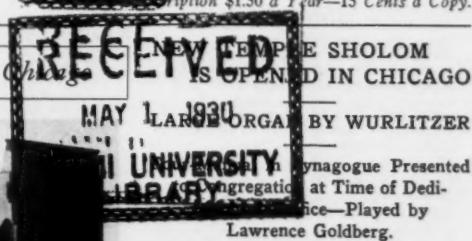
SOLO.

Stentorphone, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Clear Flute, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp, 8 ft., 61 notes.
Vibraphone, 8 ft., 61 notes.
Celesta, 4 ft., 61 notes.
Chimes, 8 ft., 28 notes.

PEDAL.

Untersatz (full scale), 32 ft., 12 pipes.
Major Open Diapason, 16 ft., 32 pipes.
Open Diapason (from Great), 16 ft., 32 notes.
Contra Bass, 16 ft., 32 pipes.

Wurlitzer Console at New Temple Shalom, Chicago



The new Temple Shalom on Sheridan road, north side, Chicago, one of the costliest and most imposing religious edifices in America, was dedicated and its new four-manual Wurlitzer organ was opened with services occupying three days early in April. Lawrence Goldberg, who came to Chicago a few months ago to preside over the new instrument and direct the music of the temple, was at the console.

Dedicatory services began April 4 and continued April 5 and 6. The \$1,750,000 temple was filled to capacity at the opening service. The congregation has a membership of 1,000 families. More than 2,800 persons witnessed the processional of the scrolls of the law, carried by rabbis, officers and directors, and the sanctification of the ark by Rabbi Abram Hirschberg that initiated the consecration of the great octagonal edifice to "Judaism, the community and the nation." William B. Frankenstein, chairman of the building committee, presented the building, and Mrs. Simon Weil, president of the Shalom sisterhood, gave the organ to the congregation. The acceptance was made by Benjamin M. Engelhard, president of the congregation.

The Temple Shalom organ is attracting attention as the latest addition to the large church organs in Chicago and as the most prominent church instrument built in this city by the Wurlitzer Company.

The instrument is installed in three specially constructed sound-proof chambers, fitted with Wurlitzer patented shutters, with separate action for each shutter, thus giving the maximum range of expression.

Wind is furnished by a twenty-horsepower Spencer Orgoblo and the pressures utilized are 6, 10 and 15 inches.

The stop specification of the organ is as follows:

GREAT.

Tuba Profunda, 16 ft., 85 pipes.
Contra Gamba, 16 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 61 notes.
Harmonic Tuba, 8 ft., 61 notes.
Diapason Phonor, 8 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 85 pipes.
Tibia Plena, 8 ft., 61 pipes.
Gamba, 8 ft., 61 notes.
Gamba Celeste, 8 ft., 61 pipes.
Flute, 8 ft., 61 notes.
Harmonic Clarion, 4 ft., 61 notes.
Principal, 4 ft., 61 pipes.
Octave, 4 ft., 61 notes.
Twelfth, 2 1/2 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Cathedral Chimes, 25 notes.

SWELL.

Contra Cornopean, 16 ft., 73 pipes.
Liebllich Bourdon, 16 ft., 97 pipes.
Cornopean, 8 ft., 61 notes.
Horn Diapason, 8 ft., 61 pipes.
Tibia Clausa, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Viole d'Orchestre, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 61 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste (tenor C), 8 ft., 61 pipes.
Oboe Horn, 8 ft., 61 pipes.
Flute, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 61 pipes.
Liebllich Gedeckt, 8 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 notes.
Sallcet, 4 ft., 61 notes.
Octave Celeste, 4 ft., 61 notes.
Liebllich Flute, 4 ft., 61 notes.
Twelfth, 2 1/2 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Harp, 49 notes.

CHOIR.

Dulciana, 16 ft., 85 pipes.
Open Diapason, 8 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Gamba, 8 ft., 61 notes.
Harmonic Flute, 8 ft., 85 pipes.
Erzähler, 2 rks., 8 ft., 122 pipes.
Dulciana, 8 ft., 61 notes.
Unda Maris (tenor C), 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 notes.

Contra Gamba (from Choir), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Liebllich Gedeckt (from Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Major Flute, 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft., 32 notes.
Flute, 4 ft., 12 pipes.
Contra Bombarde, 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Double Trumpet (from Great), 16 ft., 32 notes.
Contra Posaune (from Swell), 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Octave Tromba, 4 ft., 12 pipes.
Chimes, 8 ft., 23 notes.

AT WORK AGAIN AFTER FIRE

Denison Brothers, Well-known Makers of Stops, Etc., Lose Factory.
After a disastrous fire which destroyed their factory at Deep River, Conn., Denison Brothers, well-known manufacturers of organ stops, stopkeys, name-plates, tilting tablets, etc., have procured temporary quarters and since April 1 have been ready for business. They announce that they can now fill all orders promptly. The fire which wrecked the Denison plant occurred on the night of March 16. It is planned to build a new factory at once and meanwhile work is going on in rented quarters. Denison Brothers is one of the oldest concerns in the organ field, having been established in 1877, and has a business that covers the United States.

Guilmant School Commencement Near.

The Guilmant Organ School in New York has resumed its spring term after the Easter holidays and preparations for the twenty-ninth annual commencement exercises the last week in May are under way. Final examinations before the board of examiners will take place May 16 to 19. A class in musical history is being conducted during the spring term and includes analysis of oratorios, with illustrations.

Northwestern Student in Recital.

Luther M. Noss of the senior class at the Northwestern University School of Music appeared in an organ recital April 1 at St. Paul's Lutheran Church, Evanston, Ill. Previous to his coming to Northwestern University Mr. Noss attended St. Olaf's College, Northfield, Minn., and with four other students at the latter institution he organized the St. Olaf's Quintet, which traveled extensively for two years.

TRI-STATE MEETING IN MAY

Southern Organists to Enjoy Two-Day Program at Memphis.

The tri-states convention of organists will be held in Memphis, Tenn., May 16 and 17, with the Tennessee chapter of the American Guild of Organists as hosts. Arnold Dann of Asheville, N. C., will open the convention with a recital Friday evening, the 16th, on the Skinner four-manual and echo organ of the Idlewild Presbyterian Church, on which instrument he delighted the hundreds who attended the national convention of the A. G. O. at Memphis last year. Registration and formal opening will be on Saturday morning, the 17th, at convention headquarters in the Peabody Hotel. Papers will be given on timely subjects by prominent speakers and musicians, including Professor Lawrence H. Riggs of Ward-Belmont College at Nashville, Tenn.; the Very Rev. William R. Lawler, O. P., of St. Peter's Catholic Church, Memphis, and Harry J. Steuterman, organist and choir-master of Grace Episcopal Church, Memphis. Sheldon Foote of El Dorado, Ark., is to be the afternoon recitalist. He will give his program at the Memphis Municipal Auditorium, using the mammoth Kimball four-manual organ. An automobile ride concluding with a reception at the Memphis Country Club will bring to a close the convention, which is a source of interest and pleasure to the organists of three Southern states.

ESTEYS FOR N. Y. SCHOOLS

Important Order for Seven Three-Manual Organs Awarded.

An order for seven large three-manual organs to be installed in high school buildings in New York City was awarded to the Estey Organ Company late in April. All of these instruments will be equipped with Estey solo players. The specifications and other details will be presented in future issues of The Diapason. This important deal was made after an investigation by representatives of the board of education which covered eight months.

An "organ week" is proposed by the Los Angeles Theater Organists' Club, which is seeking the cooperation of theater managers, radio stations, organ manufacturers, as well as organists, to that end. The club has fifty-two active members.

Dulcet, 4 ft., 61 notes.
 Unda Maris, 4 ft., 61 notes.
 Harmonic Piccolo, 2 ft., 61 notes.
 Harp, 49 notes.

SOLO.

Bombarde, 16 ft., 85 pipes.
 Tuba Profunda, 16 ft., 61 notes.
 Tuba Mirabilis, 8 ft., 61 notes.
 Harmonic Tuba, 8 ft., 61 notes.
 Diapason Phonon, 8 ft., 61 notes.
 Tibia Plena, 8 ft., 61 notes.
 French Horn, 8 ft., 61 pipes.
 Tuba Clarion, 4 ft., 61 notes.
 Harmonic Clarion, 4 ft., 61 notes.
 Cathedral Chimes, 25 notes.

PEDAL.

Resultant Bass, 32 ft., 32 notes.
 Bombarde, 16 ft., 32 notes.
 Tuba Profunda, 16 ft., 32 notes.
 Open Diapason, 16 ft., 44 pipes.
 Tibia Clausa, 16 ft., 12 pipes, 32 notes.
 Contra Gamba, 16 ft., 32 notes.
 Bourdon, 16 ft., 44 pipes.
 Lieblich Bourdon, 16 ft., 32 notes.
 Dulciana, 16 ft., 32 notes.
 Tuba Mirabilis, 8 ft., 32 notes.
 Harmonic Tuba, 8 ft., 32 notes.
 Octave, 8 ft., 32 notes.
 Tibia Clausa, 8 ft., 32 notes.
 Gamba, 8 ft., 32 notes.
 Flute, 8 ft., 32 notes.
 Dulciana, 8 ft., 32 notes.
 Chimes, 25 notes.

For the great, swell and choir divisions there are in each case eight double-touch combination pistons, while for the solo there are five. On first touch the pistons bring on the manual combinations and the second touch adds pedal stops.

A two-manual organ placed in the chapel of the synagogue, also built by the Wurlitzer Company, supplements the large instrument.

ORGAN UNION IS ENJOINED

New York Federal Court of Appeals Acts to Prevent Interference.

Reversing a decision of the Federal District Court, the United States Circuit Court of Appeals in New York on April 7 wurlitzered an injunction to the Rudolph Wurlitzer Company, the Estey Organ Company, the Aeolian Company and the Skinner Company restraining Jacob Fischer, president of the Piano, Organ and Musical Workers' International Union of America, from causing strikes or walk-outs in buildings wherein non-union-built organs are being installed or any organs are being installed by non-union labor.

The trouble arose when Organ Workers' Union No. 9 joined the Building Trades Council and by strikes and threats of strikes brought pressure on all branches of the building trades and particularly upon organ manufacturers who were having organs installed by non-union men.

"Organs are not a part of building construction," the decision set forth. "There is no evidence of community of interests between the erectors of these organs and the trades engaged in these buildings. There is evidence that the purpose is to secure for this organ workers' union a complete monopoly of the work in New York and northern New Jersey. In such combinations against employers there is every suggestion of coercion, attempted monopoly and deprivation of livelihood."

Death Takes G. Stewart Cash.

News of the death at Plainfield, N. J., of G. Stewart Cash, until three years ago organist of St. Mark's Episcopal Church, Toledo, Ohio, was received in Toledo April 7. Mr. Cash, who was 58 years old, died April 5. At the time of his death he was organist of Grace Episcopal Church, Plainfield. He also had been organist at St. Andrew's Episcopal Church, Rochester, N. Y., and Christ Episcopal Church, Rye, N. Y. Surviving is one son, Cyril, living at Rye, N. Y.

Philip James Conducts Own Work.

Philip James, organist and composer, whose compositions are known to all organists, was guest conductor of the Manhattan Symphony Orchestra at Mecca Auditorium in New York City Feb. 23 and among the praises elicited from the critics is the following which appeared in the New York Times: "Philip James led the orchestra in the first New York hearing of his 'Overture on French Noels.' Written in 'olden style,' it revealed serious musicianship and a composer who really had excellent baton technique and routine, not a common occurrence."

NEW ORGAN IS DIVIDED AMONG FIVE CHAMBERS

FOUR-MANUAL BY M.P.MÖLLER

New Instrument in Catholic Church of the Incarnation, New York City, Is Placed in Different Parts of Edifice.

The parish of the Catholic Church of the Incarnation, New York City, has a new Möller organ divided in a unique manner and placed in five chambers in different parts of the church, with great, solo and echo divisions in the west gallery, the choir in the north transept, the swell to the north of the chancel and the console with the choir in the south gallery. A remarkable effect is obtained by this division of the instrument.

Following is the stop specification as prepared by Christopher O'Hare, organist, and Father D. F. Sullivan, musical director of the church:

GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.
 First Diapason, 8 ft., 61 pipes.
 Second Diapason, 8 ft., 61 pipes.
 Third Diapason, 8 ft., 61 notes.
 Doppelflöte, 8 ft., 61 pipes.
 Grossflöte, 8 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Twelfth, 2 1/2 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Mixture, 5 rks., 305 pipes.
 *Harp, 8 ft., 49 notes.
 *Harp, 4 ft., 49 notes.
 †Chimes, 25 notes.
 †Tremolo.

*In Choir chamber.
 †In Echo chamber.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Harmonic Flute, 8 ft., 73 pipes.
 Flute d'Amour, 8 ft., 73 pipes.
 Dolce Cornet Mixture, 3 rks., 183 pipes.
 Fagotto, 16 ft., 61 notes, 12 pipes.
 Corneopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Double Dulciana, 16 ft., 97 pipes.
 Dulciana, 8 ft., 73 notes.
 Dulciana, 4 ft., 61 notes.
 Dolce Twelfth, 2 1/2 ft., 61 notes.
 Dolce Fifteenth, 2 ft., 61 notes.
 Melodia, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 73 pipes.
 English Diapason, 8 ft., 73 pipes.
 Waldflöte, 4 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp, 8 ft., 49 bars.
 Harp, 4 ft., 49 notes.
 Chimes, 25 notes.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
 Flute Major, 8 ft., 73 pipes.
 Gross Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 61 pipes.
 Tuba Mirabilis, 8 ft., 73 pipes.

ECHO ORGAN.

Echo Flute, 8 ft., 73 pipes.
 Muted Viole, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 61 pipes.
 Flute, 4 ft., 61 notes.
 Vox Humana, 8 ft., 73 pipes.
 Chimes, 25 bells.

PEDAL ORGAN.

Bourdon, 32 ft., 20 notes, 12 pipes.
 Open Diapason, 16 ft., 44 pipes.
 Bourdon, 16 ft., 44 pipes.
 Second Bourdon, 16 ft., 32 pipes.
 Second Open Diapason, 16 ft., 32 notes.
 Lieblich Gedeckt, 16 ft., 32 notes.
 Dulciana, 16 ft., 32 notes.
 Violone, 16 ft., 44 pipes.
 Octave, 8 ft., 32 notes.
 Flute, 8 ft., 32 notes.
 Violoncello, 8 ft., 32 notes.
 Melodia, 8 ft., 32 notes.
 Dulciana, 8 ft., 32 notes.
 Trombone, 16 ft., 44 pipes.
 Contra Fagotto, 16 ft., 32 pipes.
 Tromba, 8 ft., 32 notes.
 Tuba, 8 ft., 32 notes.

Gives Holy Week Program.

"The Thoughts of Holy Week in Music" was the subject of a program presented by Alfred Kalnins, organist, assisted by Minnie Hesse, alto, April 16, at Christ Lutheran Church, One Hundred and Fifty-third street and Broadway, New York City. The first part consisted of Otto Malling's "The Passion of Christ," including "The Entry into Jerusalem," "Gethsemane" and "The Seven Words on the Cross." Part 2 included the "Good Friday Spell" from Wagner's "Parsifal" and Bach's chorale prelude on "O Sacred Head, now Wounded."

A. M. Shuey



A. M. SHUEY TAKEN BY DEATH

Oldest Minneapolis Organist Passes Away at Age of 83 Years.

A. M. Shuey, the "grand old man" of the Minneapolis organ fraternity and one of the oldest organists in the West, died at Minneapolis April 8, just one day before his eighty-third birthday.

Death came to Captain Shuey a few hours after he had collapsed from a cerebral hemorrhage while walking with Mrs. Shuey.

Mr. Shuey was the representative of the W. W. Kimball Company for many years and had held posts as organist in a number of churches of Minneapolis during his residence of sixty-four years in that city. He was the oldest living member of Zuhrah Temple of the Shrine and founded the first uniformed Shrine patrol in North America. Nov. 15, 1927, he was guest of honor at a testimonial dinner given him by the temple patrol and his friends at the Nicollet Hotel, marking his retirement as active head of the organization.

"Captain Shuey is a national institution," Congressman Walter H. Newton declared at the dinner. "National because he answered Lincoln's call for troops, pioneered westward after the war to help build the city of Minneapolis, and after settling here drilled people all over the country."

It was he who climbed to the rostrum in the old exposition building on the night of June 6, 1892, directed a band of fifty pieces and a chorus of 1,000 voices, and so opened the building for the Republican national convention which nominated Benjamin Harrison. Thousands of persons filled the structure and tickets for the concert sold at \$15 each. William McKinley, later to become president, and Chauncey Depew congratulated the captain. It was one of the most cherished of his memories.

Mr. Shuey, who, incidentally, was a brother of William H. Shuey, the Chicago organ "fan" and former organist, moved to Minneapolis from his boyhood home at Oxford, Ohio, in 1866 and married the same year. His first job was in a small orchestra and six years later he organized the Minneapolis Musical Society, an orchestra of eighteen pieces. He began playing the organ at Plymouth Congregational Church in 1871. In 1876 he formed the Minneapolis Orchestral Union and played first violin in it. In 1876 he was appointed organist of St. Mark's Episcopal Church and held this position for twenty years. During that time he gave a number of recitals and dedicated many organs. He also composed a number of organ pieces and masses, etc.

Mr. Shuey is survived by his widow and two married daughters.

THE DIAPASON.

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

NEWS-NOTES FROM BUFFALO

By DEWITT C. GARRETSON.

Buffalo, N. Y., April 23.—Cantatas and oratorios held the fort the last two weeks in Lent. Some of those listed were "The Seven Last Words," by Dubois, at St. Paul's Cathedral, St. John's Episcopal Church and the Richmond Avenue Church of Christ; "The Crucifixion," by Stainer, at Lafayette Avenue Presbyterian Church, Holy Trinity Church and Concordia Lutheran, where the choirs of Lafayette Avenue Baptist and Concordia churches combined; "Olivet to Calvary," by Maunder, at the Church of the Good Shepherd and Richmond Avenue Methodist; Gounod's "Gallia" at Pilgrim Lutheran, and Matthews' "Life Everlasting" at Trinity Episcopal.

Gordon H. Johnson played the opening recital on the new organ in the First Baptist Church Sunday afternoon, April 5.

Mrs. Gertrude MacTaggart, for more than twelve years organist at the Church of the Covenant, has resigned, and intends to resume her studies in New York.

On Sunday afternoon, March 30, Robert Hufstader, organist of the church, played the following recital at St. John's Church: Toccata and Fugue in D minor, Bach; Chorale Prelude on "O Man, Bemoan," Bach; Canon in B minor; Schumann; "Piece Heroique," Franck; Air from County Derry, arranged by Coleman; Chorale Fantasia on "Good Christian Men," Karg-Elert; "Nautilus," MacDowell; Scherzo (Fifth Symphony), Guilmant.

For the second time the famous Kedroff quartet presented a program of Russian liturgical music at the First Presbyterian Church Sunday afternoon, April 6. The church was crowded to the doors, and this wonderful quartet again made a profound impression upon its hearers. Clara Foss Wallace, organist of the church, contributed numbers by Franck and Purcell.

Three New York Choirs Combine.

The combined choirs of the Mount Washington Presbyterian Church, the Reformed Church of Harlem and St. Peter's Lutheran Church, all in New York City, gave three performances of the Lenten cantata "The Seven Last Words from the Cross," by Dubois, during Holy Week under the direction of Harold R. Yarroll, organist and choir director of the Reformed Church of Harlem, Eighty-ninth street and Madison avenue. Miss Edna Wallace, organist of the Mount Washington Presbyterian Church, was organist for all three performances. The combined choirs totalled sixty voices. Both the Mount Washington Presbyterian Church and the Reformed Church of Harlem have recently installed three-manual Hall organs, the former church having a forty-three-stop organ, while the latter has an instrument of forty-one stops. Large audiences attended the three performances, which were given as follows: Mount Washington Presbyterian Church, Palm Sunday afternoon at 4 o'clock; Reformed Church of Harlem, Palm Sunday evening, and St. Peter's Lutheran Church, Wednesday evening, April 16.

Good Work at Neenah, Wis.

Stainer's "Crucifixion" was presented on the evening of April 11 at St. Thomas' Episcopal Church, Neenah, Wis. The choir of thirty voices made a most favorable impression on the audience which filled the church to capacity. George Casswell and Mark Whittless of Oshkosh sang the solo parts. Emyln Owen is the organist and choir director at St. Thomas' Church. On Easter Sunday the communion mass by Woodward was used and "They Have Taken Away My Lord," by Stainer, was sung as the offertory anthem. The choir will be given a vacation through the months of July and August and will start fall work on the first Sunday in September. Work will then begin on the musical vespers which have gained great popularity in the community.

**NEW ATLANTA CHURCH
OPENS PILCHER ORGAN**

ORR MEMORIAL DEDICATED

Four-Manual in First Baptist Edifice
Played by George L. Hamrick—
Other Organists of City as
Guests During Week.

The week of April 20 marked the opening of the new First Baptist Church, Peachtree and Fourth streets, Atlanta, Ga. Interest was centered in the new Pilcher four-manual and echo organ, which has been given as a memorial to William W. Orr, long a devoted member of the church. On Easter Sunday the pastor, Dr. Ellis A. Fuller, was in the pulpit, George Lee Hamrick, organist and financial secretary of the church, was at the organ, and the chorus of forty voices was under the direction of John D. Hoffman. Monday night Dr. Charles A. Sheldon was the guest organist, Mrs. Victor Clarke on Tuesday, Joseph Ragan on Wednesday, and Miss Eda Bartholomew on Thursday, each having his or her choir in attendance.

The specification of this organ was published in The Diapason last September. It is of eighty registers, with 2,692 pipes, harp and chimes. There are forty-one couplers and seventy pistons. There are several unusual features. The tutti pistons are divided under the swell, great and choir manuals rather than being located over the solo. They are numbered in Roman numerals as an aid toward indicating their use, while the regular pistons are in Arabic. The 8-ft. pedal stops are in the second row to the right, with the sixteen in the first row. Thus the diapason, violone, bourdon, gedeckt and posauze all have their corresponding octaves immediately to their right. Organists who have examined the console pronounce both of these features as of considerable value.

The organ is entirely enclosed. Prometheus electric heaters thermostatically control the temperature. The fifteen-horsepower Orgoblo is enclosed in an air-tight compartment and the air admitted is first filtered, thus assuring a clean air supply to the organ.

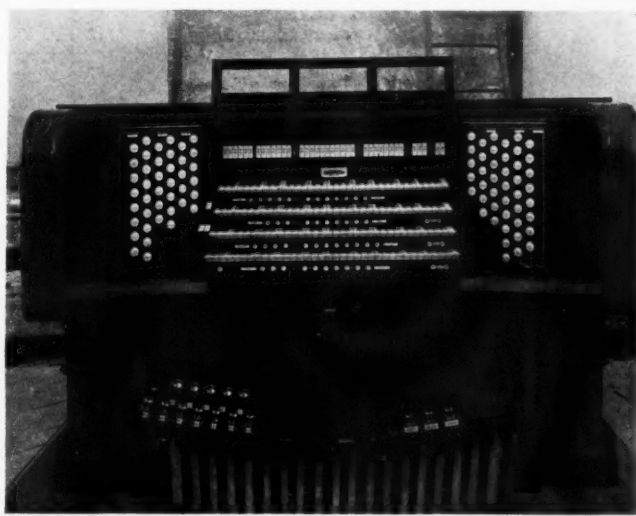
A fine feature of the instrument is the echo organ, which is installed midway in the ceiling. The chamber is 10 by 12 by 12 and the opening and shades are of unusual size. The tone shaft is of immense proportions, and horn shaped, and to further the easy egress of sound the grille is of the widest construction possible. Thus the tones seem to float on the air, and the delicate volume is fully effective. An ornamental colonnade replaces the usual pipe front.

At the Easter morning service Mr. Hamrick played Batiste's "Pilgrim's Song of Hope" in memory of J. P. O'Donnely, who served this church for twenty years as organist and director. At the organ dedication in the afternoon Mr. Hamrick played: "Angelus," Massenet; "A Song of Consolation," Cole; "The Lost Chord," Sullivan, and Concert Prelude, Kramer. In the evening he played: Largo, Dvorak; Fountain Reverie, Fletcher; "Evening Bells and Cradle Song," Macfarlane; Meditation, Kinder.

Society of St. Gregory to Meet.

The Society of St. Gregory will hold its next convention in Pittsburgh, opening May 13, at the invitation of Hugh C. Boyle, D. D., Catholic bishop of Pittsburgh. The diocese of Pittsburgh has always been active in the promotion of church music reform according to the wishes of the Holy See, and has been fortunate in having competent choirmasters at the cathedral who were sympathetic with the principles outlined in the Motu Proprio of Pius X. and the new constitution of Pope Pius XI. The former choirmaster, the late Joseph Otten, was an ardent champion of the highest ideals of the Catholic Church with regard to the liturgy and church music. The present choirmaster, the Rev. Carlo Rossini, is an honor graduate of the Pontifical School of Sacred Music in Rome, and has composed some outstanding works for the service.

Pilcher Console in New First Baptist Church, Atlanta



KILGEN FOR CHICAGO CHURCH FOR EMMA WILLARD SCHOOL

Bethany Evangelical Purchases Three-Manual for New Edifice.

Bethany Evangelical Church, Chicago, has awarded to George Kilgen & Son, Inc., through L. F. Butterfield of the Chicago office, the order for a three-manual for the new Bethany edifice. The organ is to be divided, and will include harp and chimes. The specification is as follows:

GREAT ORGAN.

- Bass Flute, 16 ft., 29 pipes, 61 notes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Tibia, 8 ft., 12 pipes, 61 notes.
- Violoncello, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 notes.
- Melodia, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 12 pipes, 61 notes.
- Octave, 4 ft., 12 pipes, 61 notes.
- Fifteenth, 2 ft., 12 pipes, 61 notes.
- Tuba, 8 ft., 61 pipes.
- Chimes (under separate expression), 20 tubes.
- Harp (under separate expression), 37 bars.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 12 pipes, 73 notes.
- Flute d'Amour, 4 ft., 12 pipes, 73 notes.
- Violina, 4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Harp, 37 notes.
- Tremolo.

CHOIR ORGAN.

- Sub Bass, 16 ft., 73 notes.
- Violin Diapason, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 notes.
- Tibia, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Violoncello, 8 ft., 12 pipes, 73 notes.
- Gambette, 4 ft., 12 pipes, 73 notes.
- Flute, 4 ft., 73 notes.
- Quintadena, 8 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Orchestral Oboe (synthetic), 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 37 notes.
- Tremolo.

PEDAL ORGAN.

- Open Diapason (resultant), 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.
- Violoncello, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.

Seibert Reengaged by Town Hall.

Henry F. Seibert has been notified that he has been retained as official organist of the Town Hall in New York for next season. This will be Mr. Seibert's third season as organist of Town Hall. His contract calls for sixteen recitals on Friday evenings, beginning about the middle of November. Recently the Town Hall bulletin contained this caption: "The organ recitals are being enjoyed as never before."

**FOUR-MANUAL ORGAN
FOR ARTISTIC CENTER**

SKINNER IS AWARDED ORDER

American Academy of Arts and Letters Will Have a Large Instrument in Its New Building in New York City.

The American Academy of Arts and Letters in New York has placed with the Skinner Organ Company an order for a four-manual organ for the new building it is erecting back of its present structure. Nicholas Murray Butler is president of the organization and the specification for the organ received the approval of Professor Samuel A. Baldwin of the College of the City of New York.

Following is the stop specification:

GREAT ORGAN.

- Bourdon (Ped. Ext.), 16 ft., 17 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Choir Geigen, 8 ft., 61 notes.
- Principal Flute, 8 ft., 61 pipes.
- Choir Concert Flute, 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Grave Mixture, 2 rks., 122 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes (in Solo box), 25 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohrstöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Celeste, 2 rks., 8 ft., 134 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Mixture, 5 rks., 305 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe d'Amour, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Geigen, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Erzhöhr, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Carillon, 3 rks., 183 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., and Celesta, 4 ft., 61 bars.
- Tremolo.

SOLO ORGAN.

- Orchestral Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Contra Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Fagotto, 32 ft., 32 pipes.
- Trombone, 16 ft., 32 pipes.
- Waldhorn (Swell), 16 ft., 32 notes.
- Tromba, 8 ft., 12 pipes.
- Chimes (Great), 25 notes.

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The American Organist, April, 1930

Audience Listening to Outdoor Organ in Balboa Park, San Diego, Cal.



**Humphrey J. Stewart
the Grand Old Man
of San Diego, Cal.**

By ROLAND DIGGLE

One of the best-known and one of the best-loved musicians on the Pacific coast is Dr. Humphrey J. Stewart, the genial organist of Balboa Park, San Diego. I have known Dr. Stewart for many, many years and I know of no greater pleasure than sitting 'round the festive board listening to him tell of his many interesting experiences. One is kept in a continual state of laughter by his droll way of telling stories and puns. They must have had a great time in the council chamber at Coronado during the time he was mayor of the city. I remember that once when he was asked why he had been made commissioner of sewers he said he supposed it was because he knew about pipes.

Born in London in 1854, Humphrey J. Stewart came to America (San Francisco) in 1886. He lived there till 1901, when he went to Boston to become organist and choirmaster of Trinity Church in succession to Horatio Parker, who had resigned to become professor of music at Yale University. I presume the doctor did not find Boston as humorous as it has since become; anyway, he returned to San Francisco the following year as organist of St. Dominic's Church, one of the most important churches in the city. Here he remained until 1915, when, at the opening of the exposition in San Diego, he went there to be the municipal organist at Balboa Park, on the open-air instrument presented to the city by Adolph Spreckels. The organ is a fine Austin, set in most beautiful surroundings. It is a joy to the listener, and perhaps the finest advertising asset the city possesses. It would be impossible to estimate the number of people who have heard Dr. Stewart at the daily recitals. I have been there scores of times and the smallest audience I can remember seeing was about 250.

Dr. Stewart plans his programs so that they will appeal to the layman—that is, good music, and not the ultra-modern stuff so many organists try to force down the throats of their audiences. Every program contains one or two of the classics—Bach, Mendelssohn, Widor, etc.—and I know of no organist in the country who is so good to the American composer. I conclude the reason for this is that he knows from experience how difficult it is to get American compositions before the public. Of the long list of his compositions I would mention the three operas, "King Hal," which is published by J. Fischer & Bro., and which is very popular with high schools all over the country, and "The Conspira-

tors" and "His Majesty." Then there are two oratorios, "The Nativity" and "The Hound of Heaven." The first I have used a number of times with great success and the second is to my mind one of the very best things the doctor has done. For the life of me I cannot understand why it has not had more performances. There are several cantatas, the best being "Victory" (Ditson), "Christmas" (Boston Music Company), "Flag of the Brave" (J. Fischer & Bro.). Three splendid masses are published by Fischer and are among the most used of all his works. There is also a Requiem mass that contains some excellent writing. This is still in manuscript and it is interesting to know that Pope Pius XI. has accepted the dedication of this Requiem. Dr. Stewart has also written the music for four Bohemian Club Grove plays—"Montezuma," "Gold," "John of Nepomuk" and "The Legend of the Trees." These plays, which are given every year in the Bohemian Grove, are written for a special setting. However, a number of extracts from them have been published in organ arrangements.

Of interest to organists there is the organ sonata, "The Chambered Nautilus," of which I am very fond, and his latest published work, "The Tempest," a suite of six pieces dedicated to his old friend Edwin H. Lemare. This suite should prove popular for recital use and I have found some of the numbers very suitable for wedding music. These two works are published by Presser. There is another "Suite de Ballet" which bears the White-Smith imprint.

There are a number of organ pieces in separate form, songs, duets, piano pieces, violin pieces, part songs and a great deal of church music. Among the latter is the splendid A. G. O. prize anthem, "I Beheld and Lo, a Great Multitude." This deserves to be better known than it is. For a good chorus it is one of the best American anthems I know.

Dr. Stewart was awarded the David Bispham medal for the best choral composition of the year in dramatic form ("The Hound of Heaven"), and prizes for part songs in competitions in Chicago and Pittsburgh. His "Song of the Camp," for male voices, is a most effective work that never fails to make a hit.

All in all it is an output of which any composer might well be proud. It is singularly free from pot-boilers and at least 90 per cent of it is worthy of performance and I recommend both organists and choirmasters to investigate it when next they are looking for some new music.

Dr. Stewart received word from Rome in April that Pope Pius XI. has been pleased to confer upon him the title and decoration of Commander of the Order of the Holy Sepulchre. It is understood that this distinction has been conferred upon Dr. Stewart in

recognition of his life-long services in the cause of music, and particularly for his work as a composer of music used in the Catholic Church. A few months ago the holy father accepted the dedication of a new Requiem mass by Dr. Stewart, which is now in the publisher's hands. The Order of the Holy Sepulchre is one of the oldest orders of knighthood in the world.

A few years ago Dr. Stewart was presented with the official flag of the City of New York and the freedom of the city in recognition of his recital work, and among other honors that have been bestowed upon him have been concerts of his compositions in San Francisco and San Diego.

Now in his 76th year, he is

as active as ever. A month ago he was the recitalist at the Cathedral of St. Vibiana, Los Angeles, and he gave a program that would put the majority of younger organists to shame.

Death of Rochester Veteran.

Clarence D. Rose, 76 years old, died March 17 at Rochester, N. Y. Mr. Rose for twenty-eight years was organist at the First Presbyterian Church of Jamestown, eight years in the Presbyterian Church at Albion, N. Y., and occasionally in the First Methodist, First Presbyterian and Lake Avenue Churches of Rochester. He is survived by his widow, a son, William B., a brother, Eugene A., and three grandchildren.

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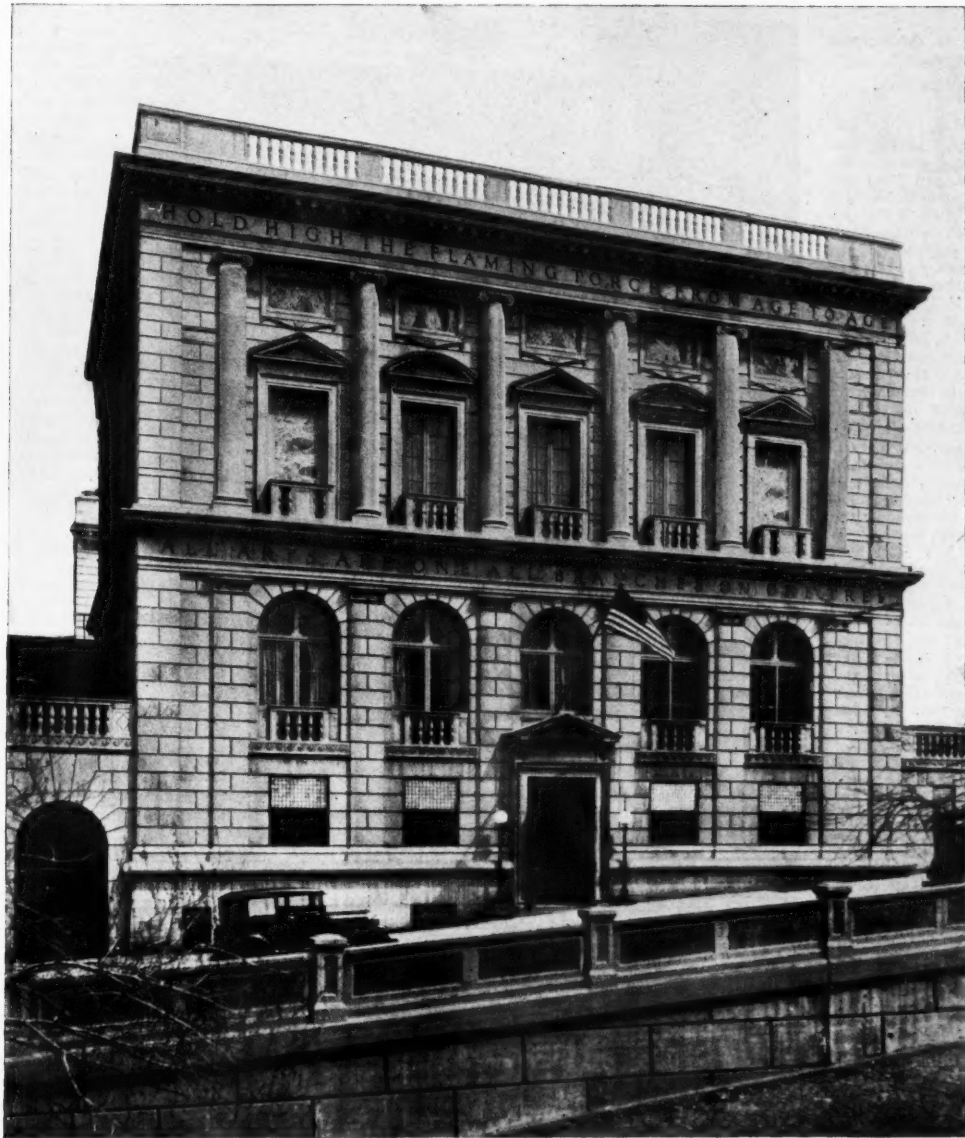
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Played by Marshall Bidwell before
Great Throng—Lends Soul
to Edifice.**

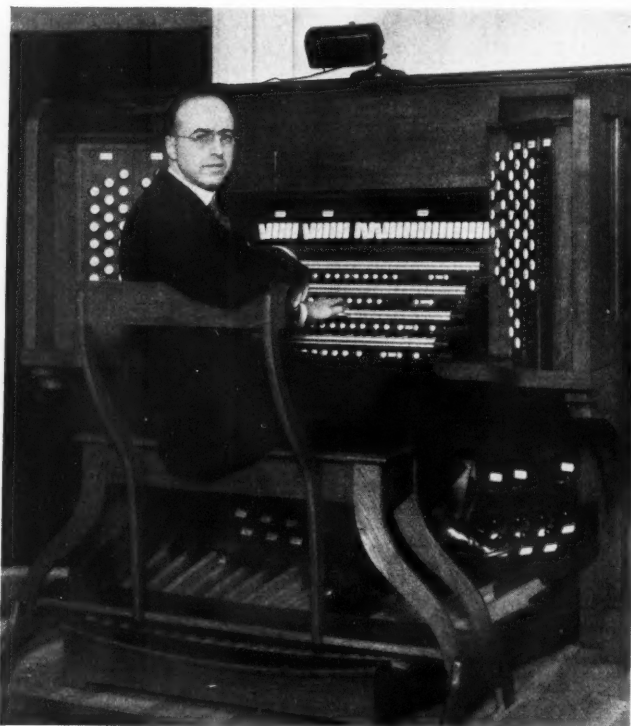
Four thousand people packed the Memorial Auditorium at Cedar Rapids, Iowa, on the night of April 2 for the dedication of the four-manual Skinner organ which, as an Iowa critic described it, gave a soul to the large building of which the prosperous city is proud. A few hundred others were unable to gain admittance to hear the recital by Marshall Bidwell of Coe College, whose influence in the last ten years has done wonders to promote the cause of organ music in Cedar Rapids. The evening's program was arranged to suit all tastes and to demonstrate that this municipal concert instrument has moods to fit all occasions.

Colonel C. B. Robbins, chairman of the memorial commission, formally presented the organ, which had been bought with money subscribed by men, women and children throughout the city, to the city of Cedar Rapids. It was accepted by Mayor J. F. Rall, who placed it in charge of the memorial commission, that the instrument may be kept in the best condition possible to inspire future generations.

"This building typifies the spirit of Cedar Rapids," said Mr. Robbins. "We believe not only in more people and more factories, but in something finer—friendliness and co-operation. That spirit is what makes Cedar Rapids a fine place in which to live.

"We all put the best we had into this building, but something was still needed, a something that would represent the harmony that exists in the city. Headed by David Turner, a committee of men and women went out to obtain money for the wonderful organ we are dedicating tonight to the spirit of

Marshall Bidwell at New Cedar Rapids, Iowa, Organ



friendliness and neighborliness. On behalf of the memorial commission and those who made it possible I present this organ to the people of Cedar Rapids."

Mayor Rall touched briefly on the early history of the city in his speech

of acceptance.

"This city has now reached the stage of development of art in architecture, painting, as illustrated in the beautiful memorial window in the front of this building, and in music," he said. "Tonight we are particularly interested in

the development of the art of music that will instill in the hearts and minds of the people ideals for harmony and development of the finer things of life.

"I accept this wonderful organ in memory of the men here tonight, men from the three wars, and in memory of those who have gone ahead, as an inspiration to our children and to our children's children, that they may be inspired by its beauty to finer things."

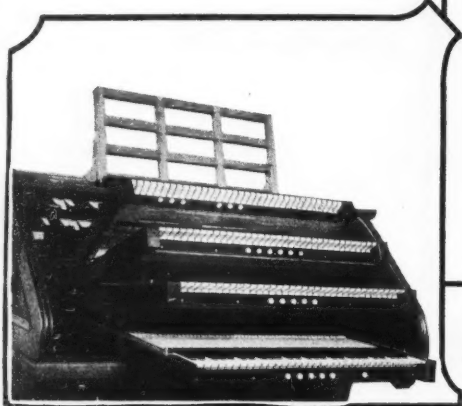
Mr. Bidwell's organ selections included these: Prelude in G minor, Rachmaninoff; "Liebestod," from "Tristan and Isolde," Wagner; Minuet, Boccherini; Overture to "William Tell," Rossini. In addition to this there was the singing of patriotic songs, led by the Cedar Rapids Symphony Orchestra and the Cedar Rapids Choral Club; the singing of a memorial hymn, written in honor of the occasion by Mr. Bidwell, by the choral club, with Mrs. L. B. Graham at the organ; a violin solo by Joseph Kitchen, a medley of popular songs of 1864, 1898, 1918 and 1930 by Mr. Bidwell and, as a grand finale, Elgar's "Pomp and Circumstance" March by orchestra, chorus and organ.

The specification of the Cedar Rapids organ was published by The Diapason May 1, 1929.

Notable Work at Cincinnati.

Mozart's "Requiem" was presented Sunday evening, Feb. 23, and Bach's "St. Matthew Passion" April 13 at Christ Church, Cincinnati, Ohio, by the two choirs under the direction of Parvin Titus, organist and choirmaster. Mozart's work was sung with orchestral accompaniment, including bass horn, which were procured with difficulty. The work received very high praise. The "St. Matthew Passion" enlisted also the choir of St. John's Unitarian Church and a third chorus of sopranos, about 120 in all. It was estimated that the ushers turned away between 300 and 500 people. The choirs gave a second performance Good Friday night at St. John's Church.

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WOODMAN CELEBRATES HIS GOLDEN JUBILEE

FIFTY YEARS IN ONE CHURCH

Brooklyn Organist and Composer's Anniversary at First Presbyterian Marked by Festival Service April 30.

By RALPH A. HARRIS.

R. Huntington Woodman celebrated the fiftieth anniversary of his first service as organist and choirmaster of the First Presbyterian Church of Brooklyn, New York, Wednesday evening, April 30. A festival service was held at the church, with a program by an augmented chorus under the direction of Mr. Woodman, featuring several of his own choral compositions. While the service is officially a token of recognition on the part of the pastor and members of the First Presbyterian Church, the American Guild of Organists accepted the invitation to participate in the exercises, and it was expected that the procession would include a large delegation of councilors and academic members, in recognition of one of the founders of the Guild.

Mr. Woodman played his first service in this church on the first Sunday in May, 1880, fifty years ago, a record seldom duplicated in America, and probably without precedent in the New York metropolitan area. He was one of ten American organists chosen by the National Bureau of Music to play recitals at the World's Fair held in Chicago in 1893; he has also played at other expositions, notably those held at Buffalo and St. Louis.

Mr. Woodman has conducted several choral societies at different times, including the Bedford and Mount Kisko Choral Clubs of New York State, was for many years director of the Bridgeport Oratorio Society, and is now in his twenty-fifth season as director of the local choral organization of women's voices bearing his name, the Woodman Choral Society. He has

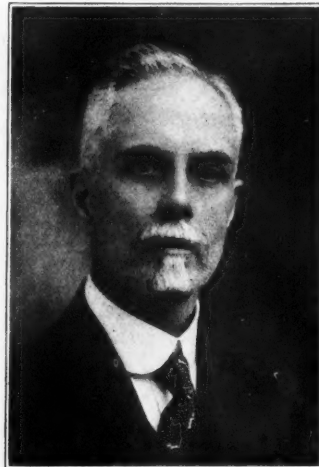
been the organist and musical director at Packer Collegiate Institute, an exclusive young women's preparatory school of New York City, for the last thirty-six years. He was one of the founders of the American Guild of Organists, later passed the fellowship examinations, and served two years as warden. At present he is a councilor.

Mr. Woodman's published compositions number about 150, including songs, choruses and organ solos, published largely by Schirmer, Novello, Ditson and Schmidt. Two oratorios, which Mr. Woodman considers his best work, are "The Message of the Star" and "The Way of Penitence." To the layman he is probably best known by his songs, which number about 100. Many of them have become very popular through the composer's delightful melodic sense and his keen appreciation of the dramatic. Simplicity of form, combined with beautiful and appealing melody, form the basis of many of them. Others are magnificently interpretative of the text, through skillful use of harmonic and other devices.

Programs by Kenneth J. Winter.

Special musical services were the feature of Holy Week at Christ Episcopal Church in New Brighton, Staten Island, N. Y., the Rev. Charles William Forster, rector. The musical program was rendered by soloists and the male choir of forty voices under the direction of the organist and choirmaster, Kenneth J. Winter. Special mention may be made of a beautiful performance of "The Triumph of the Cross," by Matthews, which Mr. Winter presented for the first time in Staten Island. Mr. Winter's work has attracted very favorable attention in the last few years and he is one of the youngest organists in New York. He is a Staten Island boy, and after having studied with a local teacher, was for two years under the tuition of Dr. T. Tertius Noble and for the last four years has been a pupil of Dr. Melchiorre Mauro-Cottone. He has been heard in recitals at Wanamaker's and at the Pius X. Hall in New York.

R. Huntington Woodman



FORTY YEARS IN ONE CHURCH

Edgar E. Coursen's Anniversary Observed at Portland, Ore.

Edgar E. Coursen's fortieth anniversary as organist of the First Presbyterian Church of Portland, Ore., was observed with a special service in April. Before going to the First Presbyterian Mr. Coursen was for nearly nine years at Trinity Episcopal. He moved to Portland from San Francisco in 1880 and is a pioneer among the musicians of the city.

Mr. Coursen, in addition to his other duties, has specialized as an accompanist and has acted in that capacity to Wilhelmj, Kreisler, Persinger, Claire Dux, Witherspoon, Florence Hinkle, Lambert Murphy, Julia Claussen, May Peterson, Marie Rappold, Nina Morgana and others. Since the Apollo Club, Portland's senior male chorus, was organized in 1908, Mr. Coursen has been its principal piano accompanist. Mrs. Coursen is also an accomplished musician, and has done noteworthy work as a choral director.

Burnett Andrews to Morristown.

Burnett Andrews, organist of Columbia High School, South Orange, N. J., has been appointed organist and choirmaster of St. Peter's Church, Morristown. He will assume his new duties May 1. Mr. Andrews is a graduate of Syracuse University, a pupil of Ernest Mitchell, organist at Grace Church, New York, and for the past three years has been the organist and choirmaster at St. George's, Maplewood, in addition to his work as organist at the South Orange-Maplewood High School, where his Sunday afternoon recitals attract wide attention.

Special Services by Mrs. Fox.

At the First Congregational Church, Dalton, Mass., under the direction of Mrs. Kate Elizabeth Fox, F. A. G. O., on March 3, "Gallia" by Gounod, and "Hear My Prayer," by Mendelssohn, were sung; March 23 "Olivet to Calvary," by Maumder, was presented, and Palm Sunday, April 13, "The Darkest Hour," by Moore.

Sings Bach's "St. Matthew Passion."

The Brahms Chorus of Philadelphia, under N. Linday Norden's direction, gave expression April 16 to the profound values, spiritual and musical, in Bach's "St. Matthew Passion." This masterpiece of devotional music was admirably presented, according to the accounts of all the Philadelphia critics, in the Church of the Holy Communion. Artists of distinction sang the solo parts. The accompaniments and other instrumental passages were played by a contingent from the Philadelphia Orchestra. Rollo F. Maitland was at the organ console and Roma E. Angel at the piano. The deep sincerity and majestic simplicity of the soli, duets and recitatives and the magnificence and exalted power of the chorales enthralled a large audience, which, in keeping with the significance of the work, refrained from applause.

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| Tempo Di Marcia.....E. T. Driffield | Concert Overture.....A. H. Brown | Christmasday in Switzerland.....Wm. E. Ashmall |
| Allegretto Grazioso.....H. Deshays | Andante Con Moto.....J. Haydn | Adoration of the Shepherds.....Wm. Faulkes |
| Prelude (C Minor).....Wm. E. Ashmall | Intermezzo in G.....J. H. Loud | Festival March.....C. S. Mallard |
| Postlude (E Flat).....Gustav Merkel | Melodie.....S. Stojowski | Alléluia.....T. Dubois |
| Offertoire (D Major).....Wm. Faulkes | Trinity Chimes.....V. B. Wheeler | Andante Pastorale.....J. E. West |
| Pastorella.....D. Barnard | Grand Marche Triomphale.....C. J. Grey | Nuptial March.....J. H. Loud |
| Solitude Sur La Montagne.....Ole Bull | Song Without Words.....C. Neustedt | Hope.....W. Hascall |
| Marche Triomphale.....T. Dubois | Intermezzo.....Wm. Faulkes | Cantilene.....V. V. Lytle |
| Devotion.....J. W. Thompson | Marche Aux Flambeaux.....F. Lacey | Recessional March.....W. Faulkes |
| Grand Sortie.....E. Lemaigre | Prelude (G Minor).....O. Wagner | The Voice of Prayer.....S. Beresford |
| Adagio.....H. Deshays | Romance.....F. E. Gladstone | Poeme D'Souvenir.....Wm. E. Ashmall |
| Festival Processional March.....S. G. Coles | Chant Angelique.....Chas. J. Grey | |



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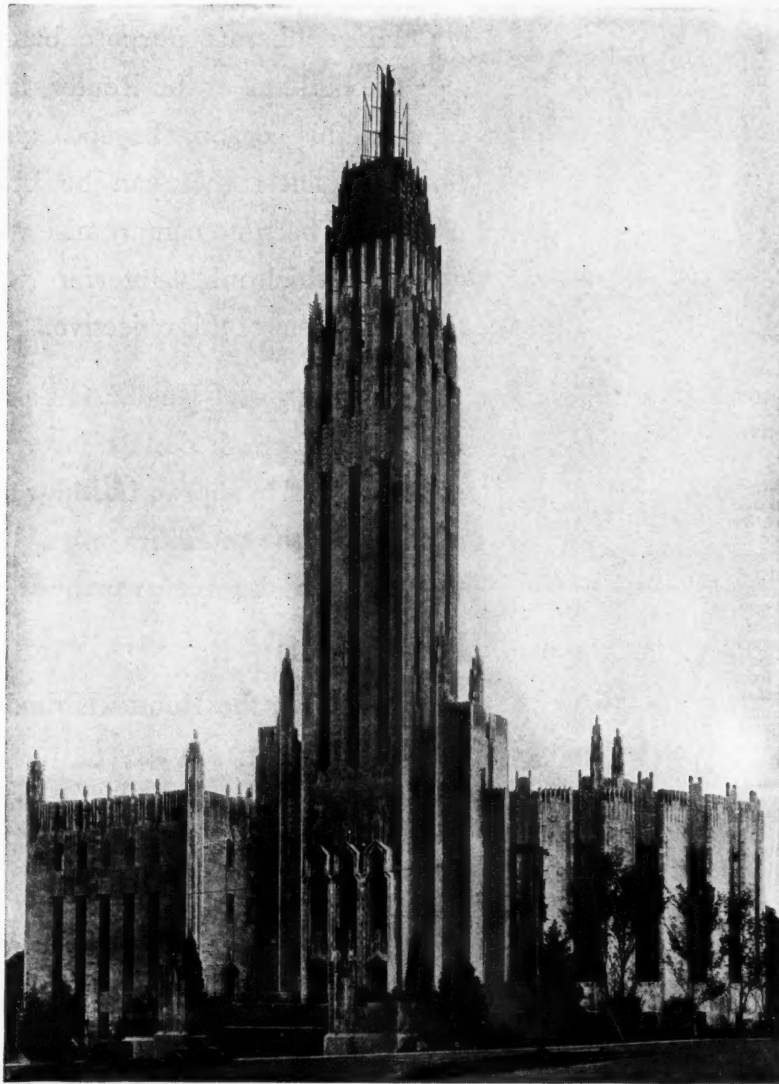
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SERIES PLAYED BY M'CURDY

Saturday Recitals at Second Presbyterian in Philadelphia.

By EDGAR N. FOUCHT, M. D.

The third series of Saturday afternoon recitals for March at the Second Presbyterian Church, Philadelphia, by Alexander McCurdy, Jr., proved to be both delightful and profitable to the many music-lovers who were in attendance. There were several repetitions from last year's series which were welcomed as old friends. Notable among them were the Finale from "Grande Piece Symphonique," Cesar Franck; "The Tumult in the Praetorium," from "Passion Symphony," de Maleingreau, and the Scherzo, Cantabile and Finale from the Second Symphony by Vierne. These selections in particular were characterized by the finesse which rapidly is placing the recitalist among the foremost American organ players. The Bach numbers aside from the all-Bach program were the Prelude in B minor and the Fugue in C major. Charles Tournemire's Prelude and Offertoire from Suite No. 2 ("L'Orgue Mystique") probably would have been better understood had it been possible to hear it in its original cathedral environment. Nevertheless it proved intriguing. The Schumann numbers comprised the Sketches in D flat and F minor and the Canon in B minor. A triumphant presentation was given the Finale from Widor's Second Symphony. Of lesser importance, but equally well played, were the Toccata in G by Jepson, "Dreams," by McAmis, and "Romance sans Paroles," Bonnet. Palestrina's "Ricercare" provided a harking back to the earlier days of music in marked contrast to the "Toccata per l'Elevezione" by Frescobaldi. Dupre was represented by "Two Antiphons"—"He Remembering His Great Mercy" and the Toccata on the Gloria.

In the fourth program a very pleasing contribution was Handel's Concerto No. 5, in F major, for organ and chamber orchestra. The chamber orchestra was composed of students at the Curtis Institute of Music and was admirably conducted by Louis Wyner, whose youthful players gave a very good account of themselves.

The third program consisted of works of Johann Sebastian Bach and included the following chorale preludes: "A Mighty Fortress Is Our God," "Our Father in Heaven," "Through Adam's Fall Debased," "If Thou but Suffer God to Guide Thee," "All Glory Be to God on High," "Good Christian Men Rejoice," "O Man, Thy Grievous Sin Bemoan," "Come, Holy Ghost" and "O Lamb of God, All Holy." All were presented in a manner which evidenced a thorough understanding of the composer's intentions. In this program Miss Eleanor Eaton, soprano, gave a sympathetic rendition of "My Heart Ever Faithful."

Other soloists contributing markedly to the success of the series were Miss Olive Marshall, soprano, who was

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~ LAWRENCE, KANSAS ~

heard in Handel's "Rejoice Greatly" from "The Messiah"; Ammon Berkeiser, baritone, whose voice of pleasing quality was well displayed in "God Is My Shepherd," Dvorak; Miss Josephine Jirak, contralto, whose rich tones lent great charm to Handel's "He Was Despised," from "The Messiah," and Herman Gatter, tenor, who sang "In Native Worth" from "The Creation," Haydn.

Organist a Bride After Service.

At the close of the morning service on a recent Sunday in Webb Horton Memorial Church at Middletown, N. Y., Miss Helen Hibbard Tolles, organist and choir director, became the bride of Harold Edward Pelton. Miss Tolles took her place at the organ before the service and until the ceremony began nobody in the congregation guessed it was her wedding day. The Rev. E. VanDyke Wight performed the ceremony in the presence of a few relatives and friends. The couple were attended by Miss Edith Pelton, sister of the bridegroom, and Fred R. Yaeger. They are now at home in their new house, recently completed, at 11 Wilkin avenue. Mrs. Pelton is regarded as one of the ablest musicians of Middletown. She has appeared in many recitals and was accompanist for the Apollo Club and director of the Choral Society, both of which positions she resigned recently. She has a class in piano and organ,

and is a pupil of J. Warren Andrews, well-known organist of New York City. Mr. Pelton is a member of the Pelton Hardware Company. Both Mr. and Mrs. Pelton are members of Webb Horton Memorial Church.

Guild at Omaha Hears Bidwell.

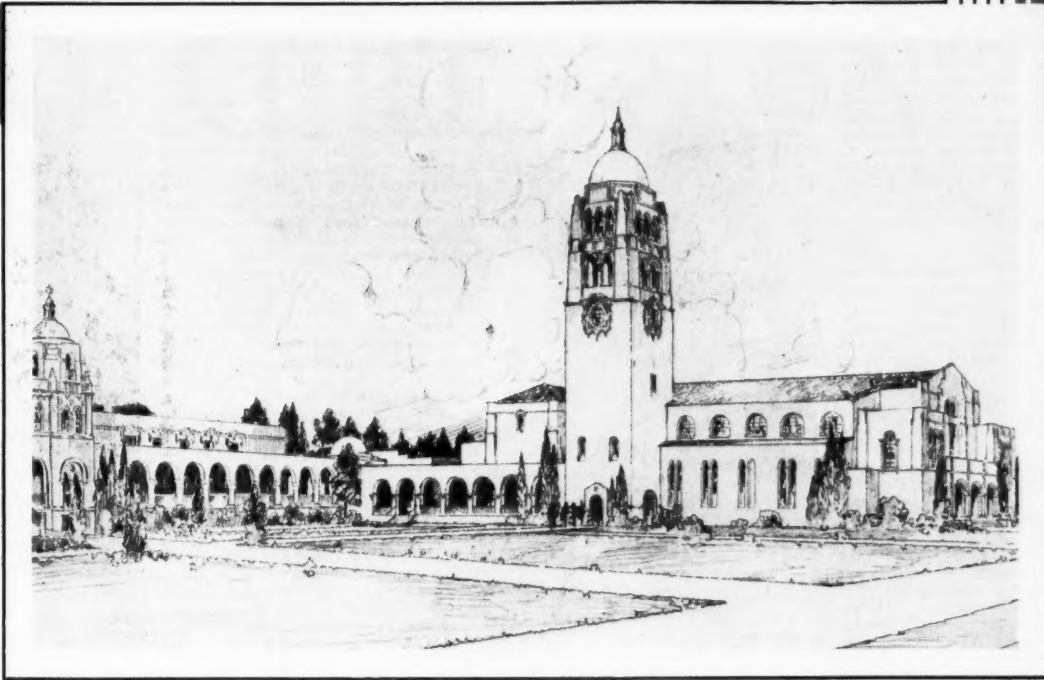
Marshall Bidwell, A. A. G. O., of Coe College and the First Presbyterian Church, Cedar Rapids, Iowa, gave a recital before the Nebraska chapter of the American Guild of Organists April 8 and won high praise from his fellow organists in Omaha. The recital was played at the First Presbyterian Church of Omaha and Mr. Bidwell's offerings consisted of the following: Toccata and Fugue in D minor, Bach; "Sinfonia," Bach; Gavotte, Gluck; Allegro Vivace (Symphony 5), Widor; "Clair de Lune," Karg-Elert; Canon, Schumann; "Sunrise," from "Burgundy Hours," Jacob; Scherzo (Symphony 4),

Widor; Londonderry Air, arranged by Coleman; "Liebestod," from "Tristan and Isolde," Wagner; "May Night," Palmgren; Toccata, Gigout. As an encore he played the Boccherini Minuet. March 3 Mr. Bidwell appeared before the Wisconsin chapter, A. G. O., in the Kenwood Methodist Church of Milwaukee and March 5 he played at St. Luke's Episcopal Church, Kalamazoo, Mich.

Sacred Concert at Providence, R. I.

A beautiful sacred concert presented at St. Stephen's Church, Providence, R. I., under the direction of the Rev. Walter Williams Sunday afternoon, March 30, included in the program Bach's chorale prelude on "Adorn Thyself, Fond Soul," Reger's chorale-cantata "O wie selig seid ihr doch," Bach's cantata No. 105, "Herr, gehe nicht in's Gericht" and, as the postlude, Bach's Toccata in F major.

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Who's Who Among the Organists of America

C. Hugo Grimm.

C. Hugo Grimm, a Cincinnati organist and composer whose works are attracting attention throughout the country, was born Oct. 31, 1890, at Zanesville, Ohio, but has lived the greater part of his life in Cincinnati. His musical education was received at the hands of his father, Carl W. Grimm, well known for his treatises on modern harmony and his numerous educational works for the piano. C. Hugo Grimm's piano study was begun at the age of 6. At 12 he began work in theory and at 13 on the organ. At 14 years of age he was playing in church.

Mr. Grimm has held the position of organist and choir director at Immanuel Reformed Church (five years), the Mount Auburn Baptist Church (twelve years) and the Mount Auburn Presbyterian Church (three years) concurrently with the Reading Road Temple (ten years) and the Plum Street Temple (eight years). Since 1927 he has done all of his organ and choir work at the Plum Street Temple and its auxiliary, the Wise Center, having services Fridays, Saturdays and Sundays. His Friday services at the Wise Center are preceded each week by an organ recital.

Since his sixteenth year Mr. Grimm has been actively engaged in teaching piano, organ and musical theory, but his chief work lies in composition. His list of works includes three symphonic poems, of which his "Erotic Poem" was awarded the \$1,000 prize of the National Federation of Music Clubs. There are also a number of cantatas for solo, chorus and organ, with orchestra ad lib, among which are one for Christmas, "The Coming of the Anointed," and one for Easter, "The Great Miracle." His "Feast of the Kol Folk," based on Hindu scales, and his "Phrygian Rhapsody," for women's voices, flute and harp, based on Greek modes, have been eminently successful. There is also an elaborate setting of the Eighteenth Psalm, two complete Sabbath morning services for the synagogue, numerous sacred and secular songs, choruses for men's voices and women's voices, anthems, etc. Of his works for organ "The Spirit of God Moved upon the Face of the Waters" and "A Delphic Song" have

C. Hugo Grimm



been played most frequently throughout the country. His "Invocation" for violin and piano has been issued in a number of combinations of instruments and has become quite a favorite.

Mr. Grimm's latest work, "The Song of Songs," for chorus and orchestra, has just won the \$1,000 prize of the MacDowell Club of New York.

It has been said of his works: "Mr. Grimm's music is characterized by an original feeling for melody. His themes are not infrequently modal in color. In

Martin Lochner



fact, Mr. Grimm seems to have a particular fondness for the variety and strange shades that are to be obtained by the use of a wider gamut of scale forms. His works betray expert knowledge of the requirements of chorus writing and the knowledge of the instruments for which he writes is thorough, as is evidenced by the indigenous nature of the music he composes for them. On the spiritual side his music gives evidence of a fine sensitiveness, a fecund imagination and an excellent command of resource."

In 1922 Mr. Grimm married Alberta Kumlir of Cincinnati, who has written a number of the poems for his vocal works. They have one child, Carl Albert, aged 3.

Martin Lochner.

Twenty-five years in the service of his church as clergyman, instructor of church organists, recitalist and editor constitutes the enviable record of the Rev. Professor Martin Lochner of Concordia Teachers' College, River Forest, Ill.

Professor Lochner, born Feb. 7, 1883, at Springfield, Ill., on his father's side comes from a long line of clergy, whose family history goes back to the middle of the fifteenth century. One of his ancestors was Karl Friedrich Lochner (1643-97), author of the well-known German hymn "Was gibst du denn, O meine Seele?" Professor Lochner's father, the Rev. Friedrich Lochner, was distinguished in more than one way. He was a pioneer of the Missouri Synod of the Lutheran Church, now the largest single Lutheran unit; was pastor of the mother church of Lutheranism in Milwaukee, Old Trinity, and was one of the foremost liturgical authorities of the Lutheran Church. He was also one of the founders of Concordia Teachers' College (then privately owned in Milwaukee), now at River Forest. Professor Lochner's field of activity for nearly eighteen years. His mother, Maria von Haugwitz, could trace her lineage to the mother of "Master Kate," Luther's wife.

Professor Lochner is a graduate of Concordia College, Milwaukee (1902), and of Concordia Theological Seminary, St. Louis (1905). His first teacher in piano and organ was Christian Diez, widely known in Milwaukee as a church musician. Later he studied piano with J. A. Jahn and J. Erich Schmaal of the Wisconsin Conservatory of Music. He has also worked with Wilhelm Middelschulte (organ) and Arthur Olaf Andersen (theory of music).

Upon completing his ministerial courses at St. Louis, Professor Lochner was called to Immanuel Lutheran Col-

lege, Greensboro, N. C., to be instructor of music, German and English. In 1912 he became an instructor in Concordia Teachers' College, then at Addison, now at River Forest. This institution trains young men to become teachers in Lutheran parish schools, of which there are more than 1,400 in this country. These teachers are usually called upon to serve their congregations as organists and choir leaders. For this reason Concordia Teachers' College gives its boys a five-year course in piano, three years in organ, and six years of chorus, band and orchestra work, as well as theory of music, etc., in addition to the usual high school and normal school courses. Although Professor Lochner teaches German also, his chief work is to train young men to become efficient church organists. In this endeavor he has been singularly successful, as the fine work of hundreds of his former pupils testifies.

In addition to his work as instructor, Professor Lochner has found time to dedicate new organs and give recitals in prominent Lutheran churches of the Middle West. His playing is characterized by remarkable clarity, a fine sense of tone color, and a warmth which, like his pleasing and modest personality, is refreshing.

Since 1919 Professor Lochner has been organist and director of music at Grace Church, Oak Park, the church largely attended by the students and faculty of Concordia. Here he has given every year with his well-trained vested choir noteworthy performances of major works by Buck, Matthews, Stainer and others. His latest venture was the presentation of the Biblical musical drama "Queen Esther" at the Proviso high school auditorium. At present he is looking forward to the completion of a beautiful new Grace Church on the college campus, where he will have a three-manual Skinner organ by November of this year.

As editor of the music department in the Lutheran School Journal, Professor Lochner every month reaches choir leaders, organists and clergymen of his denomination. His reviews of suitable choral and organ music for the church service are doing much for the cause of good church music.

Professor Lochner married Miss Elizabeth Jacobs of Greensboro, N. C., in 1909, and they are the parents of four boys.

LaVahn K. Maesch.

LaVahn K. Maesch, A. A. G. O., a native of Wisconsin, is a product of the musical facilities and musical atmosphere of Lawrence College, and his ability both as a player and a teacher has been recognized in his recent appointment as head of the organ department of the Lawrence Conservatory of Music, of which he has been a member of the faculty since his graduation.

Mr. Maesch was born at Appleton, Wis., the seat of Lawrence College, in 1904. At the age of 9 years he began the study of the piano. After his graduation from the Appleton high school he attended Lawrence Conservatory, majoring in organ and theory. He studied organ under Frank Taber, now of Randolph-Macon College, Lynchburg, Va., and Arthur Arneke of Milwaukee. In 1925 he was graduated with the degree of bachelor of music. After doing postgraduate work during 1925-

LaVahn K. Maesch



26 he became a member of the organ and theory department. During the summer of 1927 he studied with Palmer Christian at Ann Arbor. In 1928 he passed the A. G. O. examination for associate. During the summer of 1929 he studied with Dupre in Paris.

This is Mr. Maesch's fourth year on the organ and theory faculty at Lawrence and it is his sixth year as organist at the First Congregational Church of Appleton. Since 1928 he has had a large Möller organ at the church—three-manual with echo, sixty-seven stops—the specifications of which have appeared in The Diapason. He served for one season as organist at Second Church of Christ, Milwaukee, in the absence of Mr. Arneke, during 1927.

In 1928 Mr. Maesch inaugurated a series of twilight organ recitals Friday afternoons at 4:30 during the winter season at the First Congregational Church. The series has been highly successful and he played a second series of nine recitals the past winter at the church under the auspices of the conservatory.

At the conservatory Mr. Maesch has had an equipment of five organs, including two four-manuals, one three-manual and two two-manuals, and there are nearly forty organ students.

On July 5, 1928, Mr. Maesch married Miss Madge Helmer of Iron River, Wis., a graduate of Lawrence College, who is soprano soloist at the Presbyterian Church of Neenah, Wis.

Women Present Bach Program.

The Chicago Club of Women Organists, Mrs. Lily Moline Hallam, president, gave a Bach program April 7. The compositions played and the performers were: "St. Ann's" Fugue, Mrs. Mary Wood; Prelude and Fugue in D major, Ethel Clutterham; "Sinfonia" and Chorale, Cornelia Reeder; Toccata and Fugue in D minor, Marie Cowan. A paper on Bach was read by Marie Stross. The meeting was well attended and very interesting.

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EXPRESSION



DR. ALFRED HOLLINS had this to say—and the quotation embraces his entire expression on the subject—following his American concert tour. In the course of ten pages, which he contributed to "The Organ," the authoritative quarterly review, published by "Musical Opinion," London, he writes:

"There is a diversity of opinion amongst organ builders as to the most efficient swell pedal action; but, without the slightest hesitation, I would say that *far and away the finest and most responsive swell pedal action, mechanical or otherwise, is Kimball's*, as in their organ in Kimball Hall, Chicago. And I tried one equal to it in a Kimball organ in one of the Christian Science churches in San Francisco.

"In the Kimball Hall organ, I think there are five different swell boxes, the shutters of which are, of course, worked by separate pedals; but, if desired, the five sets of shutters can be connected to any one of the swell pedals. When this was done, I found the action just as quick; in fact, one could not possibly get ahead of it. There is an individual motor to each shutter. I know the theory is that all shutters should open at once, as in a mechanical swell pedal; and I am not expert enough to argue for or against. All I can say is that, in my case at all events, the proof of the pudding was in the eating, and the Kimball pudding was as good as one could wish."

If you missed it, it is worth your while to refer to last month's page for ten brief and emphatic statements on the part of American and foreign organists of not merely high, but the highest rank. All this evidence, as we said at that time, "forces the conclusion what *we* have accepted as normal in our organs is in actuality markedly superior to the expression controls they (the organists) are accustomed to meet in other fine instruments they play and examine."

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GREAT ORGAN.

(Enclosed with Choir.)

Open Diapason (tenor C), 16 ft., 49 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.
Dulciana, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Tuba Harmonic, 8 ft., 61 pipes.
Ripieno, 6 ranks, 183 pipes, 183 notes.
Chimes (in Solo), 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 12 pipes, 73 notes.
Salcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 notes.
Aeoline, 8 ft., 73 pipes.
Quintadena (synthetic), 8 ft., 73 notes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Salicet, 4 ft., 61 notes.

Flautino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Dulciana (tenor C), 16 ft., 61 pipes.
Open Diapason, 8 ft., 12 pipes, 73 notes.
Violoncello, 8 ft., 12 pipes, 73 notes.
Melodia, 8 ft., 73 pipes.
Dolce, 8 ft., 12 pipes, 73 notes.
Unda Maris, 8 ft., 61 pipes.
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.
French Horn, 8 ft., 73 pipes.

SOLO ORGAN.

Tibia (tenor C), 16 ft., 61 pipes.
Stentorphone, 8 ft., 73 pipes.
Tibia, 8 ft., 12 pipes.
Gamba, 8 ft., 73 pipes.
Celeste, 8 ft., 61 pipes.
Piccolo, 4 ft., 12 pipes.
Tuba Mirabilis (tenor C), 16 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 12 pipes.
Tuba Mirabilis, 4 ft., 12 pipes.
Chimes, 25 tubes.

PEDAL ORGAN.

Contra Bourdon (resultant), 32 ft., 32 notes.
Open Diapason, 16 ft., 12 pipes, 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.
Ripieno, 6 ranks, 32 pipes, 192 notes.
Trombone, 16 ft., 32 pipes.

Plays Program of Own Works.

Lily Wadhams Moline Hallam, Chicago organist and composer, gave a recital of her own compositions at the University Church of Disciples of Christ, Fifty-seventh street and University avenue, Chicago, Friday evening, March 28. The program was as follows: "War Dance Festival," from "Impressions of the Philippine Islands"; Allegretto; "The Legend of the Dunes"; vocal: "In Slumberland," "Psalm of Praise" and "Love's Way" (sung by Fred Wise); Seraphic Chant (Sonata No. 2); Prayer and Cradle Song; "Osannare" (Psalm 150).

Seattle Activities; Heeremans Goes to University Temple

By JOSEPH H. GREENER, A. A. G. O.

Seattle, Wash., April 21.—The leading news item in this vicinity for the month is the abolition of the separate positions of organist and choir director at the University Temple. Since the resignation of Mr. and Mrs. Lynch keen interest has been felt in the appointment of a successor. Selection of Harold Heeremans, organist of the First Methodist Episcopal Church, was confirmed at a recent meeting of the board. Mr. Heeremans will be missed at the Methodist Church because his ability has stood out. Prior to the evening service he always played a twilight organ recital and gave the best selections from the world's best literature. At his newly-appointed position he assumes charge June 1 and will have a modern four-manual Kimball at his command, with a chorus choir to back him in his work.

The Western Washington chapter of the American Guild of Organists concluded its recital activities for the season April 9 with a program in the Swedish Tabernacle. Carl Paige Wood, F. A. G. O., Walter Guernsey Reynolds, A. A. G. O., and Frederick C. Feringer were represented on the program, with one composition by each member mentioned, played by Ronald Hooper. The three numbers, contrasting in style and individuality, were very well received by the audience. Mr. Reynolds wedged his way into tonal coloring with a piece of charming music simply written but well done which claimed for its title "Contentment." Mr. Feringer chose the Indian thought for his composition and brought out many of the Indian characteristics so noticeable in music of that character. Mr. Wood chose the church style with its dignified subject, showing academic work in the foreground. The choir of the Pilgrim

Congregational Church assisted with two groups of anthems, unaccompanied, under the direction of James Lewis. The organists, Harry Reed, Ronald Hooper and Walter Guernsey Reynolds, were at home with the instrument and did good work.

The Western Washington chapter held its monthly luncheon and meeting at the Gowman hotel April 3. Miss Pearl McDonald, a prominent local lecturer, was the guest and gave the chapter a very interesting talk on "The Radio in the Home; Its Use and Abuse." A nominating committee was appointed to bring the names of nominees for the Guild offices before the next meeting.

On March 30 Dr. Franklin S. Palmer again demonstrated his ability as a concert organist. Before a very large audience in St. James' Cathedral he gave a program of classics from the French matters. With the double organ at his command he filled the cathedral with massive tones. Attending these recitals of Dr. Palmer one is impressed with the seriousness of the master and leaves the church with a feeling of satisfaction and inspiration.

Passion week was ushered in with many organists busy in their churches with services culminating in special Good Friday oratorios and cantatas. The Cathedral of St. James was in the lead with Dubois' "The Seven Last Words," rendered by the choir under the direction of Dr. Palmer. In the evening at the First M. E. Church the same cantata was sung under the direction of Graham Morgan, with Harold Heeremans at the organ. Trinity Episcopal choir, under the direction of John E. Butler, sang Stainer's "The Crucifixion." The combined choirs of St. Luke's Episcopal, Renton, and St. Clement's Episcopal, under the direction of John M. Lyon, rendered Maunder's "Olivet to Calvary." The big affair of Easter was Bach's cantata "Christ Lay in Death's Dark Prison" by the First Methodist Episcopal choir.

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The opening recital was given by Dr. Sidney C. Durst of the College of Music of Cincinnati, who also gave weekly recitals for several years thereafter at the Berry residence. On these occasions the guests were the cultured people of Frankfort and distinguished visitors from abroad.

George F. Berry,
Frankfort, Ky.
December 26, 1929.

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With regards and best wishes, I remain
Yours very truly,
[Signed] GEORGE F. BERRY.

COLLEGE OF MUSIC
OF CINCINNATI

January 8, 1930.

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**Philadelphia Boys
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in Organ Contest**

By DR. JOHN M'E. WARD

Philadelphia, Pa., April 15.—Boy week in Philadelphia is reaching to new heights and adventures. An organ contest for boys up to 18 years of age is scheduled for May 5. All organ teachers in the city are "on the job" and a new crop of virtuosos is in prospect. The project is in the executive hands of Albert N. Hoxie, the mainspring of the movement, with the following committee: Messrs. Fry, Warhurst, Maitland, Ward, Maussert, West and Boyd.

The Trenton Choral Art Society, the choir of the Second Presbyterian Church and the choir of St. James', all under the direction of Ernest White, united in a performance of Brahms' "Requiem" in St. James', April 9, and the church was crowded. The organ was played by Alexander McCurdy and the Philadelphia Orchestra provided the remainder of the accompaniment. The work was superbly sung, with due care to attacks and release, showing careful rehearsing.

Dubois' "Seven Last Words" received a hearing at Holy Trinity Church April 9 under the direction of Ralph Kinder.

The choir of St. Timothy's Episcopal Church sang Stainer's "Crucifixion" under the direction of Edward S. Siddall, organist, on the evening of April 11.

Rena Gill, organist of Mount Airy Presbyterian Church, gave a splendid rendition of the little heard Passion Service by Gaul, with an enlarged choir, on Good Friday, and on Easter evening Matthews' "The Life Everlasting" was the offering.

Another unknown cantata was "The Prince of Life," by G. Marschal-

Loepke, which was heard in the Central Baptist Church, Wayne, Pa., under the direction of Edwin Evans.

Frederick Maxson, with a greatly enlarged chorus, gave Mercadante's "Seven Last Words" on Good Friday at 3 p. m. at the First Baptist Church. The composition was splendidly performed.

The residence of Nicola A. Montani, Catholic editor and music master of note, was badly damaged by a fire April 16. It is hoped that his art treasures are undamaged. The paintings from old masters, ancient music manuscripts and other art objects which could not be replaced adorned the walls and spaces of this delightful home, virtually a museum, where many of the Philadelphia elect have been entertained.

The organ profession was represented at the reception tendered Artur Bodanzky by the women's committee of the Philadelphia Orchestra March 22, at the Ritz-Carlton Hotel, by J. Fred Wolle of Bethlehem, Henry G. Thunder and Dr. John McE. Ward of Philadelphia.

"The Crown of Life," a cantata for male voices by George B. Nevin, was sung in the Oak Lane M. E. Church Sunday, March 30. Dr. Nevin, the composer, was present and delivered an address.

It may not be generally known that the initial performance of the "Hallelujah Chorus" from Handel's "Messiah" occurred in the First Reformed Church of Philadelphia in 1786. The anniversary of this occurrence took place March 30, when the choir of this church sang this popular chorus at the evening service.

Miss Frances McCollin, a worthwhile composer, is also a lecturer on musical subjects. Her talks on musical literature, especially the programs of the Philadelphia Orchestra, are most interesting and informative. The much-talked-about ballet "Le Sacre du Printemps" was the subject of the lecture April 11.

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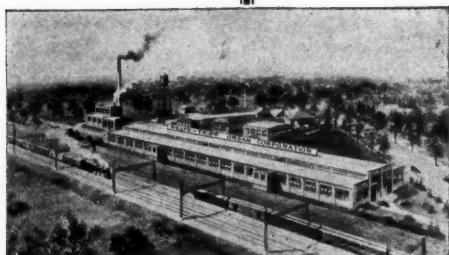
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Dom Mocquereau's Life One Devoted to Music of Church

By ARTHUR C. BECKER, A. A. G. O.

An eloquent and informative appreciation of the life and work of Dom Mocquereau, whose death on Jan. 18 has been recorded in The Diapason, was written for the March issue of *Orate-Frater* by Mrs. Justine Ward, a musician well known for her championship of the aims and ideals of the late Dom Mocquereau. Mrs. Ward has kindly permitted me to reprint her article for the benefit of the readers of The Diapason. I quote from it the following:

The history of Dom Mocquereau reads like a page of the "Legende Doree," yet, unlike the legend, the romance of his life contains nothing fabulous or uncertain. His youth was full of music: Haydn, Mozart and Beethoven filled his heart. As a cellist, he had already made a reputation among musicians when the Franco-Prussian war broke out. He enlisted, a typical young musician, with flashing eyes and bristling mustache, and for him the harmonies of the string quartet were replaced by the blast of the cannon, until the war ended. With the peace of nations, a greater peace dawned in the heart of Andre Mocquereau, and he sought in the novitiate of the Benedictines of France, at the monastery of St. Pierre de Solesmes, that Pax which was thereafter to be his life.

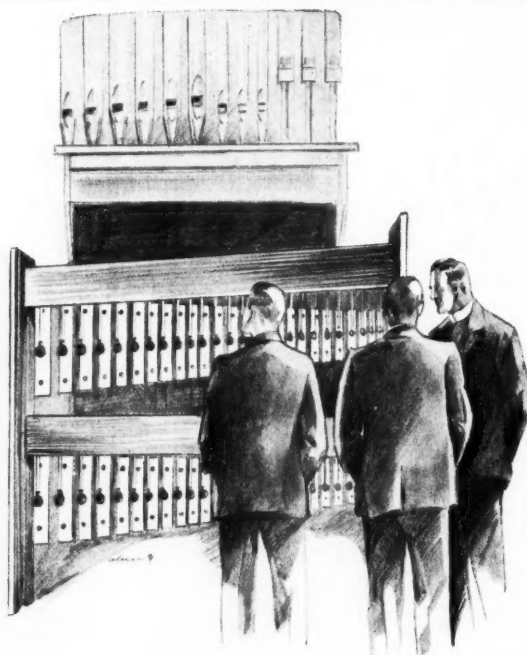
Before he had even finished his novitiate, he was thrown into the forefront of a musical mission which, for half a century, was destined to stir the entire Catholic Church, a mission which the Holy See was to notice, to encourage, and which finally the church was to take over as her own. This mission was the restoration of the Gregorian melodies to their original purity and beauty.

Dom Gueranger, the first abbot of Solesmes, in his effort to restore the full traditions of the Roman liturgy in France, felt the need of a correct version of the ancient melodies—the medium through which the liturgical prayers found daily expression in the worship of his monastic family. His mind was not set on a world movement, but on greater perfection in the *Opus Dei* of the monastery. Accordingly he set two of his monks to work on the manuscripts then available to seek out the original form of the melodies and their primitive rhythm. Dom Jausions, the elder of the two, died in the midst of his task. The younger, Dom Joseph Pothier, was left alone to present the result of their joint labors and to edit the monastic books. These books were offered, not as the expression of ultimate truth, based as they were on limited data, but as the beginning of better things to come.

The man who blazes a trail is rarely the one who builds a railroad along the same route. The outline sketched by Dom Pothier was a good one, but its author was not the man to fill it in. As for the application of his theories to the singing of the monastic choir, Dom Pothier was successful in proportion to his limitations as a musician. To assist him in this phase of his task the abbot gave him Dom Andre Mocquereau, who, though still a novice, was placed in charge of the schola and, later, of the whole monastic choir in order that the chants might be sung according to the principles of Dom Pothier, but with the exquisite art that a true musician could bring to such interpretation. Thus it came about that the young man who had renounced music forever was to produce a sensation in the world of musicians, for so beautiful became the chanting of the monks under his direction that the fame thereof spread far and wide. Artists and scholars the world over began to flock to Solesmes to study the correct rendering of the chant.

A group of monks was put to work under Dom Mocquereau's direction. He it was who taught them how to interrogate the thousands of manuscripts according to a uniform plan, how to weigh and measure the evidence. He it was, also, who added to the dry dust of statistics that magical thing which is over and above scholarship, the instinct for truth of a great artist. As early as 1889 he began to publish the "Paleographie Musicale" to prove by documentary evidence the unity of tradition in the manuscripts.

This was but the beginning of the studies which have since culminated in the official version of the Gregorian melodies as now restored to the church by Pope Pius X. Many years of study, of comparison, of analysis were to follow before the melodies themselves at last stood revealed in their truth and their eternal beauty, with all the subtleties of their rhythm, and the secret principles



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which controlled the laws of Gregorian musical composition.

The rest is modern history. The incorrect and mutilated version of the melodies which was in general use had been given by the Holy See a thirty years' exclusive privilege. These thirty years were drawing to a close. Pope Leo XIII. had already greatly encouraged the studies which were being carried on at Solesmes. His successor, Pope Pius X., carried through the reform, and after the publication of his *Motu Proprio* on sacred music, he appointed a commission to prepare an official edition of the Gregorian melodies which was to be based on the most ancient and authentic documents and which thereafter was to be used by the universal church. Into the hands of this commission Solesmes turned over the fruits of those long years of research.

To speak of Dom Mocquereau as a scholar only, would be to do him an injustice. His first work, necessarily, was in the field of research. The correct tradition once restored, his mind turned, not to the privileged few who might study as he had done himself, but to the little ones. These melodies were to be sung, not by experts but by inexperienced singers, by little children. How to prevent incorrect renderings became his problem. These melodies which had been restored at the price of so much labor, would disappear once more unless the details of their rhythm could be so clearly indicated on the printed page that even the most ignorant would find it difficult to go astray. He undertook, then, the work of editor, a work for which his intimate knowledge of the manuscripts had fitted him, and the editions of the chants with the addition of

the rhythmic signs of Solesmes are now in use in almost every center of serious study where Gregorian chant is really sung.

With his great accomplishment in so many lines it would seem as though Dom Mocquereau's life would have passed without a shadow. Indeed, the search for truth and beauty would become, as it were, its own reward were it not for the shadow behind all such things. For the discovery of truth involves the destruction of error. Thus, Dom Mocquereau became a sign to be contradicted and remained so until nearly the end of his life. For a time he stood alone with every man's hand against him. He stood firm, kept his peace, and waited. Meanwhile he worked, strengthened his position, continued to study. "The opposition was of great service to me," he said; "it forced me to go to the root of things."

Today the storms of controversy have calmed down. Or if they stir up an occasional flutter here and there, it is with details that they are concerned. The fundamental principles are established and solidly so. Fortunately, Dom Mocquereau leaves behind him expert successors formed to his own image and likeness who will continue his traditions both in the singing and in the publications of Solesmes. He leaves devoted pupils in every country of the world, in universities, colleges, religious orders, seminaries, and even among little children. For, at least in America, it is chiefly among these little ones that the Gregorian chant is spreading. When Dom Mocquereau came to this country for the first time in 1920 to direct the congress of Gregorian chant at St. Patrick's Cathedral in New York, he was

amazed to hear the mass, vespers and compline sung each day of the triduum by no less than 10,000 little children. Dom Mocquereau had ever since then shown a special love for America because of those children, and he even co-operated in the writing of a text-book for these young American singers. Again he came to America in 1922, this time to teach at the Pius X. School of Liturgical Music.

To those who knew Dom Mocquereau only through his published works, through his reputation as a scholar and a genius, it was a genuine surprise to meet him in real life. Humble, gentle, as candid as a child, he had reached that wondrous simplicity of the saints which is as truly the mark of genius as it is of holiness. He held nothing back of the riches that were his.

To place the name of Dom Mocquereau side by side with that of St. Gregory the Great, of St. Ambrose, of Pius X., would be to anticipate the judgment of history. Yet what did St. Gregory do for sacred music? He collected, codified, edited and spread abroad the melodies which he had inherited from the past. What did Pius X. do? He ordered the restoration to the faithful of their lost musical heritage. But who was it that gazed into the past from a distance infinitely greater than that over which St. Gregory looked? Who was it that sought and found? Dom Mocquereau followed the steps of St. Gregory, but it was a *tour de force* indeed to collect, codify and publish what no longer existed by any oral tradition, which was hidden from the world in writings which no one knew how to read, which was separated from even the earliest writings by at least two centuries. This is what Dom Mocquereau did.

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**New Anthems and
Other Music of the
Month Reviewed**

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

Of the new anthems and motets the most beautiful ones seem to me those by Dr. Healey Willan, numbers 6 and 7 in the series of "Liturgical Motets" that he is publishing with the Oxford Press. Some of the earlier numbers in this set seemed to me a little too precious—a little too antiquarian—though beautifully put together, and at moments when he was celebrating the Blessed Virgin a good deal less manly than we expect Dr. Willan to be. (It is a curious fact that many compositions in honor of the Virgin—most recent ones—sound effeminate or worse.) But for these two most recent motets in the series I have only the deepest admiration.

Both are settings of a Sarum antiphon; both are in four parts and are actually within the capacity of a good mixed quartet; both are splendidly vigorous and sincere—music for the layman as well as for the most cultivated musician. Whereas in some of the earlier numbers it seemed to me that Dr. Willan was trying to adopt the style of Byrd—and succeeding remarkably—in these two motets we have Willan himself. The titles are: "O King of Glory," for Ascensiontide, and "Lo, in the Time Appointed" for Advent. I rank these two motets with the six which Dr. Willan published recently with the H. W. Gray Company, and I feel confident that they will be as widely used. No composer who speaks English is writing nobler music for the church.

Dean Lutkin has made from a French folk melody an easy and vigorous motet, "Let All Mortal Flesh Keep Silence" (Gray); he suggests that the text, from the liturgy of St. James, makes the number specially appropriate for communion or Lent; personally I should confine its use to communion. The motet opens with an alto solo, which, if sung by all the altos in unison, will not prevent a chorus from singing unaccompanied throughout. In any case, a chorus is needed, though there are no difficulties which will prevent use by a chorus of modest abilities. This is certainly one of Dean Lutkin's best numbers and is of special interest at the present time to the many musicians who regret his retirement from a position of unique influence.

Special interest will be felt also in Mr. Woodman's latest anthem, "O Lord, I Will Exalt Thee" (Schmidt), which is to be sung April 30, upon the occasion of the composer's completion of a half-century of continuous and distinguished service as organist of the First Presbyterian Church of Brooklyn, New York. The anthem is cheerful, bright and easy, reminiscent of the style popular fifty years ago in the better anthems of Barnby. There is a solo for baritone (preferably) or alto. A good many of us will wish to use this anthem in honor of one of the most admirable personalities and one of the soundest musicians any American church has ever claimed. As I recall the sight of Mr. Woodman sailing his boat at the Portland convention of 1928 I have hope that his church will enjoy his rarely fine ministry for many years more.

Two famous sacred solos have recently been arranged well as anthems; each one of them, in its original form, represents the best work of a distinguished American composer. Chadwick's "A Ballad of Trees and the Master" (Ditson) can be sung by a quartet, and so can Buck's "Fear Not Ye, O Israel" (G. Schirmer). The former is appropriate to Lent or to sermons on nature's God; the latter is best for Advent or for sermons on salvation and redemption. It is remarkable how both tunes have kept their vitality—the Buck number first appeared in 1889. The fact is that both composers are at their best in the composition of solos; if Buck had written solos only we would not be hearing so many easy slurs upon his work.

Two or three Easter numbers reached me late, little things but worth remembering another year. One is a

carol in four parts unaccompanied, Foust's "An Easter Carol" (Gray); the other is to be sung in unison or in two parts, Miss Fitzsimmons' "Glorified, the Christ Hath Risen" (G. Schirmer). Both catch well the style of the traditional carol; Miss Fitzsimmons imitates the French carol delightfully.

Mr. Federlein has a bright, joyous anthem called "God Is My Salvation" (G. Schirmer), with an alto solo. A quartet can manage it fairly well; the text is suited to Advent or to sermons on salvation or to general praise.

An unusual number is an anthem with Swedish text only, Samuelson's "I Jesu Hulda Sköte" (Flammer), with an obbligato solo for mezzo-soprano or baritone against a quartet or chorus. The style is easy and melodious, in six-eight rhythm; not very ecclesiastical to my ears.

Gounod's "Unfold, Ye Portals" has been arranged for women's chorus in three parts by Victor Harris (G. Schirmer). It seems to me that this is just the sort of anthem which is least effective with women's voices, which are more successful with delicate effects. The really impressive use of this number is with two choruses at opposite ends of a church, singing antiphonally.

For settings of portions of the Episcopal service there are three difficult and beautiful numbers by Leo Sowerby, all equipped with stunning organ parts on three staves: Te Deum in B flat, Benedictus in D minor and Magnificat and Nunc Dimittis in D—with a solo for soprano in the Nunc; all three are published by Mr. Gray, who once more shows his courage in the publication of difficult and fine music.

There have been few solos of merit. Mr. Whelpley has one called "Look upon the Rainbow" (Schmidt), in three keys, with a text from Ecclesiasticus and a Psalm appropriate to the topic of nature's praise and therefore useful in springtime and summer. The text, indeed, is more unusual than the music, which is tuneful, but not very fresh. This solo has also been arranged as an anthem.

Dr. George B. Nevin has set "Crossing the Bar" (Ditson) as a solo which comes in two keys. His characteristic virtues appear in all except the last stanza, which seems to me comparatively feeble.

"Peace I Leave," by Dichmont (Ditson) will do as a short solo for Whitsuntide or for sermons on the peace of God. It comes in two keys and runs to only three pages.

There have been several pretty organ pieces by American composers, all within the capacities of nearly any performer. I mention among the easier things two tuneful numbers by the late G. W. Stebbins, whose music has delighted so often—"Morning Song" and "Noontide Rest" (Presser). Both of these can be played on a two-manual organ; both make pretty offertories for church use.

A finer type of piece is F. S. Smith's "Introspection" (G. Schirmer), one of the best of recent American works; it is in the style of a deeply felt and effective rhapsody; it is not difficult; its mood is appropriate to church use.

One of the most attractive pieces R. Deane Shure has written is his "Peace of God" (J. Fischer), which gives your harp stop an opportunity. The composition was inspired by one of the noblest pieces of American sculpture, the Saint Gaudens statue in Rock Creek Cemetery, Washington.

William R. Voris, that master of carols, has been publishing some organ pieces with Gray. The one I like best is a Scherzando in B flat, otherwise entitled "Springtime Mood." This will require fleet fingers or quite a bit of practice—or both. It is charming.

The only foreign number for organ that I wish to mention is an "Offertorio" (Gray) in rhapsodic style, by Beobide, one of the modern Spanish composers of whom we are most aware. This very beautiful and romantic number is dedicated to Dr. Clarence Dickinson, and very appropriately, for few Americans are so cordial to Spanish music.

Of the recent transcriptions I like best two which Gordon Nevin made and played delightfully at a recital he gave recently on the Bushnell me-

morial organ at Hartford, Conn. They are Arensky's tiny piece of two pages inspired by "The Cuckoo," and "A Dream Mood," based on Foster's little-known song, "I Dream of Jeanie"; both are published by J. Fischer. The luscious melody of Foster's tune is proof of what I have long suspected—that he owed as much to Scottish folk-music as to that of the Negro. Mr. Nevin has celebrated Jeanie with the harp.

You can now obtain Franck's great "Piece Heroique" separately in an American edition by Edward Shippen Barnes (G. Schirmer); certainly Mr. Barnes was the right man to prepare it. So far as I know, the only previous American edition was in a book of pieces by Franck published by the Boston Music Company.

I have just received a most interesting new hymnal entitled "Songs of Praise for Boys and Girls" (Oxford Press), edited by Dearmer, Williams and M. Shaw—the editors of the very fine "Oxford Book of Carols" and of another hymnal for children entitled, if I remember correctly, "Songs of Praise" (Oxford). There are only 113 hymns in the present collection, which is intended primarily for children from 7 to 17 years in age, with a few little hymns for those under 7. So far as my examination goes, I have not found a cheap tune—which is a marvel in itself. Some of the texts are very fine, and others are by a certain poet modestly described as "P. D."—who, at any rate, is never irreverent. There is one tune from America and one text; one feels that the editors were a little blind in omitting Holmes and Whittier entirely. On the other hand, there are some really fine English traditional tunes and some manly new ones by Vaughan Williams.

Under the direction of Frederic Tristram Egner, Mus. D., Handel's "Judas Maccabaeus" was presented by the choir of fifty and soloists at the Weland Avenue United Church at St. Catharines, Ont., April 3.

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Enlargement of the standard manual in three-manual organs to six octaves has been adopted by the Franklin Legge Organ Company, Ltd., of Toronto, Ont., together with an addition to the compass of the pedalboard, and the innovation is attracting considerable attention. The plan gives added value to the extra octave of pipes already provided in most organs, at least on the swell and choir manuals, with seventy-three-note chests.

The president of the company, C. Franklin Legge, who is also organist in one of Toronto's most prominent churches, has felt for some time that the present five-octave compass of the modern organ was becoming inadequate. With present-day responsive electric actions and controls, organists in increasing numbers are adding the best in orchestral and piano transcriptions to their repertoires, in which the organ keyboards frequently do not run high enough, and in a few cases low enough, to reproduce the music in its proper form, he says. This is notwithstanding the fact that the pipes on the windchests run up higher than the keys on account of the super-octave couplers.

Mr. Legge has extended the compass three notes lower on both manuals and pedals, to A, keeping the same relative position of C under C for the pedalboard, so that the player does not find the console any different in "feeling." Moreover, it is found that the three added lower pedal keys are by no means difficult to reach for the average player, and the increased depth of tone thus provided is considerable. It is in effect a partial return to the old G compass favored by Samuel Sebas-

Francis A. Mackay at Detroit Cathedral Organ



tian Wesley and other organists of his day.

In the treble the compass is extended nine notes from c to a, operating on pipes already provided in most organs, and making them readily useful to the organist in solo effects, cadences, etc.

The increased compass does not add as much to the cost of the organ as might be supposed, Mr. Legge states.

Needless to say it is more adaptable to the stopkey type of console.

Paul E. Grosh, of the faculty of the Grove City College, has been appointed choirmaster at Grace Methodist Church in Grove City, Pa. This is a church with a membership of 1,600 and there are 150 in the choir. His church work is in addition to Mr. Grosh's teaching schedule.

BACH PASSION AT DETROIT

Impressive Rendition at St. Paul's Cathedral Directed by Mackay.

A congregation which packed St. Paul's Cathedral, Detroit, on the evening of Passion Sunday, April 6, listened reverently for nearly two hours to the annual presentation of the "Passion of Our Lord according to the Gospel of St. Matthew," by Bach, sung by the choristers of the cathedral, assisted by the Schubert Choir of Windsor, Ont. This yearly rendition of the Passion music has become a tradition in St. Paul's Cathedral and, indeed, in Detroit, and upon each occasion of its presentation throngs of people attend and nearly as many are turned away.

Francis A. Mackay, organist of St. Paul's Cathedral and master of the choristers, has developed in his choir work a remarkable degree of beauty and impressiveness. Months of the year are given to training for this event, and the entire organization of more than 250 voices never fails to remember that the singing and presentation of the music is a noble and dignified thing. No irreverent attitudes or conduct are permitted, and in the preparation of the work an atmosphere of the most profound dignity and earnestness is maintained by all participating. The results of the careful preparation of previous months and even years were immediately discernible. The entire presentation was notable for fine technique and feeling. The Schubert Choir (George Jarvis, conductor) gave a finished rendition of the chorales from the gallery at the back of the cathedral. The soloists among the cathedral choristers were: Mrs. Anita Bates, Mrs. Winifred Heidt, Mrs. Helen Schuette, Mrs. Lillian Lawson, Thomas Caleb Evans and John Duncan Renton. Melvin Zeidler, assistant to Mr. Mackay, was the organist upon this occasion and during the silent processional and recessional of the choristers played a number of Bach chorales. Miss Wihla Hutson, organist of All Saints' Church, Pontiac, was at the piano.

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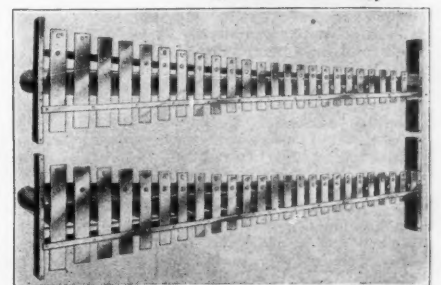
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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

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Treasurer—George William Volkel, 49 West Twentieth street, New York City.

Headquarters—Church of the Holy Communion, 49 West Twentieth street, New York City.

If you do not receive your copy of The Diapason for May or June, you may find that you have failed to send a check for the 1930 N. A. O. dues. The finance committee feels that it is for the best interests of the association to have the membership list revised at an earlier date than in past years. A prompt remittance will restore your name to the active list.

Dr. William A. Wolf, president of the Pennsylvania state council, which is one of the most active councils in the N. A. O., was present for the national executive committee meeting at headquarters Monday, April 14. Backed with years of successful executive work in his home state, Dr. Wolf always brings constructive ideas to the national committee meetings.

With the announcement of the names of Palmer Christian, John Doane, Edward Eigenschenk and Ernest F. White among the recitalists, the Los Angeles convention program begins to take form. Other features will be given out from time to time, but the above names assure us of recitals of unusual merit.

Wednesday, June 4, marks the date of the annual New Jersey rally day. The meeting place is Trenton and an interesting side trip will be made to Washington's Crossing, where a recital will be played by Lillian Carpenter and Harold Vincent Milligan, national president, will talk on anthems. New Jersey can be counted upon for a program of interest and value to the organist.

Contest Prize to E. S. Breck.

The decision of the judges in the N. A. O. prize competition for the best arrangement for the organ of the Overture to "Prince Igor," by Borodin, is announced. A cash prize of \$100, given by Ernest M. Skinner, goes to Edward S. Breck, Newark, N. J. The judges gave honorable mention to Edwin Arthur Kraft of Cleveland. The chairman of the contest committee was Dr. William C. Carl and the judges were Professor Samuel A. Baldwin, Professor Harry B. Jepson and R. Huntington Woodman.

To Arouse Convention Interest.

A national convention committee has been organized to arouse interest in various parts of the country and to disseminate news about the convention. To date those who have accepted membership on this committee include Edwin Arthur Kraft, Cleveland; Adolph Steuterman, Memphis; Mrs. Lily Wadhams Hallam and Rossetter G. Cole, Chicago; George H. Fairclough, Minneapolis; James R. Gillette, Northfield, Minn.; Albert Reeves Norton, Pittsburgh, and Marshall Bidwell, Cedar Rapids, Iowa.

Iowa Rally Set for May 20.

The Iowa council of the N. A. O. will hold its annual rally at Dubuque on Tuesday, May 20, in connection with the Iowa State Music Teachers' convention. An organ recital will be given at St. Luke's Methodist Church at 4 p. m. The day will be given over to papers and discussions.

M. BIDWELL, State President.

New Jersey Rally June 4.

The annual rally of the New Jersey council will be held Wednesday, June 4, at Trenton. The program includes the annual meeting at the old Revolu-

tionary Barracks, a trip to Washington's Crossing, where luncheon will be served, a recital by Miss Lillian Carpenter and a talk by Harold V. Milligan, president of the association. Mr. Milligan will speak on anthems and a chorus will illustrate his address.

GEORGE I. TILTON, President.

Hear Father Finn's Rehearsal.

A goodly number of headquarters members responded to the invitation of Father Finn to hear a final rehearsal of the Holy Week music at the Church of St. Paul the Apostle, New York City, April 14. Had it been any time but Holy Week, the busiest time in the life of the church organist, many of the members would have been present. The rehearsal was held in the church itself, the proper setting for the sheer perfection of the a cappella singing of the Paulist Choristers. The entire rehearsal was without accompaniment.

Harrisburg Chapter.

The Harrisburg chapter presented the following program April 1 on the newly-installed four-manual Möller organ in the Fifth Street Methodist Church: Prologue, Rogers, and "Ave Maria," Bossi (Mrs. Robert C. Ream, Redeemer Lutheran Church); Suite from "Water Music," Handel (Alfred C. Kuscha, St. Stephen's Episcopal Church); "Southern Twilight," Glynn, and Adagio and Allegro from "Ninety-fourth Psalm," Reubke (Miss Violet Cassel, Camp Curtin Methodist Church); Spring Song, Hollins, and "Carillon de Westminster," Vienne (Clarence E. Heckler, Christ Lutheran Church); "Entrata," Karg-Elert, and Prelude and Fugue, Bach (Miss Laura Zimmerman); "Northern Lights," Torsjussen-Milligan, and Finale ("Concerto Gregoriano"), Yon (Frank A. McCarrell, Pine Street Presbyterian Church).

The social committee served refreshments after the recital.

Reading Chapter.

The Reading chapter sponsored a recital in Immanuel Evangelical Church on Sunday night, April 6. The program opened with a processional hymn and an address of welcome by the pastor, the Rev. H. D. Kreidler. Leon W. Hill played "Jour de Noces," by J. Stuart Archer. This was followed by the singing of "Judge Me, O God," by Neidlinger, by the choir of Immanuel Evangelical Church under the direction of Willard E. Conrad, the organist. "Marche Champetre," by Boex, was played by Vernon D. Johnson, and "The Little Bells of Our Lady of Lourdes," by Harvey Gaul, was played by Frank Doermann. The choir sang "Pilot of Galilee," by Holton. The final organ number was played by Harry D. Berlin, Grand Chorus in B flat, West. Willard E. Conrad was in charge. A large attendance was present in spite of most inclement weather.

MARGUERITE A. SCHEIFELE,

Recording Secretary.

Delaware Chapter.

The monthly dinner meeting of the Delaware chapter was held at the McConnell restaurant in Wilmington on March 27. The speaker for the evening was the Rev. Charles F. Brooks, rector of Trinity Episcopal Church, who spoke on church music. There was a good attendance. Leslie Carpenter presided. The next meeting will be held after Easter.

WILMER CALVIN HIGHFIELD, Secretary.

Camden Chapter.

When the writer entered the North Baptist Church at Camden, N. J., on the evening of April 8, and fussed around to obtain a seat, he became aware of the fact that Camdenites have sensed the value of high-class music and that the Musical Art Society is a power in the artistic world. Three stars of the first magnitude shone at this concert—the Musical Art Society,

its capable director, Henry S. Fry, and its guest organist, Rollo F. Maitland.

The concert began with some good classic English music on the organ by the guest of the evening. His three Bach numbers gave a substantial background for all that was to follow and helped build up a program which received the hearty approval and applause of the capacity audience. Mr. Maitland played from memory, as is his custom.

The vocal numbers of the society were varied in style and appeal, beginning with the severe polyphonic composition by Palestrina, "Ascendit Deus," followed by "Goin' Home" and "Calm as the Night." The star vocal number from the standpoint of the audience was "Land of Hope and Glory," by Elgar—verses sung artistically by the society, which numbered about sixty voices of excellent timbre, and the chorus by the combined choral and audience accompanied by piano, and greatly enhanced by the organ, played by Robert M. Haley and Forrest R. Newmeyer.

The stupendous "Ad Nos" by Liszt was the organ gem of the evening; one of the most difficult compositions ever written for the instrument. So great was the enthusiasm evoked by this performance that Mr. Maitland was obliged to respond by adding the same composer's "Liebestraum." The artist's powers of creation were brought into full play with two familiar old melodies, "Suwanee River" and "Pop Goes the Weasel," neither of them by Bach or even Reger, who might have been pleased, however, to see their names attached to a printed sheet recording this astounding improvisation. Well, the audience just wouldn't leave—they didn't even rise in their seats—so the poor fellow on the bench made another try at it, and gave another improvisation on old and later war melodies.

Worcester, Mass., Chapter.

Clifford Fowler Green, organist and choir-master of the First Unitarian Church, was host to the Worcester chapter for its April meeting. The church is a rare example of early New England architecture and houses a beautifully-voiced Casavant organ of four manuals. Mr. Green played the following compositions: Passacaglia and Fugue in C minor, Bach; Melody in E. Rachmaninoff; Scherzo in E minor, Bossi; Finale from Eighth Symphony, Widor. A well-trained chorus sang with good expression and blending of tone: "Behold, Ye Despisers," Parker; "O Be Joyful in the Lord," Gretchaninoff; "Man Born to Toil," Holst; "Jesu Dulcis," Vittoria; "Gloria Patri," Palestrina; "Ye Watchers and Ye Holy Ones," Old German; "Sheep and Lambs," Robertson.

ETHEL S. PHELPS, Secretary.

Kentucky Chapter.

The Kentucky chapter met at the Arts Club in Louisville April 14. G. P. Bruner, director of the Beauregard School of Music, was in charge of the program. The subject was "Some Common Abuses in Organ Playing."

W. Lawrence Cook, organist and choir-master of Calvary Episcopal Church, Louisville, assisted by the choir, gave Gounod's Sanctus and other special Easter music.

Ernest Arthur Simon, choir-master and organist of Christ Church Cathedral, presented Stainer's "Crucifixion," assisted by the choir, Sunday, April 13, at choral evensong, with impressive dignity. On Maundy Thursday Mr. Simon, assisted by his choir, presented Gaul's Passion Music and Moore's communion service was sung Easter Sunday.

Miss Alma G. Hoffman, organist and choir director of Calvary Lutheran Church, presented "The First Easter," by Lorenz, Easter Sunday evening.

Mrs. Albion S. Cornwall, organist and choir director of St. Andrew's Episcopal Church, gave "Olivet to Calvary," by Maunder, assisted by her

choir, Palm Sunday night. On Easter morning Mrs. Cornwall and choir presented "King of Kings," by Simper.

"The Crucifixion," by Sir John Stainer, was sung by the choir of the Highland Presbyterian Church Good Friday night. Mrs. Arthur H. Almstedt is organist and director.

"The Seven Last Words," by Dubois, was sung by the choir of the Fourth Avenue Methodist Church Palm Sunday evening. Miss Sarah McConathy is organist and director.

Quincy, Ill., Chapter.

A program of organ music, brilliantly played, was presented by Edward Eigenschenk of Chicago March 11 in Salem Evangelical Church, Quincy, Ill. The recital was sponsored by the Quincy chapter. Beautiful coloring, crisp phrasing and an excellent technique characterized the program. The program was: Fourth Symphony, Widor; Prelude in B minor, Bach; "Canyon Walls," Clokey; "Clouds," Ceiga; Allegretto, Guilman; "Divertissement," Vienne; Reverie, Dickinson; Scherzo, Vienne; "Carillon de Westminster," Vienne. Two encores at the conclusion were: "Etude Symphonique," Bossi, and "The Song of the Basket-Weaver," Russell.

The recital, open to the public and attended by many, was financed by a large number of patrons and patronesses, who are responsible for an evening delightfully spent. Miss Ruth Brown, president of the chapter, introduced the artist. After the program Mr. Eigenschenk was guest of honor at a reception by the chapter in the home of Mrs. Roxana Piene.

Miami, Fla., Chapter.

Variety, absence of the stereotyped and a demonstration of the possibilities of the organ in presenting a program appealing to hearers of widely varied tastes marked the recital given by Bertha Foster in Trinity Episcopal Church March 26 before a large audience of members and friends of Miami chapter of the N. A. O. As usual, Miss Foster's performance was thoroughly satisfying, both from the artistic and technical standpoints, and the obvious pleasure of the several hundred persons present indicated both her personal popularity and the continued interest of Miami music-lovers in organ music.

The program included: Concert Overture, Hollins; "In the Garden," Goodwin; Intermezzo, Callaerts; "By the Pool of Pirene," Stoughton; Toccata and Fugue in D minor, Bach; "The Bells of St. Mark's," Russolo, and "Thou Art the Rock," Mulet. Assisting were Helen Flanagan, soprano, and the Trinity quartet.

Miss Foster, who is organist and choir director of Trinity Church in addition to being the director of the conservatory of music at the University of Miami, presented Dubois' "Seven Last Words of Christ" Good Friday night.

April 14, at the First Christian Church, a joint recital was given by Everett Jay Hilty, organist of this church and of the men's Bible class organized under William Jennings Bryan, and Miss Alva C. Robinson, organist of Gesu Catholic Church, assisted by Mona Ericson, soprano of that church, and an ensemble composed of Laurine Evans, piano; Robert Kistler, violin; F. C. McMillan, violoncello, and Mr. Hilty at the organ. Mr. Hilty is not yet 20 years of age, but has done considerable broadcasting the last season, and is a pupil of W. S. Sterling at the university. The variety of this program evidently pleased the numerous listeners. The program included: Finale in A, Harris; Meditation, Frysinger, and "In Summer," Stebbins (Mr. Hilty); "Grand Choeur," Franck; An Arcadian Sketch, Stoughton; Six Picture Scenes, Lemare; "Song of the Basket Weaver," Russell, and "Neptune," Stoughton (Miss Robinson); "In the Village" and "Procession of the Sirdar" (from Caucasian Sketches), Ippolitoff-Ivanoff (Ensem-

ble); "Suite Gothique," Boellmann (Mr. Hilty).

A new oratorio, "Judgment," composed by Charles T. Ferry, of which the words were written by Dr. Willis O. Garrett, pastor of the First Presbyterian Church, of which Mr. Ferry was formerly organist and director, was presented at Trinity M. E. Church, Miami, on the evening of March 4, and repeated March 24 at the Community Church, Miami Beach. A dozen prominent soloists of Miami and its suburbs sang the solo parts and concerted work also, and in the latter capacity gave the impression of a large choral organization. Mr. Ferry, at present organist of First Church of Christ, Scientist, Miami, directed and played at both performances. He was previously heard this winter as pianist-composer in a number of songs and a fine sonata for violin and piano. Mr. Ferry is first vice-president of the Miami chapter.

It was agreeable to see the favorable comment by the editor of the N. A. O. page in the April Diapason. One reason we are able to do things this first year is that our climate facilitates organ practice during the winter season, instead of hampering it, as in the North. In summer—well, that is different! I'd rather be in Chicago then for organ work.

ALICE V. WILLIAMS, Reporter.

CHICAGO AWAITS MARCHAL

Program for Recital at Kimball Hall on the Evening of May 6.

Organists of Chicago and vicinity are awaiting with eager interest the recital to be given on the evening of May 6 in Kimball Hall by Andre Marchal, the noted blind French organist. M. Marchal will play under the auspices of the Illinois chapter, A. G. O., and the Chicago chapter, N. A. O. Admission is by invitation. The recital has been arranged through the efforts and influence of Frank Van Dusen of the American Conservatory of Music. Another Chicago appearance by M. Marchal will be Sunday afternoon,

May 4, at 4:30 in Our Lady of Mount Carmel Church on Belmont avenue.

M. Marchal's program in Kimball Hall will be as follows: Toccata, Adagio and Fugue in C major, Bach; "Grand Jeu de la Suite du Premier Jon," du Mage; "Piece," Marchand; Fugue, Buxtehude; Fantaisie in C, Franck; Impromptu, Vienne; "Grand Choer Dialogue," Gigout; Improvisation in Form of a Symphony.

M. Marchal's career was described in The Diapason last month. Since coming to America primarily for a series of recitals at the Cleveland Museum of Art, he has played in New York and a few other cities and has made a decidedly favorable impression, judging from the press criticisms. His Cleveland recitals are reviewed in this issue by Carleton H. Bullis, correspondent of The Diapason. As an example of how his playing was received in New York, the Sun of March 18 said: "Mr. Marchal's performance displayed an astounding command of stops, manuals and pedals, and a style lofty in its conception. The listeners were deeply impressed by all they heard."

On Tuesday a luncheon in honor of M. Marchal will be given jointly by the A. G. O. and N. A. O. chapters at the Palmer House.

Frank Van Dusen has arranged with Mr. Marchal for two interpretation classes for Wednesday, May 7, and Friday, May 9, from 2 to 4 p. m. In these classes Mr. Marchal will give pupils who so desire the privilege of playing for him for criticism. Those who do not desire to play may attend as listeners with the privilege of asking questions regarding the interpretation of any Bach, Cesar Franck or modern French works. At both classes Mr. Marchal will play representative works of Bach and Franck, with some modern French works.

Mrs. Bruce S. Keator of New York sends greetings under date of March 16 from the Mediterranean. Among the experiences of her cruise are several severe storms which her ship weathered.

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DESIGNED BY GEORGE W. TILL

Firmin Swinnen Plays Recital at
Shadyside United Presbyterian
Church April 11—Features
of Specification.

April 11 was marked by the opening recital on the new Möller organ of four manuals in the Shadyside United Presbyterian Church of Pittsburgh. Firmin Swinnen, noted concert performer and private organist to Pierre S. du Pont, was at the console. The specification of the instrument was drawn up by George W. Till of Philadelphia, a prominent authority on organ construction, in consultation with the builder, and the scheme presents various features of interest, the intention having been to incorporate in it the best in modern organ design, while conserving the musical basis of the older type of organ, and to create an organ which musically and architecturally should compare favorably with any instrument in the world, size considered.

This was Mr. Swinnen's first appearance in Pittsburgh. He played the following program: Toccata and Fugue in D minor, Bach; Berceuse, Dickinson; Menuet in D, Mozart; Allegro Vivace, Widor; Elegy, Massenet; "The Squirrel," Weaver; "The Swan," Saint-Saens; "Marche Slav," Tchaikowsky; Largo and Finale from "New World" Symphony, Dvorak.

The organ is in four separate chambers, at the sides and back of the chancel, with the console detached and placed in the choir at a position convenient for the organist.

The specification is as follows:

UNIT AUGMENTATION DIVISION.

Enclosed, 10-Inch Wind.

1. Viol, 16 ft., 109 pipes.
2. Tibia, 8 ft., 73 pipes.
3. Tuba, 16 ft., 85 pipes.

GREAT DIVISION (Enclosed).

4. First Open Diapason, 8 ft., 73 pipes.
5. Second Open Diapason, 8 ft., 73 pipes.
6. Doppel Flöte, 8 ft., 73 pipes.
7. Gamba, 8 ft., 73 pipes.
8. Dulciana, 8 ft., 73 pipes.
9. Octave, 4 ft., 73 pipes.
10. Twelfth, 2 2/3 ft., 61 pipes.
11. Viol, 16 ft., 61 notes.
12. Viol, 2 ft., 61 notes.
13. Viol, 1 ft., 61 notes.
14. Tibia, 8 ft., 61 notes.
15. Tibia, 4 ft., 61 notes.
16. Tuba, 8 ft., 61 notes.
17. Tuba, 4 ft., 61 notes.

SWELL DIVISION.

18. Bourdon, 16 ft., 73 pipes.
19. Open Diapason, 8 ft., 73 pipes.
20. Stopped Diapason, 8 ft., 73 pipes.
21. Salicional, 8 ft., 73 pipes.
22. Voix Celeste, 8 ft., 73 pipes.
23. Harmonic Flute, 4 ft., 73 pipes.
24. Horn, 8 ft., 73 pipes.
25. Oboe, 8 ft., 73 pipes.
26. Cornopean, 8 ft., 73 pipes.
27. Viol, 8 ft., 61 notes.
28. Viol, 4 ft., 61 notes.
29. Viol, 2 ft., 61 notes.
30. Viol, 1 ft., 61 notes.

CHOIR DIVISION.

31. Violin Diapason, 8 ft., 73 pipes.
32. Muted Viol, 8 ft., 73 pipes.
33. Gemshorn, 8 ft., 73 pipes.
34. Concert Flute, 8 ft., 73 pipes.
35. Clarinet, 8 ft., 73 pipes.
36. Violette, 4 ft., 61 notes.
37. Fifteenth, 2 ft., 61 notes.

PEDAL DIVISION (Enclosed).

38. Open Diapason, 16 ft., 44 pipes.
39. Bourdon, 16 ft., 44 pipes.
40. Gedeckt, 16 ft., 32 notes.
41. Diapason, 32 ft., 32 notes.
42. Viol, 16 ft., 32 notes.
43. Open Diapason, 8 ft., 32 notes.
44. Stopped Diapason, 8 ft., 32 notes.
45. Viol, 8 ft., 32 notes.
46. Open Flute, 4 ft., 32 notes.
47. Tuba, 16 ft., 32 notes.
48. Tuba, 8 ft., 32 notes.

ECHO DIVISION.

49. Stopped Diapason, 8 ft., 61 pipes.
50. Viol d'Amour, 8 ft., 61 pipes.
51. Vox Angelica, 8 ft., 61 pipes.
52. Violette, 4 ft., 61 pipes.
53. Vox Humana, 8 ft., 61 pipes.
54. Euphone, 8 ft., 61 pipes.
55. Chimes, 21 tubes.

Fontana Writes Second Opera.

Giovanni B. Fontana, organist and composer, resident in New York for the last twenty years, whose compositions for organ and piano have been frequently heard, has completed his second opera, "Nadir," which has for its setting the background of mysterious India.

Rossetter G. Cole, Chicago Organist and Composer



Rossetter G. Cole's high standing as a composer was emphasized anew when the performance of his "Pioneer" Overture by the Chicago Symphony Orchestra March 27 elicited enthusiastic praise for the work from the critics of all the Chicago newspapers. Mr. Cole, who is the dean of the Illinois state centennial (1818-1918) and is dedicated to the memory of Abraham Lincoln. It was first performed by the Chicago Symphony Orchestra at its regular concerts March 14 and 15, 1919, the composer conducting, and has since been performed several times by other leading orchestras of the country.

Mr. Cole's other orchestral works (all of which have been performed by the Chicago Symphony Orchestra) are: "Symphonic Prelude" (of which the much-played organ piece, "Fantaisie Symphonique," is an arrangement),

twice performed by the Chicago Symphony, and "Heroic Piece," for orchestra and organ (also arranged for organ).

Commenting on the latest performance Herman Devries wrote as follows in the Chicago American:

"Rossetter Cole's 'Pioneer' Overture was a part of the symphony 'pop' program last night, with the composer at the director's stand to conduct his own work, so, naturally, as he is an American, we made a point of being there to hear the overture, still fresh in our memory. Though something like twelve years have elapsed since its premiere, it has not lost interest. I find it excellent writing, classically modern, melodious, what I call 'good music.' The public thought so, too, and heartily called Mr. Cole to the platform several times."

R. E. Magnan of Grand Rapids, Mich., has entered upon his duties as organist at the Cathedral of the Immaculate Conception, Fort Wayne, Ind.

BARTHOLOMAY BUILDS HADDONFIELD ORGAN

DESIGN BY WALTER FLEXON

Three-Manual Installed by Philadelphia Builders in Methodist Church
—Opening Recital Given by
Ralph Kinder.

F. A. Bartholomay & Sons, the Philadelphia builders, have installed a large three-manual in the Methodist Church at Haddonfield, N. J., and it was opened with a recital by Ralph Kinder of Holy Trinity Church, Philadelphia. The specification of this instrument, drawn up by Walter Flexon, organist of the church, is as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Gross Gedeckt (Pedal extension), 8 ft., 29 pipes.
- Viol d'Gamba, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Tuba Profunda, 16 ft., 85 pipes.
- Tuba Mirabilis, 8 ft., 61 notes.
- Tuba Clarion, 4 ft., 61 notes.
- Tremolo.
- Harp, 49 bars.
- Harp Celesta.
- Chimes (Deagan class A), 25 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Dolce Cornet, 3 rks., 219 pipes.
- Twelfth, 2 2/3 ft., 73 notes.
- Fifteenth, 2 ft., 73 notes.
- Seventeenth, 1 3/5 ft., 73 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe (special Bartholomay), 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Harp (from Choir), 49 bars.
- Chimes (from Great), 25 notes.
- Tremolo.

CHOIR ORGAN.

- Viol d'Amour, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- PEDAL ORGAN.
- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Major Flute, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Tuba Profunda, 16 ft., 32 notes.
- Tuba Mirabilis, 8 ft., 32 notes.

Springfield Municipal Recitals.

Arthur H. Turner, municipal organist of Springfield, Mass., will be assisted by noted soloists in a series of free concerts at the great city auditorium this spring. Sunday afternoon, April 27, Marion Harlow Watson, harpist, and Marion Jordan Bridgman, flutist, were on the program with Mr. Turner. May 26 the Massachusetts Mutual Glee Club of forty-five women's voices will sing and June 18 the Springfield Turnverein is to take part.

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The Estey Organ

Published monthly by the Estey Organ Company of Brattleboro, Vermont and New York City

A New Model of the Minuette

The Improvement-of-the-Month Is a More Artistic Casing of This Ingenious Instrument



Photo by Hayes Bigelow

THE NEW ESTEY UPRIGHT MINUETTE PORTABLE PIPE ORGAN WITH AUTOMATIC PLAYER

THE fact that at least three pipe organ manufacturers are now bidding for recognition in the field of the small, compact portable pipe organ, makes it apparent that the Estey initiative in creating a high-class instrument of this type is in line with the needs of many small churches, mortuaries, hotels, clubs, and private residences.

The Estey Company has viewed without alarm the entrance of other companies

into this field for the reason that none of the instruments which have yet been advertised appear to approach either the artistic exterior appearance, artistic tonal qualities, or material quality which is being put into the new Estey Minuette.

Any organ buyer who is interested in this type of instrument is urged to make comparison among the few kinds which are on the market. It will be found that instruments other than the Estey offer a much fewer number of pipes, a noticeably

The Estey Organ

inferior quality of material, and a far less artistic instrument than is the Minuette.

While entirely satisfied with the grand piano model which we introduced a few months ago, and which continues to excite the curiosity and admiration of organ enthusiasts, we have been at work designing a new model of the upright Minuette which we believe is "the im-

space is at a premium. It occupies a floor space only 7 feet wide and 4 feet 8 inches deep, including the space taken by the pedal board. It has exactly the same stop list as the grand piano type of Minuette, and is slightly less expensive. The price is \$2750, with \$750 added if equipped with the automatic player. The case is of birch with mahogany or walnut finish,



PHOTOGRAPH OF TWO VOLUMES OF ESTEY RESIDENCE ORGAN MUSIC, AND PLAYING ROLLS

Photo by Hayes Bigelow

provement-of-the-month" in the organ industry. This model, which is pictured here, is the very latest product of the Estey factory and the first two instruments of this type have been shipped to Reed & Balcom of Seattle, Washington, for installation in mortuaries in Aberdeen and Yakima.

This new upright is interiorly equipped with exactly the same 231 pipes which go into the grand piano model, and it constitutes an instrument particularly suitable for places where

and it may be had either with or without the ornamental pipes without a difference in charge. Any special finish may be had for a slight additional expense.

The Minuette, both in the upright and in the grand model, has already made a name for itself. It is to be seen or heard in the Roosevelt Hotel at Hollywood, in the St. Regis in New York, in the William Penn Hotel in Pittsburgh, in the homes of several professional organists, in private chapels, mortuaries, clubs, and small churches.

The Estey Organ

Either model has behind it the Estey guarantee of fine materials and workmanship, and has the advantage of Estey patents which alone make possible the embracing of a pipe organ ensemble in such a limited space.

As a reproducing organ, its automatic feature has advantages, which we believe eclipse those of any other instrument of its type.

For one thing the Estey library of organ music, or perforated rolls, is one of the finest and largest in existence. It includes approximately 2000 organ selections covering the widest variety for home, church or club music.

Pictured in connection with this article are two of the beautifully-bound volumes of Estey music which are furnished with every residence installation of a large Estey reproducing organ. In addition, there have been supplementary bulletins issued from time to time to keep the catalog up-to-date. The records are usually registered by accomplished organists playing in our New York Studio, while the rolls are perforated in our own factory at Brattleboro. The complete library of rolls is to be seen in the New York Studio where anybody interested may hear the music played.

The Estey automatic feature is one which has commanded respect in the or-

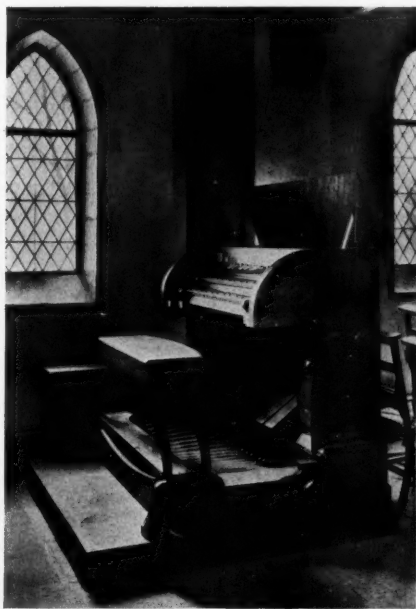
gan field ever since it was first introduced, particularly for the reason that, whereas other companies make rolls of unwieldy length, (24 inches or more), the Estey 14-inch roll, which is much less likely to warp and cause trouble, performs all of the operations that the larger rolls accomplish, and obviously it requires much less room for storage of a music library.

Estey patents have made possible the most ingenious combinations, all within the compass of a small roll and short tracker-bar. A person operating the automatic player may, if he chooses, have the automatic feature draw all of its own stops or the player can operate the

stops by hand and, without knowing anything of the technic of organ playing, regulate the tempo and control the expressions. There is no more flexible automatic player than the Estey, whether it be the Minuette or the large organ.

While organs are primarily built for the organ player, persons having any appreciation of fine music may get the utmost of satisfaction from the Estey automatic, and students of organ music can get a deal of instruction from the automatic playing. There are several organ instructors who have the automatic feature for this particular purpose.

If you have not had an opportunity to examine the extensive Estey music



The Minuette organ in a separate chamber with console in the chapel, including automatic playing feature in top of key desk.

Here is a type of installation of the Estey Minuette which may be a practical suggestion for the Mortuary chapel.



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library, or have not seen or heard the Minuette, make inquiries of the Estey representative in your territory, and by all means when in New York make it a point to call at the Estey Studio. We aim to make this place a common meeting ground for all who are interested in organ music, whether professional organists or those who appreciate organ playing. A

cordial welcome awaits you, for we are always interested in showing the new models of the Minuette and in telling you our latest endeavors not only to keep pace with but to keep in the advance of achievements among other organ builders. The Estey Company still holds the record of more patents pertaining to tonal qualities than any other organ builder.



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As to Great Organ: Bringing Subject Into the "Open"

By ROBERT PIER ELLIOT

Myself when young did eagerly frequent
Doctor and Saint, and heard great argu-
ment

About it and about: but evermore
Came out by the same door where in I
went.

—Omar Khayyam.

And that door is the door of reason. It may be as wrong to enclose the entire great organ under one set of conditions as to leave it all in the open under another set; while part enclosure may prove a mixed blessing indeed—or may be justified.

First let us do a little clear thinking. In the majority of American organs a so-called unenclosed great is actually an enclosed great without possibility of expression. It is one thing to build an organ on a stone screen, on the floor of a transept or in a gallery, as in the majority of notable foreign cathedrals and abbeys, with two or more times its height clear to the vaulted roof. It is quite another to install one in the organ chambers of the average American church or chapel, these chambers more often than not so low as to require mitred pipes in the 16-ft. registers, or at least to compel the builder to finish off his 32-ft. open diapason with six to twelve stopped pipes—or be quite honest and call the stop a major bass.

If it be true that the "bloom" of diapasons is lost by enclosing them—and I am not convinced that this must be so—I believe that proper scaling, mouth width and cut-up, nicking and winding, proper metals, setting and speaking room will restore it. The construction of the chambers in shape, solidity and surface has much to do with this result. A hard, smooth reflecting plaster, as Keene's cement, is indicated. Adequate and rightly located openings likewise.

Let me for a moment go back of these elements and prescribe correct specifications as a starting-point. The fault with too many American organs lies right there, in an unbalanced and inadequate diapason build-up. An organ is not an orchestra, although many of them out-brass orchestras through the dominance of their reeds in full organ. Too little attention (outside of two or three factories) is given to the science of sound. Buyers and their architects continue to specify "large scale" and "high pressure" inconsiderately, and to substitute "pretty" stops for an independent octave, twelfth and fifteenth. Recently I had to turn down a specification calling for the only great diapason to play at 16, 8, 4, 2½, 2, and another with a gamba 8, 4, 2½, 2, and no octave at all! It matters little what is done with such organs—they cannot be made musical instruments.

There are buildings which call for and which allow the planning of organs with the great out in the open. This may be not only allowable, but desirable, given separately enclosed swell and choir, and, better still, an enclosed solo as well. In such cases that portion of the pedal organ which is related to the great will not be enclosed.

There are buildings where the unenclosed great is a crime against good taste. I recall one dainty egg shell of a church, a miniature Salt Lake City Tabernacle, where one could almost hear a pin drop on the carpet across the short length of the room. For all the good that great is to the organist and congregation they might as well have had a two-manual organ of swell, choir and pedal.

I have little to say under ordinary circumstances in favor of the compromise, originally resorted to because expression was desired while the bass pipes of the diapasons were in the case as a speaking front. In a large cathedral organ, such as one designed by the late Carlton C. Michell which I helped him finish, the 16-ft., at least two 8-ft., 4-ft., twelfth and fifteenth can be left out, provided one diapason and a respectable secondary ensemble is enclosed, separately, or, more often,

with the choir. One of two mixtures (a *plein jeu*) left out to complete the diapason ensemble would be desirable. I have planned such an organ quite recently, but large enough to permit a glorious, unenclosed diapason ensemble, complete from 32 ft. through all foundation and mutations to twenty-ninth topping a mixture, together with harmonic flute and an old-fashioned trumpet at 8 ft.; the enclosed section starting with a slender open wood double, two more diapasons, octave and so on through a correct supplementary harmonic series and the great chorus reeds. An organ of this character would be installed only in a building important enough to be kept at an even temperature, thus avoiding one of the worst evils of the partly enclosed great—or partly enclosed organ, for that matter.

This brings to mind some of the practical difficulties in the way of partial enclosure. The completely enclosed organ, with the shutters closing automatically when the wind is off, is always well in tune under anything approaching reasonable treatment. And it stays clean years longer; hence does not go off speech and out of tune so soon. The open section of the partly enclosed organ in the average American church goes up and down in pitch with the changes in temperature, and in the vast number of churches that are not kept heated during the week it may be anything but musical at the beginning of the morning service.

Having stated what kind and scope of great organ I would think, under suitable conditions, should or might be left wholly or partly unenclosed, I will describe a type which in my opinion never should be left in the open. It is not extensive enough to be part of a large organ, and with the inference it conveys that the organ is limited in resources I believe those limited resources should be available to the utmost. Such a great came to me to be figured quite recently, submitted by a builder of distinction. It consisted of:

Bourdon, 16 ft., 17 pipes (Pedal extension).
Open Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.

What use, outside of F to FF, can be made of that great, inexpressive? Naturally I do not think well of its possibilities in any event, especially of the larger pedal bourdon brought under the hands (there was also a light pedal bourdon borrowed from the swell organ). But it would be of some use, expressive.

En passant, and in pardonable divergence from our subject, it is interesting to note that the five-stop choir of the specification in reference contained a gemshorn, 8 ft., which could with advantage have been duplexed to the great. And that there was not available a single rank of string tone in the entire organ, though there was an inseparable *voix celeste* of two ranks among the thirteen stops of the swell.

Before leaving the make-up of great organs I should like to register my opinion that a properly designed great—and I wish we never had to build the other kind—ought not to be coupled to itself in octaves. This restriction does not extend to two-manual organs, where the great has dual functions.

Another phase of the subject is this: Do we build organs for the benefit of a few "severe" organists and the rendition of the limited repertory of strictly classical organ compositions, or for the general program and the church service? This question is a fair one, when some of the most classically inclined and most accomplished organists now frankly advocate the fully expressive organ, the number including both recitalists and service players.

I will say honestly, as I said at the beginning, that reason should govern in each instance. And I will add only this, that I do not often see enough reason, considering building handicaps, organ literature and programs, choir accompaniment, temperatures and tuning problems, for inexpressive organs. Let us not lose sight of the fact—and it is a fact—that the majority of American organs actually have enclosed greats and pedals, whether or

not they have the advantage of *expressive control*. The amount of difference open swell shutters make usually can be compensated in tonal treatment, while the loss in expression cannot be made up.

There are a few organs so large that a substantial diapason great and one of the solo tubas can well be left *ou naturel*, and there are a few others where the purpose of the installation and the exposed position available may indicate the "open" great. I have not intended to lay down a law, but to stimulate thought by stating some of the factors in the problem as I see them from the standpoint of a rather wide experience, and in the hope that fewer mistakes will be made when they have been given consideration. As a matter of fact I hope others will come forward with their experiences, beliefs and arguments. I consider this to be one of the most interesting and vital subjects before the organ world today.

Edward Eigenschenk

Young American Virtuoso



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The Diapason

A Monthly News-Magazine Devoted to the
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Official Journal of the National Association
of Organists.

S. E. GRUENSTEIN, Publisher.

Address all communications to The
Diapason, 1507 Kimball Building,
Wabash avenue and Jackson boulevard,
Chicago. Telephone: Harrison
3149.

Subscription rate, \$1.50 a year, in
advance. Single copies, 15 cents.
Foreign subscriptions must be paid
in remittances equivalent to the sub-
scription price in United States cur-
rency.

Advertising rates on application.

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

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

CHICAGO, MAY 1, 1930.

Help The Diapason and the Postoffice— Incidentally Yours?

The moving season is again with us. Subscribers to The Diapason should immediately notify the publisher of a change of address, so that they may continue to receive their papers without interruption. The old, as well as the new address, should be furnished in every instance. More than half a million changes of address were filed with the Chicago post-office during the past year, according to Postmaster Arthur C. Lueder, but there were many thousands who moved but did not notify the post-office, with the result that many pieces of first-class mail and parcel post remained undelivered, and great quantities of circular matter and newspapers were returned or destroyed.

PARKING THEIR DINNER PAILS

Grand Rapids, Mich., is a city in which there are excellent organs, talented organists and an appreciation of the organ—a splendid combination. Anyone who watches developments must be aware of the progress in organ matters made in the great furniture center in the last decade. According to the specification records in the office of The Diapason the city has five four-manual organs, and this record may be incomplete. To preside over the music of its churches there are such men as Harold Tower, who for many years has held forth at St. Mark's Pro Cathedral and whose choir is a Grand Rapids institution; Emory L. Gallup, who presides over the Skinner four-manual at the beautiful Fountain Street Baptist Church, having been brought from Chicago to this post; Russell Broughton, Walter Blodgett, now making a fine reputation in Chicago; Verne R. Stilwell, and others. The latest addition to the ranks of Grand Rapids organists is C. Harold Einecke, a young man from Quincy, Ill., and he is giving recitals on the new organ at the Park Congregational Church.

All that has just been written down is suggested by the following clipped from a Grand Rapids daily paper which is sufficient commentary in itself and requires no elaboration by means of our typewriter:

Grimy toilers are parking their dinner pails in the vestibule of Park Congregational Church while they listen to the strains of Bach, Beethoven or Rachmaninoff. Coal heavers and excavators, lured by the invisible power of music, lean their shovels against the wall and gingerly find a pew. Siren tones soothe their weariness.

From every walk of life people are attending in increasing numbers the weekly hour of music, played each Wednesday

afternoon by C. Harold Einecke on the new Park Church organ. There were 432 there last week.

The organ is the most democratic of instruments. It adjusted itself to the theater and its entertainment features after a long history as a means of worship; it is at home alike in costly residence, school and lodge-hall. Sometimes, as occurred in Chicago not long ago when Leo Sowerby played a series of excellent recitals at St. James' Episcopal Church, society provides its patronesses; when Channing Lefebvre plays at Trinity Church the office workers and their "bosses" from Wall street and the surrounding district come out to hear, as The Diapason has recorded; in Colorado Springs Frederick Boothroyd carries out the wishes of the donor of a fine organ with late afternoon recitals for the homegoing worker; in Grand Rapids the dinner pails are parked outside the church while their owners enjoy the soothing and educational programs and increase their enjoyment of music. Has any other instrument such a general appeal?

FORTY YEARS OF THE A. O. P. C.

One of the various "points of excellence" in organ matters of which Philadelphia may well be proud is the American Organ Players' Club. This organization has reached its fortieth anniversary, and the event is to be celebrated as befits its importance in American musical history. The first of a series of programs to mark the jubilee took place on the last day of March, as recorded in our news columns, and the principal celebration is to be held in the fall, Philadelphia organists being occupied just now in preparing to act as hosts for the convention of the American Guild of Organists.

It was indeed fitting that the celebration should open with a Bach recital, and just as fitting was it that the performer should be that very capable, enthusiastic and sincere artist, Rollo Maitland, whose life has been spent in Philadelphia.

The American Organ Players' Club has among its members virtually all the organists of first rank in Philadelphia and vicinity, and a fact not universally known is that the organization is an academic body, for every member has passed a rigid test as to his ability as a performer and has been found to possess the other qualifications demanded. Whether the standard represented by the A. O. P. C. is a natural consequence of the high standards in organ playing for which Philadelphia is noted, or whether these standards are the result of the high plane maintained by the club is hard to tell. In any case it is a credit to that city to have the distinction of possessing locally for two score years an organization which has functioned as has the American Organ Players' Club, fostering the best in fellowship and scholarship at the same time.

A MODEL PROGRAM INDEED

This paper has been consistently advocating the presentation of programs which the public can understand and enjoy, as well as offerings that are musically educational. But even the homeopaths who prescribed sugar pills for their patients sprinkled real medicine on the pills. There are some people who demand merely the sugar pill.

A prominent American organist, known throughout the country for his ability recently was asked to play the following program at a recital for which he was engaged in a large church in one of the largest and most progressive cities of the nation:

March, "Stars and Stripes," Sousa.
"Souvenir," Drdla.
"Silver Threads among the Gold," Smith.

Overture, "Poet and Peasant," Suppe.
"The Vacant Chair," Root.
Grand Potpourri on National Airs.
"The Lost Chord," Sullivan.

This is a well-balanced group of classics. We have an operatic overture; we have Mr. Sullivan's long mysteriously missing chord on the sentimental side; then there is a grand patriotic number; Mr. Root's unoccupied chair appeals to the emotions, as do the silver threads, while the

opening number, Mr. Sousa's masterpiece, is stirring and inspiring. In fact, one might say it is the "program perfect." In a competition it should win a prize any time.

In another church the same organist was requested to play the Bach-Gounod "Ave Maria," but was asked to omit Bach's name, the contention being that the appearance of Bach's name might make the composition seem uninteresting to some of the audience.

At times one wonders what to think. Some organists inflict all manner of "divertissements" and other French novelties merely to show that they can do it, while the average listener wants Schubert's Serenade, Schumann's "Träumerei" and the "Lost Chord," and "nothing else but." Between the all-Bach program and the all-Batiste program the men of high ideals strive to educate and those of low ideals strive to entertain, and neither one in most instances draws enough people to make his message go far. One must find cheer in reading of the results achieved by men such as Zeuch in Boston and Heinroth in Pittsburgh and Dunham in Chicago and realize that judgment and balance are the needs of the hour.

Organists in Chicago who plan to be absent during a part of the summer might do well to peruse the classified advertising columns of The Diapason as a means of finding capable substitutes. Every summer men from various parts of the country and from schools and universities come to Chicago to pass one or two of the hot months in study, recreation and attendance upon outdoor opera. In an effort to enjoy a change and at the same time earn a part of their expenses they are eager to do Sunday work in church. You can help them and yourself by corresponding with them.

Chicago's fame as a center where Bach's music is cultivated has been enhanced by the publication, previously mentioned, of Dr. Wilhelm Middel-schulte's arrangement of the Goldberg Variations for the organ, published by C. F. Kahnt in Leipzig. A recent issue of the Zeitschrift für Musik of Berlin, founded by Robert Schumann in 1834, contains a review of Dr. Middel-schulte's work by Professor A. Egidi in which he characterizes this as a "new laurel in the crown of the Bach universe."

Through an unfortunate typographical error the organ M. P. Möller is to build for Trinity Corporation, New York, whose specification was published in the April issue, was stated to be intended for St. Paul's Chapel, whereas it is to be placed in St. Luke's Chapel. As our discriminating readers never overlook the informative advertising columns, they will no doubt have been set right in the matter by the Möller advertisement, which named the right church. St. Paul's Chapel has a new Skinner organ, completed a few months ago and fully described in The Diapason.

The Institute of Organ Building of the Technical High School of Berlin informs The Diapason of the establishment of examinations for the degree of organ building engineer. To win the degree it is necessary to take an extended practical course in all branches of organ building. The institute is connected with the Institute for Acoustics, Bells and Church Building and the two co-operate in various ways.

Rochester Work by C. M. Topliff.

C. M. Topliff, the Rochester, N. Y., organ builder, has just completed the reconstruction of the three-manual which formerly was in St. Paul's Episcopal Church and has installed it in the Church of the Ascension. After the installation of a large Skinner in St. Paul's, the Church of the Ascension bought the old Warren organ and Mr. Topliff completely rebuilt and divided it and installed a modern electric console. The organ has forty-one speaking stops, harp, chimes, etc. There is no unification. The instrument was played at a recital under the auspices of the Western New York A. G. O. chapter April 7, as recorded in the Guild page of this issue.

That Distant Past as It Is Recorded in The Diapason Files

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

Francis Hemington gave his 150th recital at the Church of the Epiphany, Chicago.

John G. Pfeffer, a pioneer organ builder, died in April at his home in St. Louis. He was born in Prussia and was 87 years old. He built organs in St. Louis from 1860 until 1900.

A receiver was appointed for the Hope-Jones Organ Company of Elmira, N. Y.

Howard Cadmus, organist of the Bushwick Avenue Congregational Church and a well-known composer, died in New York April 7. He was born in 1847.

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

David McK. Williams was appointed organist and choirmaster of St. Bartholomew's Episcopal Church, New York City. He succeeded the late Captain Arthur Hyde.

Clarence Eddy sprained his wrist and was unable to play for two weeks. As a consequence he was compelled, for the first time in his long career, to break a recital engagement.

To the Austin Company was awarded the contract for a four-manual with solo and echo divisions for the First Methodist Church of Saratoga Springs, N. Y.

A freak accident nearly caused a fatality in the Tabernacle Baptist Church at Utica, N. Y., at an Easter rehearsal, when a large wood pedal pipe fell and struck four of the singers. One sustained a scalp wound which required four stitches. Homer Whitford, now of Dartmouth College, was at the organ.

A new console, designed by George Ashdown Audsley, was installed for the organ in the West Point chapel by M. P. Möller. Other additions to the instrument were made at the same time. In this console the great is the lowest manual.

The Reuter-Schwarz Organ Company, now the Reuter Company, occupied its new factory at Lawrence, Kan., and began operations there, having moved from Trenton, Ill.

Homer Bartlett, noted New York organist and composer, died April 2. For thirty-one years he played at the Madison Avenue Baptist Church.

Cat and Cipher Mark Dedication.

One of our readers sends us a clipping from the Easton (Pa.) Express of April 14 which states that the organ at the Brainerd Presbyterian Church, recently rebuilt and enlarged, was used April 13 for the first time since the work was completed. At the morning services all went well and the members of the congregation were well pleased with the instrument. At the evening service John Van Vorst, the organist, started to play a hymn when suddenly one note "ciphered." Mr. VanVorst shut off the current and used a piano for the remainder of the service. After the service he went back to the organ, with the intention of learning what was wrong, when there was a noise and a white cat with dark spots dashed out of the organ chamber in the rear, ran across the altar to the organ chamber on the other side and hid in the dark recesses there. The cat was still in the organ chamber when the organist left the church and in the morning the sexton put on a suit of armor and started on a search for the animal. The cat is blamed for the cipher.

The organ committee of First Church of Christ, Scientist, Mamaroneck, N. Y., has contracted with George Kilgen & Son, Inc., of St. Louis, through its New York office, for a two-manual organ for its new church. The organ will be placed in a specially prepared chamber with ample tone opening and will have a case with front pipes displayed in gold bronze.

The Free Lance

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

After reading forty-two pages of Henry Cowell's "New Musical Resources" I do not know whether I am walking on my feet or hands; I have therefore thought it the part of wisdom to defer the study of the rest of this remarkable book until a more convenient season. Mr. Cowell speculates on the relation between the harmonics of musical tones and musical history, on rhythm, and on chord formation, developing in the last-mentioned section theories of tone-clusters that make the ordinary musician sit up and ask himself: "Am I going crazy?" Of course, many ingenious analogies and illustrations may be developed from that side of physics devoted to overtones; but the more hair-raising of Mr. Cowell's theories seem to me clearly to be demolished by the fact that the relative force of the overtones is inversely as the square of their place in the harmonic series; thus the second overtone is only one-fourth the loudness of the fundamental, the twelfth only one hundred and forty-fourth of the loudness of the fundamental.

Wolstenholme, the blind English organist and composer, has absolute pitch, and one Christmas accompanied some carolers to give them a correct start for their carols. About midnight the party broke up, and they asked the blind composer how he intended to get home, a distance of two miles. "Put me facing Finchley road and leave me," was the reply. Plucky, eh?

It will be remembered that Uncle Mo and I had an argument about the dread possibility of a mechanical reproduction of organ tone taking the place of an instrument and a live player; we even argued about the possibility of the reproduction of a whole church service without the aid of the living voice or the living presence. I was inclined to consider Uncle Mo rather childish or afraid of his shadow, and it was only my well-known amiability that prevented my telling him he was a big fool.

And it turns out he was not entirely wrong after all, for in the London Daily Mail of March 17, 1930, there is a description of an installation in Hayes, Middlesex, by His Master's Voice Company of fifteen loud-speakers on a wall, and in the middle of the hall a desk with two discs for gramophone records; at the desk are the controls—which may also be operated from a lectern or pulpit—and a store of records. The cost of the installation is £700, or a little less than \$3,500. A choir boy in cassock or surplice could change records or it could be done from the pulpit. The article in the Daily Mail is headed: "Mechanical Church Service. Majestic Music. Fit to Fill any Building. After all the church organ is a mechanical device, so why should not the perfect mechanical reproduction of the organ be employed for purposes of worship?" It will be noted that the D. M. says nothing about supplanting the parson.

Sir Hugh Allen, the boss of the musical profession in England, is something of a humorist, and appreciates fun when it comes his way. At a recent gathering in Bristol, England, he told a mildly amusing story showing the remarkable interest we are now taking in music:

"Two little choir boys at Christ Church, Oxford, only the other day were talking to each other and they did not know they were overheard," said Sir Hugh. "One of the boys said: 'What a lot of music these composers write!' and the other said: 'Look at Handel, what a lot he wrote!' The other replied, 'Look at Bach; he's a regular Edgar Wallace!'" [Loud laughter.]

William Reed, the well-known Canadian organist and composer, writes me. " * * * and as regards a good tracker action I would say the same; like your-

self I like to feel what I am doing, and although the present touch may be regulated to suit, it nevertheless makes one seem to be falling through the manuals, the same being the case with regard to the pedals. This may suggest the idea as to whether the present-day organists who play big things with apparent facility could do the same thing with a somewhat heavier touch, does it not? Guilman never liked the electric touch and yet he could play anything with ease on an old-fashioned action."

Certainly the old 'uns of today had a much harder task physically than the young 'uns of today have had; it was no joke to do any of the standard pieces on a three-manual with an action stiff enough to require real muscle, not skill, to get the keys down. Yet, Reed will agree with me, I am sure, when I say that there is a delicacy and responsiveness to a first-rate modern action, a "feel," though not the tracker "feel," that is delightful.

An enthusiasm for the possession of a copy—no matter how torn or dilapidated—of John Wesley's "Foundry Book of Tunes," published in 1764, received a severe blow when I learned last week that a copy had been sold at a Sotheby auction in London for £50. I had thought of spending perhaps £10.

"Us and Our Song School" is the title of a pamphlet of forty-eight pages giving an account of the choir school at York Minster and including several chapters of reminiscences by "old boys." It seems that this choir school goes back to 627, so that it is over 1,300 years old! Phew! That is not to say that the school has never missed a term or that it has not had now and again an interregnum in the centuries; it has had its ups and downs and it was only in 1903 that it became a day school as well as a choir school. There are now twenty-eight choristers and probationers in the choir and they retain their membership until 15 or 16; when they are "read out" they join the "Old Boys' Association." Owing to music practices the boys have much less time than the average school boy to devote to the ordinary school studies, but out of 306 entries for public examinations there have been 305 successes. One of the "old boys" relates that when he entered the choir school in 1868 the organist, Dr. E. G. Monk, used the cane daily. There are many references to customs and reverences that seem very quaint to the irreverent American. Barnby was a choir boy at York, and it will be remembered that T. Tertius Noble was formerly the organist and choirmaster. When you are in York this summer look for the memorial in the south transept erected to the memory of the thirteen choir boys who died in the Great War. The booklet has a photograph of Dr. Baird, the present organist. I am indebted to my friend Ernest E. Adcock of Norwich, England, for a copy of this charming record of a famous choir.

"Das neue Klavierbuch—three volumes, sixty-seven pieces—is now and has been recommended in this column although I have had four bitter experiences with four of the pieces written by Hindemith. Having previously called this composer a discord-monger, I feel obliged to say that I now acknowledge myself beaten by Hindemith's quartet as played by the London String Players. Hindemith has made in this a beautiful piece of music, and I would like to hear it again. The first movement struck me as unfeeling and merely invented music, but the other movements, not too discordant, were highly original without being grotesque or forbidding. There were some extraordinarily beautiful moments and the whole work left an impression of power and dignity.

A well-known organist says that while music may induce a right feeling in church, people have been known to go to church in spite of the music.

Graduated by Florida State College. Florida State College is graduating two organ students this June, conferring upon them the degree of bachelor of music. As the four-manual Skinner organ was installed in the college auditorium only a few years ago, these are the first students to graduate in organ. Both have been pupils of Margaret

"Regular Organ Work, Too"

In the preliminary discussions, the fame of the Atlantic City Convention Hall Organ may be based on its extraordinary size and unique features, but the permanent prestige must rest upon extraordinary excellence of its mechanical design and construction, and the musical results of its voicing.

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Whitney Dow for the last four years. Miss Lucille Patronis, Quincy, Fla., gave her graduation program March 25, and Miss Helen Goodyear of Gainesville gave hers April 12. Miss Patronis played: Third Chorale, Franck; "Clair de Lune," Karg-Elert; Canon, Schumann; Prelude and Fugue in A minor, Bach; "Little Bells of Our Lady of Lourdes" and "Vesper Processional," Gaul; Toccata from Fifth Symphony, Widor. Miss Goodyear's program was as follows: Sixth Sonata, Mendelssohn; Toccata and Fugue in D minor, Bach; "Danse des Odalisques," Rebikoff; "Annette et Lubin," Durand; Adagio, Widor; Finale from Sixth Symphony, Widor.

Gives Its Fortieth Program.

The combined quartet and chorus choirs of Centenary Methodist Church, St. Louis, gave a special program Sunday evening, March 30. These musical services are given on the last Sunday evening of the month, and this was the fortieth program. The choir has a membership of about seventy and is under the direction of Edgar L. McFadden. The service list included: Organ, Mountain Sketches, Clokey; chorus, Gloria, Mozart; quartet, "O, for a Closer Walk with God," Foster; tenor solo, "God of Our Refuge," Ward-Stephens; chorus, "Build Thee More Stately Mansions," Andrews; contralto solo, "Light," Scott; male chorus, "The Light of Sabbath Eve," Adams; organ, "Romance," Zitterbart; chorus, "The Day Is Past and Over," Marks; organ, Postludium in D minor, Armstrong.

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Organs and Organists in the Universities

VIII. Mount Holyoke College

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

So identified with the career of William Churchill Hammond have been the musical interests of that portion of New England stretching from Greenfield in Massachusetts to Hartford in Connecticut, that it is impossible to say whether Hammond has grown up with the Connecticut river valley or the Connecticut river valley has grown up with Hammond. Born seventy years ago in Rockville, Conn., he is as lively as ever, still eager to practice, to play, to recitalize. Just entering on another five years of service as professor of music and organist at Mount Holyoke College, he is enthusiastically continuing his work at the Second Congregational Church in Holyoke. I have never had the courage to ask Hammond whether he realizes and enjoys his well-deserved popularity, but he must be less than human if he fails to do so. From the college students at Mount Holyoke I had heard many accounts of his popularity in college and in Holyoke, a city of 60,000 people, where he has lived for many years; so one day when in Holyoke it occurred to me to test the matter. I stopped at the traffic officer's station near the city hall and said: "Will you direct me to Hammond's church?" Quick as could be came the response: "Third right, first left." This was convincing.

A natural geniality—all the family have it—a real interest in personalities, a retentive memory for faces and names, a fund of common sense in music and human relations—these make Hammond a natural "mixer." These also give to his playing a life, a geniality, a sympathy not found in players of a colder mentality. Taking Hammond as a recitalist, month after month, year after year, I know no organ player whose average excellence is any higher or, on the whole, who covers a broader field.

Hammond had the advantages that go with hearing music continually; in his youth his father played the violin and the double-bass, directed the choir of the Rockville church and sang bass in it. All the neighbors were good amateur musicians and young Hammond grew up naturally in the art. He began his musical experience at the age of 8 by blowing the church organ; he tells with great glee that on Jan. 3, 1876, he was the organ blower, and on Jan. 4 he was the organist. It seems that the lady organist suddenly took it into her head to get married. He could play the manuals just enough to take the duties of the simple service.

Hammond had a few lessons at this time and soon became the pupil of B. F. Leavens of North Colchester; Leavens was the music teacher employed by the six Cheney brothers to give lessons to their six families, other children from time to time being admitted, Hammond being one. Leavens introduced him to Mozart and Beethoven. Leavens died in 1879. At this time there were two men holding organists' posts in Hartford—Henry Wilson (1828-1878) and N. H. Allen (1848-?). Wilson, the author of the anthems "Christ the Lord is Risen To-day" and "The Strain Upraise" (seldom sung now, but worth attention) was succeeded by Allen for a time, and it was to Mr. and Mrs. Allen that Hammond went for lessons; the former taught him organ and theory, the latter for three years piano. Allen was a pupil of August Haupt (Berlin), the teacher of Clarence Eddy. Haupt, considered by many to have been the repository of the Bach tradition, corresponded at that time to Widor of today. Allen was a charming gentleman, a fine organist, a thoughtful composer, a musician with a real feeling for the church service. He used a quintet made up of soprano, alto, tenor, baritone and bass; a little reflection will

show that several interesting combinations, each with its own tone color, are possible with such a choir.

Association with men like Leavens, Wilson and Allen had its influence; when he was 20 he made up his mind he wished to be a musician. Mr. Hammond, Sr., was a keen business man, interested in music simply as a delightful recreation. There were strong parental objections. A musician was a sort of vagabond, a person with little or no hold on the community life, earning little and never accumulating money. The boy, however, had his way, and the father, with characteristic sagacity, and with Allen's endorsement, sent our hero to S. P. Warren (1841-1915) of Grace Church, New York City. Warren was for five years a pupil of Haupt, and for two years of Madame Schumann. Hammond speaks of Warren with the profoundest admiration as musician, organist and man. Let us never forget that it is what we are that makes what we do significant. It was from Warren that Hammond received the major part of his professional training, though he never speaks of his studies with Allen without deep appreciation.

Let it be noted that William Churchill Hammond is an American product.

Since 1890, when he was 30, Hammond has carried on simultaneously three careers—(1) those of church organist and choirmaster, (2) organ recitalist, (3) professor of music in a college. As a church organist the story is simple, for he has been all his life, with the exception of the seven beginning years at Rockville and two years at the Pearl Street Church, Hartford, very much at home in the Second Congregational Church, Holyoke, surrounded by friends innumerable, admired and respected as man and musician. It was on Feb. 1, 1885, that he played his first service in Holyoke. In 1883 there was a three-manual Hutchings—forty-five stops—quartet choir; the organ loft was small, with barely room to get about. Previous to Hammond's installation the loft was rebuilt, the console changed into a four-manual, a gallery organ given by Joseph A. Skinner, an electric action installed, and room made for a chorus choir with a quartet of soloists. In March, 1919, the church was burned and, at a cost of \$850,000, a new building was erected, with a fine four-manual Skinner organ of eighty-five stops. In 1913 the Skinner Chapel, given by the Skinner family as a memorial and structurally connected with the church, was added at a cost of \$300,000; this chapel is a marvel of beauty. It seats 250 people; the organ is from the Skinner factory and is wired to the organ in the main edifice so that both organs may be played simultaneously from the console of the chapel organ.

As a recitalist Hammond's industry has been marvelous. On May 25, 1924, he gave his one thousandth recital; the total was made up this way: In the Holyoke church, 609; in Skinner Chapel, 150; in Mount Holyoke College, 241. But since then he has added more than 450 recitals to the 1,000; and I note that his recital in the Holyoke church April 12, 1930, is No. 806. Samuel A. Baldwin, take notice!

A curiously interesting feature of the vesper recitals in the college is that they always close with the playing of "White's Air," a piece of music played by Hammond's great grandmother and handed down by ear from generation to generation; no printed or manuscript copy exists. "White's Air" is a simple piece of music with a universal appeal and is always demanded. It would be of interest to know if any other institution has any tradition (aside

from the singing of "Alma Mater") like this.

The organ at Mount Holyoke College is a four-manual of good tone, but by no means the equal of the magnificent instrument in the Holyoke Church. The college chapel seats, I imagine, about 1,200 people and impresses one as a pleasant auditorium; a new chapel is planned and undoubtedly will conform more closely to the accepted notions of the style proper for a house of worship. It is, however, more churchly than Battell Chapel at Yale, or the chapel at Dartmouth.

South Hadley, Mass., a village of perhaps 1,500 inhabitants, harbors Mount Holyoke College, founded by Mary Lyon in 1837; this college was among the very first non-sectarian institutions for women; it was a seminary until 1888. The campus is one of the loveliest I know, and the buildings are consistent in architecture; there are over 150 acres on which the various buildings are distributed so as to stress spaciousness. Near by are Mounts Tom and Holyoke, providing many tramps and much delightful scenery. As I go about New England I find that people generally are ignorant of the beauty of Mount Holyoke College and its surroundings.

It was in 1898, following the burning of the main building at Mount Holyoke, that William Whiting, founder of the Whiting Paper Company, gave an organ to the college and offered Hammond the post of professor of music. He had been teaching the organ in Smith College at that time for four years, continuing until 1899. There was little work at Mount Holyoke—merely one organ and four piano students—and for the four annual recitals Hammond was expected to give, Mr. Whiting offered \$10 apiece! But these were seed-times. In the next year, 1899, he began forming the choirs that have become so important a part of the Mount Holyoke music and have carried the fame of the college afar. Forty girls were drafted from the class entering in 1899 and a gradually

increasing number from succeeding classes, until now over 100 are taken from each freshman class. At present the four class choirs beginning with the freshman class number 117, 107, 70, 60, total 354.

The choral arrangements are rather complicated, or at least so they seem to me; but so far as I understand them they are as follows: The choir of the junior class (seventy) sings every Sunday morning and has two rehearsals a week; Miss Ruth Douglass is assistant college choirmaster and Miss Clara Tillinghast (Holyoke, 1891) organist. The other three choirs form the vesper choir and sing the first and third Sunday evenings in each month. Only twice a year do the four class choirs unite—on founder's day and commencement. A student is chosen or elected as "choir mother" and has the administration of the choir. From the senior, junior and sophomore choirs are drafted thirty girls each who form the glee club. Choir rehearsals are fifty minutes each, glee club ninety minutes, one a week. The glee club for several years—with an increasing arc of travel—has carried the Mount Holyoke songs and carols as far afield as Philadelphia. At its last concert in New York, a well-known millionaire interested in music gave Mount Holyoke two scholarships of \$75 each. In response to a note of thanks and an invitation to the glee club concert he invited the club to his four boxes at the Metropolitan Opera House and gave them refreshments between the second and third acts in his private room in the opera. In addition he has promised \$500 annually for scholarships in music. This will indicate the enthusiasm with which the glee club is heard.

Academically speaking the climax of Hammond's career came with the conferring of the musical doctor degree by Mount Holyoke College in 1925.

The Mount Holyoke College department of music, of which Dr. Hammond is head, occupies a commodious building on a pleasant campus slope, not far from the bustling little river that is the

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outlet from the lake. There are the usual classes in theory, history and appreciation, and instruction in voice, violin, piano and organ. The faculty is large and teachers of professorial rank preponderate.

It is interesting to take a specimen Sunday in Dr. Hammond's life. At 9:30 comes the rehearsal of quartet and chorus in the Holyoke church. The service is from 10:30 to 12. At 5, after a drive of ten or fifteen miles to South Hadley, he has an hour rehearsal with the college vesper choir (about 280 voices). At the service the seniors sit on the platform in front of the organ, the juniors and sophomores in the side galleries; the console is on the floor just below the platform. From 7:30 to 8:30 the service is on and is followed by a thirty-minute recital by Dr. Hammond. The college services, the college glee club programs and the services at the Second Church in Holyoke are all of a very high order, steadily demanding the best that all participating in them can give.

Dr. Hammond believes that music is an inspiration, that it has a message, that many people are comforted and sustained by it, and that music history proves its value in life. Long may he live to continue his gracious ministry!

RECITAL BY YOUNG GENIUS

Paul S. Calloway Plays at St. Louis on Way to Study in New York.

Paul S. Calloway, 20 years old, of Louisiana, Mo., a young organist whose gifts are believed to bear the hallmark of genius, gave a recital at Christ Church Cathedral in St. Louis Sunday evening, March 23, on his way to New York to study with T. Tertius Noble. Daniel R. Philippi of the cathedral reports that the young man gave a marvelously fine performance.

Young Calloway has had an interesting, if rather uneventful story. Almost without musical opportunity he has manifested rare gifts at the organ in memorizing, sight reading and transposing an orchestral score to the organ keyboard at sight. His father is the minister of a Christian church near Louisiana. His gifts were discovered by the Rev. David Coombs, rector of Calvary Church, Louisiana. He interested Dean Scarlett in the boy's talent and Daniel R. Philippi, organist at Christ Church Cathedral, visited him and was convinced of the gift.

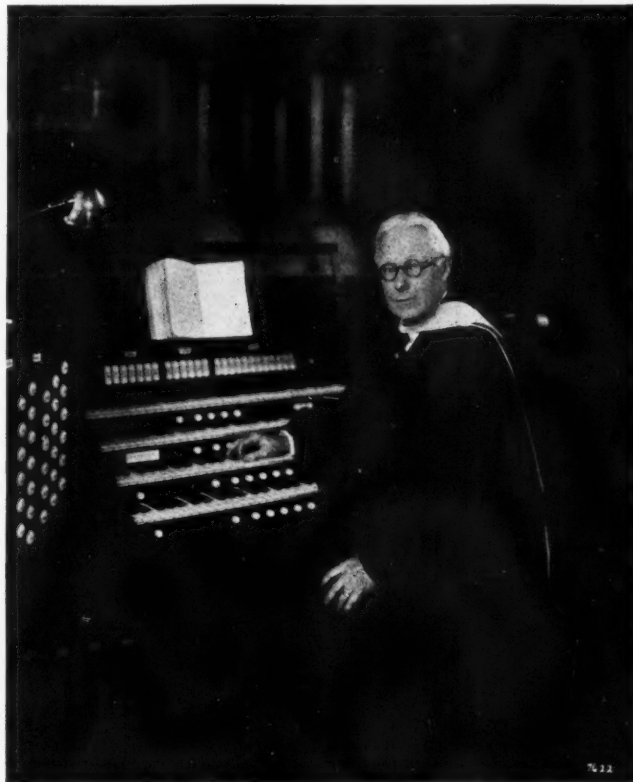
Mount Hermon Recitals by Maitland.

Rollo Maitland made his fourth annual visit to Mount Hermon School, Mount Hermon, Mass., April 5 and 6. The organ in the school chapel—a three-manual Estey—was donated by Dr. Wilfred W. Fry, president of N. W. Ayer & Son, through whose courtesy Mr. Maitland makes his annual visits. Dr. Fry is a trustee as well as a former student of the institution, which is one of the schools founded by Dwight L. Moody. April 5 Mr. Maitland played: Trumpet Voluntary, Purcell; Chorale Prelude, "I Call to Thee," Bach; Prelude and Fugue in F major, Bach; Third Chorale, Franck; "Water Sprites," Walter H. Nash; Scotch Fantasia, Macfarlane; "Vesper Dream," S. Marguerite Maitland; Ballet Music from "Rosamunde," Schubert; "Caprice Viennois," Kreisler; "Palacca Brillante," Weber; Fantasia on Patriotic and Camp Songs, Maitland. The last number, which is mostly an improvisation, is an annual special request at Mount Hermon. April 6 Mr. Maitland played: "Christus Resurrexit," Ravanello; "Romance," Lemare; "Sunrise in Emmaus," S. Marguerite Maitland; Allegretto from Sonata in E flat minor, Parker; Finale from First Sonata, Guilman.

For South Pasadena High School.

Plans for the installation of an organ in the high school auditorium at South Pasadena, Cal., which the board of education had under consideration for some time, are announced by George C. Bush, superintendent of schools. "Bids for the installation of the organ, which it is expected will cost about \$15,000, will be invited in the near future," Mr. Bush stated. "It is planned to install a three or four-manual. It will be a combination of a church and concert organ."

William Churchill Hammond of Mount Holyoke



SERIES BY GEORGE HENRY DAY

Four Girl Instrumental Soloists Assist in Rochester.

Dr. George Henry Day gave an interesting series of half-hour recitals at Christ Church, Rochester, N. Y., on Sunday evenings during Lent preceding vespers. He was assisted by four young girl instrumental soloists from his St. Cecilia choir. At the recital on March 16 he had the assistance of his 10-year-old daughter, Georgia, who played a trumpet solo. March 30 his 12-year-old daughter, Dorothea, assisted with a clarinet solo. The feature of the final recital was two ensemble numbers played by the four girls. The ensemble comprised violin, flute, clarinet, trumpet and organ, and the combination proved to be very effective. Each succeeding recital drew a larger audience. The one on April 6 was given before a church full of people. The programs:

March 9—Toccata and Fugue in D minor, Bach; Largo (violin solo, Miss Lorraine Denney), Handel; Unfinished Symphony (Allegro Moderato), Schubert; "March of the Priests," Mendelssohn.

March 16—"Piece Heroique," Franck; "The Lost Chord" (trumpet solo, Miss Georgia Day), Sullivan; "Praeludium," Jarnefelt; Toccata on a Gregorian Theme, Barnes.

March 23—Sixth Symphony (Allegro), Widor; Minuet in G (flute solo, Miss Christine Hartung), Beethoven; Elegy, Massenet; Finale from First Symphony, Vierne.

March 30—Toccata from Fifth Symphony, Widor; "Notturmo," Grieg; "Inflammatus," from "Stabat Mater" (clarinet solo, Miss Dorothea Day), Rossini; "Ave Maria," Schubert; "Marche Militaire," Schubert.

April 6—"Carillon-Sortie," Mulet; Largo from "New World" Symphony, Dvorak; Ensemble: March in C, Bach, and Andante from Sonata, Op. 26, Beethoven; Tone Poem, "Finlandia," Sibelius.

Visits by London Organ Club.

Fifty members of the Organ Club of London paid a visit to the Astoria Cinema, Brixton, Feb. 2 to examine and try the new double-console, three-manual Compton organ. The club was cordially received by G. T. Pattman, F. R. C. O., who, after

giving a demonstration of the organ and its effects, played a short recital, which was of evident pleasure to both recitalist and audience. The program included Mozart's Fantasia in F minor and Hollins' "Song of Sunshine." This gathering was followed Feb. 22 by a visit to the two famous Westminster organs, Westminster Abbey (five-manual Hill) and St. Margaret's Church (three-manual Walker). At the abbey members were accommodated in seats reserved in the choir stalls, while a privileged few had seats in the organ loft. The service was sung to Dunhill in G, the anthem being "Hail, Gladdening Light" by Wood. Dr. Ernest Bullock, organist of the abbey, played Bach's Toccata in F as the voluntary, after which six members were allowed to try the organ. This highly interesting and historic meeting terminated with a demonstration by Dr. Bullock of the celestial organ, which is high up in the triforium of the south transept. After tea the club attended the organ recital at St. Margaret's. These recitals, it is interesting to note, were made famous by E. H. Lemare, who designed the organ. After a program beautifully played by Herbert Dawson, F. R. C. O., the organ was thrown open for inspection.

Detroit Churches Hear Special Music Preceding Easter

By GUY C. FILKINS

Detroit, Mich., April 17.—On March 30 at the evening service in the Highland Park Congregational Church a chorus numbering eighty voices from the choirs of the Highland Park Methodist and Congregational Churches gave a special musical program under the direction of Nellie Huger and Florence Paddock, directors of the two choirs.

Lovers of choral music were given a treat April 2 by the presentation of the Brahms Requiem by the Detroit Symphony Choir of 250 voices and the Detroit Symphony Orchestra under the direction of Ossip Gabrilowitsch. Jeanette Vreeland, soprano, and Chase Baromeo, baritone, were the soloists, with Charles Wuerth at the organ.

"The Seven Last Words" by Dubois seems to be the choice of many choirs this season. It was presented on Sunday morning, April 13, by the choir at Wesley Methodist Church. Grace Halverson is the director. St. Paul's choristers under the direction of Francis A. Mackay sang it at the cathedral April 13. The Central double quartet assisted by twenty-two soloists from other choirs sang the same oratorio at the three-hour service on Good Friday at Central Methodist Church.

Mauder's "Olivet to Calvary" was sung under the direction of Frank Wrigley at the First Presbyterian Church Sunday evening, April 13. It was presented at the Fort Street Presbyterian Church Good Friday afternoon by a double quartet under the direction of Jason Moore, organist.

At the Church of the Messiah Sunday evening, April 13, Stainer's "Crucifixion" was sung by the Messiah choristers. The same cantata was sung on Good Friday at the Jefferson Avenue Presbyterian Church with Dr. Alle Zuidema directing.

On Easter Sunday the quartet at Calvary Presbyterian Church sang an Easter cantata by Demarest, directed by Ruth Alma Sloan, organist of the church.

Joseph Clokey's cantata, "For He Is Risen," was presented by the double quartet at Central Methodist Church Easter Sunday evening. It was the first presentation in Detroit.

Kilgen Opened at Bay City, Mich.

The new Kilgen organ in St. Joseph's Church, Bay City, Mich., was dedicated by Walter Flandorf April 22, when he played the following program: Chorale Prelude, "Come, Holy Spirit"; Chorale in E major, Franck; "Deux Arabesques," Debussy; Prelude to "Le Deluge," Saint-Saens; Gavotte, Gluck; "Last Spring," Grieg; Humoresque, Tchaikowsky; Spanish Serenade, Chaminade; "Dreams," Wagner; "Ave Maria," Schubert; "Incarnatus," from Mass in E, Bruckner; Spring Song, Hollins.

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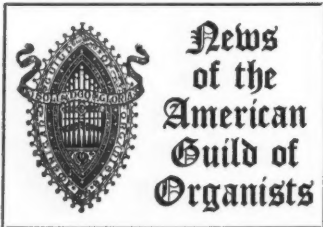
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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

Western New York.

Abel Marie Decaux, formerly professor of the organ at the Schola Cantorum and organist of the Church of the Sacred Heart, Paris, France, and now a member of the faculty of the Eastman School of Music, gave an interesting recital in the new Church of the Ascension, Rochester, N. Y., under the auspices of the Western New York chapter, Monday evening, April 7, before an audience that included many organists of the city. M. Decaux's program was selected from the works of Bach, Dupre and Vierne. His choice of numbers was of special interest to the organists present, as they were among those seldom found on recital programs in this country. M. Decaux was assisted by his pupil, Margaret E. Culp, organist of the Church of the Ascension, and Grace Siebold, soprano soloist of the North Park United Presbyterian Church, Buffalo.

The organ is a large three-manual Warren organ, rebuilt and modernized by C. M. Topliff of Rochester. Originally built and installed in a single organ chamber, the instrument has been divided and now speaks antiphonally from both sides of the chancel. An electric console is part of the new equipment. For many years the organ served St. Paul's Church, where it has recently been succeeded by a larger instrument.

Following the recital a reception was tendered the visiting organists. Words of welcome and greeting were spoken by the rector, the Rev. Dr. William C. Compton. A rising vote of thanks was given to Mrs. Compton and the ladies who assisted at the reception.

The organ program: Chorale Preludes, "Aus tiefer Noth" and "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue in G minor, Dupre; Fifth Symphony (Scherzo and Finale), Vierne (M. Decaux); offertory, Cantabile, Cesar Franck (Margaret E. Culp).

GEORGE HENRY DAY, Dean.

Missouri Chapter.

An organ recital and Guild service was arranged by Alfred Lee Booth at the Webster Groves Presbyterian Church, of which he is organist and choir-master, on the evening of Sunday, March 30, under the auspices of the Missouri chapter. The program follows: Processional Hymn, "Jerusalem, the Golden," Ewing; Little Prelude and Fugue in B flat major, Bach; Chorale Prelude, "When on the Cross the Saviour Hung," Bach; Andante from "Grande Piece Symphonique," Franck; anthem, "Lord, We Pray in Mercy Lead Us," Sibelius; Canon in B minor, Schumann; Cantabile from String Quartet, Haydn; Magic Fire Music, Wagner, arranged for organ by Rogers; hymn, "The Shadows of the Evening Hours," Hiles; offertory anthem, "Forward Be Our Watchword," Shelley; "By the Brook," Boisdreffe, arranged by Federlein; "Le Fete Dieu," A. L. Booth; vesper hymn, "Saviour, Breathe an Evening Blessing," Stebbins.

Georgia Chapter.

The final meeting of the Georgia chapter for the season was held at the new First Baptist Church in Atlanta April 30, with Dean George Lee Hamrick as host. Dinner was served in the dining room at 6:30. The business for the season of 1929-30 was concluded. The organists then had the pleasure of inspecting the intricacies of the console of the new Pilcher organ. At 8 o'clock Claude Murphree of the University of Florida presented the following program under the auspices of the Guild:

"Paean of Easter," Mueller; Adagio (Toccata in C), Bach; "Flight of the Bumble - Bee," Rimsky - Korsakoff; "Dripping Spring," Clokey; "Thou Art the Rock," Mulet; Sarabande (Suite 6), Bach; Scherzo (Symphony 1), Vierne; "Carillon," Sowerby; Minuet, Sheldon; "A Dream Mood," Foster-Nevin; "The French Clock," Bornschein; "The Ride of the Valkyries," Wagner.

The Foster transcription was a courtesy to an Atlanta citizen, Charles J. Haden, an uncle of Mr. Murphree, who was instrumental in the movement to place a monument to Stephen Foster on the Suwanee River at Fargo, Ga.

Texas Chapter.

The Texas chapter arranged a recital at the City Temple of Dallas March 7 in which organ selections were played by Mrs. Forrest Reed, Mrs. Walter Alexander, Mrs. Ellis Shuler and Mrs. Wilbur Jones, assisted by Mrs. Joseph Rucker, pianist; Hedley Cooper, violinist, and the Wednesday Morning Church Club, directed by Mrs. Mamie Folsom Wynne.

The Texas chapter held its regular meeting for March at the City Temple, Dallas, with the dean, Mrs. Walter Alexander, presiding. Miss Alice Knox Fergusson was appointed to arrange the program for the state convention of organists to be held in Dallas May 21.

The resignation of Mrs. M. C. Hull was accepted. New members received were Mrs. Miriam Cochran, Mrs. James Old, Mrs. Orlando S. Koepsel and Miss Margaret Pannill.

The program was led by Mrs. C. S. Hamilton. Talbot Pearson spoke on the organs and organists of England. Organ numbers by English composers were played by Mrs. Ernest Peoples, Mrs. Ellis Shuler, Miss Grace Switzer and Miss Fergusson.

San Diego Chapter.

The San Diego chapter presented the second of its series of five fortnightly recitals for the Lenten and Easter season Tuesday evening, March 18, at the First Presbyterian Church. The program committee presented for this event Katherine Nolan Andrews, organist; Percy Riker, basso cantante, and Ethel Widener Kennedy, accompanist, in a well-arranged program of classic and modern music.

These recitals are being received by the people of San Diego with great interest and enthusiasm, and the local chapter is receiving much favorable notice in the local press.

Following was the program: Organ—Allegro, Fifth Sonata, Guilman; Nocturne, Ferrata; Scherzo, Fifth Sonata, Guilman; bass solos—"Hear My Cry, O God," Sowerby; "To the Children," Rachmaninoff; organ—Nature Sketches: "Desert Song," Sheppard; "In the Garden," Goodwin; "To the Rising Sun" and "Northern Lights" (Norwegian Tone Poems), Torjussen; "Where Dusk Gathers Deep," Stebbins; bass solos—Biblical Songs, Op. 99, Dvorak; organ—Chorale, Bossi; Finale, First Symphony, Vierne.

The San Diego chapter presented the third recital of the fortnightly series April 2 at All Saints' Episcopal Church. The program included the Lenten cantata "The Seven Last Words of Christ," by Alexander Monestel, presented by the choir and soloists of All Saints' under the direction of Austin D. Thomas, organist and choir-master, and a group of organ solos by Miss Nyla Brown, assistant

organist of the church. A large and appreciative audience packed the church and the cantata was sung with reverence and finely balanced effect.

Oklahoma Chapter.

On Sunday afternoon, March 30, a vesper service and organ recital under the auspices of the Oklahoma chapter took place in Trinity Episcopal Church, Tulsa. There was a large and appreciative audience. The guest organists were Miss Frances Coleman and John Knowles Weaver. The choir of Trinity Church, under the direction of Mrs. Marie M. Hine, dean of the chapter, sang the choral service. The following was the program: Organ prelude, Chorale in A minor, Cesar Franck (Mrs. Hine); anthem, "Enter Not into Judgment," Frank L. Sealy (Trinity Church choir); organ, Rhapsody, Silver (Miss Coleman); anthem, "Let All the World in Every Corner Sing," T. Tertius Noble (Trinity Choir); organ solo, Two Movements from Second Sonata, L. Wadhams Moline (John Knowles Weaver); offertory anthem, "Hail! Dear Conqueror!", Philip James (Trinity choir); closing voluntary, Prelude in B minor, Bach.

Tuesday evening, April 1, the chapter had its monthly dinner and business session in the Y. W. C. A. club-rooms. The program consisted of a practical discussion of the Anglican school of music, led by the dean.

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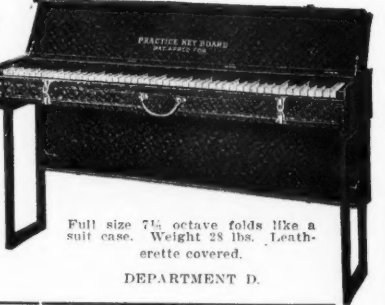
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**Bloomington, Ill., Church Honors
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versary in Second Presbyterian
and Fiftieth on Bench.**

Beginning as a church organist at the age of 11 and serving continuously in Bloomington and Normal, Ill., for a period of fifty years in October is the record of Mrs. James Reeder, who on March 30 celebrated the completion of twenty-five years of service at the Second Presbyterian Church of Bloomington by presenting a sacred concert. The church auditorium was filled with 1,200 friends, including members from all churches in Bloomington which had contributed to the large chorus choir for this program. Decorations were arranged by Ralph Linkins and Carl Rein of Normal University, who carried out the idea of color above masses of green ferns and palms on the rostrum edge. Red candles were placed at each side of the platform and the organ was banked with baskets of flowers and plants. Members of the church quartet presented Mrs. Reeder with a special organ light with the names of the singers and the recipient engraved, with the date and mention of the special occasion. Friends of Mrs. Reeder made up a purse which was presented to her by J. J. Thomassen, chairman of the music committee.

The program opened with two organ numbers by Mrs. Reeder, *Allegro Moderato* from the Sixth Symphony, by Widor, and the Choral, "O Sacred Head Surrounded," by Bach. Following these two numbers the chorus choir, including members of all churches in Bloomington, marched down the aisle singing "The Church's One Foundation," led by Elliott Brock and a group of small boys from St. Matthew's Church. The chorus choir sang the "Te Deum" by Buck, directed by Dean A. E. Westbrook, after which two organ numbers were given—"Ave Maria," by Bossi, and "Sinfonia" by Bach. The Second Presbyterian quartet sang "Seek Him that Maketh the Seven Stars" by Rogers and "Art Thou Weary?" by Chadwick. After other solos the closing organ group was presented by Mrs. Reeder, including "Swing Low, Sweet Chariot" by Dett; "Prayer and Cradle Song" by Lily W. Moline, and "Marche Slav" by Tschaiakowsky. Closing the program the chorus, directed by Mr. Westbrook, sang "Hallelujah" from "The Messiah."

The Rev. Frank L. Breen, in closing the program, spoke of the years of service Mrs. Reeder has given, during which time, he said, she has done much more than simply direct the music. The Rev. Raymond E. Brock of St. Matthew's Episcopal Church pronounced the benediction.

Mrs. Reeder began her career as an organist at the Normal Methodist Episcopal Church, playing a reed organ. From there she went to the Normal Presbyterian and in 1885 she became organist of St. Matthew's Church, which she served for fifteen years. For three years she was organist for the First Christian Church.

PLAY IN BRINKLER'S CHURCH

**Noted Guest Recitalists Heard in Lent
at Portland Cathedral.**

Three Lenten recitals by prominent visiting organists were arranged by Alfred Brinkler, organist and choir-master of the Cathedral Church of St. Luke at Portland, Maine, where he presides over a large new Skinner organ. On March 12 Francis W. Snow of Trinity Church, Boston, was at the console. March 26 Sydney Webber of All Saints' Church, Worcester, Mass., was the guest player and April 2 William E. Zeuch of the First Church, Boston, gave the recital.

Mr. Snow's program consisted of the following selections: "Procession," Mulet; "Ave Maria," Liszt-Snow; *Allegro*, Mandel-Snow; "The Cuckoo," d'Aquin-Snow; *Prelude and Fugue* in G, Bach; *Humoresque*, Yon; *Fountain*

Mrs. Pearl Emley Elliott, Concert Organist



Pearl Emley Elliott, who gave the opening recital for the convention of the Kansas chapter of the American Guild of Organists in Topeka, Kan., in March, as recorded in *The Diapason* last month, was formerly instructor in piano and organ at the University of Kansas. She received the degrees of bachelor of music and master of music from the University of Kansas. It was when she was teaching at the university that the Kansas chapter was formed, and she was one of the original members.

Since her marriage to Dr. James R. Elliott of Kansas City her home has been in Kansas City. Here she was for ten years organist and director of music at Trinity M. E. Church, but resigned to go to the Central Presbyterian Church, where she has a three-manual and echo Austin organ. The Christmas candle-light and Easter vesper musical services which Mrs. Elliott has featured for the last ten years still attract capacity audiences. At these services new works by American composers are used, as well as the old

folksongs of other countries arranged by the Dickinsons, and these are usually given with harp, violin and cello accompaniment.

Recent activities by Mrs. Elliott have included dedicatory recitals at the London Heights M. E. Church, Kansas City, and the First Presbyterian Church, Ellsworth, Kan., and the first of a series of Sunday afternoon recitals on the new organ of the Kansas City Art Institute. On April 24 Mrs. Elliott played the closing concert of this season's series of the Music Club of Jefferson City, Mo.

In the spring of 1924 Mrs. Elliott, with Powell Weaver, was instrumental in bringing Pietro Yon to Kansas City for a master class in organ. Great interest was shown in the class work and the private instruction which organists in the city and throughout the community were privileged to enjoy. Mrs. Elliott is a member of the active chapter of the honorary musical sorority Mu Phi Epsilon, and also is a member of the Kansas City Music Club and the Moments Musical.

Reverie, Fletcher; Canon, Schumann; "The Curfew," Horsman; *Intermezzo* (Symphony 1), Widor; "Carillon-Sortie," Mulet.

Mr. Webber played the following program: "Kol Nidrei," arranged by Lemare; *Andante*, Stamitz-Dickinson; *Chorale Prelude* ("Nun Komm, der Heiden Heiland"), Bach; *Scherzo*, Federlein; "Prelude de La Damaoiselle Elue," Debussy; *Finale*, Meale; "Chant de May," Jongen; *Caprice*, Matthews; "Minuetto Antico e Musetta," Yon; *Prelude in C sharp minor*, Vodorinski.

Mr. Zeuch's offerings were these: *Chorale*, Boellmann; *Cantabile*, Jongen; *Sketch in D flat*, Schumann; "Kamemnoi Ostrow," Rubinstein; *Intermezzo* from First Symphony, Widor; "The Liting Springtime," Stebbins; *Minuet*, Seeboeck; "Ave Maria," Schubert; *Finale* from First Symphony, Vierne; "The Angelus," Massenet; *Scherzo Pastorale*, Federlein; *Meditation*, Sturges; *March*, "Pomp and Circumstance," Elgar.

On March 9 Mr. Brinkler's choir sang Gounod's "Gallia"; on March 30 Mendelssohn's "Forty-second Psalm"; April 13 Harold Moore's "The Darkest Hour," and on Easter Sunday Gounod's "St. Cecilia" Mass. Earlier in the season he presented Candlyn's cantata "The Four Horsemen," which made a decided hit, and at Christmas time the first portion of "The Messiah." During the winter months until Lent Mr. Brinkler maintained the custom of playing fifteen to twenty minutes after the Sunday evening services, and he planned to resume this after Easter.

Marshall Bidwell of Coe College, Cedar Rapids, Iowa, has been invited to teach organ at the New England Conservatory of Music this summer and will be on the summer faculty of this school, his alma mater, returning to Coe in the fall.

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Pilcher Opened at Rhinelander, Wis.

A very effective two-manual just installed in St. Augustine's Episcopal Church at Rhinelander, Wis., by Henry Pilcher's Sons was dedicated with a recital Sunday evening, March 30, by Albert J. Strohm of St. Paul's-by-the-Lake, Chicago. The organ has twenty-seven stops, including a unit flute, two extensions in the great and three in the pedal. A thoroughly adequate organ chamber was prepared and is heated by electric units controlled by thermostats. The air entering the organ is filtered. Assisting Mr. Strohm in the recital were Mrs. Edwin Swedberg, soprano; Kenneth Emmons, tenor; Miss Jane Hampton, piano, and Arthur J. LaMotte, violin. Following was the organ program: "Epithalamium," H. Alexander Matthews; *Nocturnette*, d'Evry; "Romance," Watling; *Meditation* (piano, violin and organ), George A. Mietzke; "Song of Sorrow," Gordon B. Nevin; *Toccata*, Nevin; *Andante Cantabile*, Tschaiakowsky; *Prelude and Fugue* in E minor, Bach; "A Cloister Scene," Mason; "The Bells of St. Anne de Beaupre," Russell; "Marche Triomphale" (piano and organ), Guilmant.

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Frederick Schlieder is making preparations for a large attendance on his summer intensive courses in the Schlieder principles of music education. This will be the eighth season of these courses. Mr. Schlieder will lecture each week on the philosophy of music, relating to the origin of the scale, melody, harmony, rhythm and form. Emphasis will be laid on the method of the creative approach of harmony and rhythm in its relation to appreciation and expression of music. This year's classes are to be held at New York City, June 30 to Aug. 1; Berkeley, Cal., Aug. 6 to 27, and Denver, Colo., Sept. 1 to 22.

The second annual creative harmony conference will be held by Schlieder pupils Friday, May 16, at the Roerich Museum, 310 Riverside drive, New York City. This year's conference will consist of three sessions, from 2 to 8:30, with a banquet at 6:30. Mr. Schlieder is looking forward to a record attendance this year and welcomes his friends to the conference and banquet.

Watkins Directs Festival.

A spring festival of music was given under the direction of Morris Watkins, M. A., at the Church of the Saviour, Brooklyn, Sunday evening, April 13. Those who attended the excellent carol service given by Mr. Watkins under the auspices of the American Guild of Organists earlier in the season anticipated this event as one of the best of the year. The program for Palm Sunday evening included the Cherubic Hymn, Gretchaninoff; "Exultate Deo," Palestrina; "Hear My Prayer," Mendelssohn; Nunc Dimittis, D. McK. Williams; "Blessed Jesu," Dvorak; Easter Ode, Barnes; "With Verdure Clad," Haydn; "Crucifixus," from B Minor Mass, Bach; "Song in the Night," R. H. Woodman; "They Are Ever Blessed," from "The Beatitudes," Franck; "Hymn Exultant," Clokey; "Hallelujah," Beethoven, and "Hide Me under the Shadow," West. Mr. Watkins announces a recital of secular music given by his choristers Wednesday evening, May 14, the program to include a shortened version of Gilbert and Sullivan's "Pinafore."

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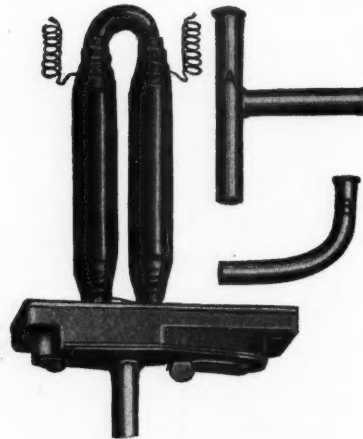
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George W. Grant



George W. Grant has been presenting interesting programs at the close of the evening service in the Greene Memorial M. E. Church of Roanoke, Va. These programs last half an hour and are arranged for the first Sunday of every month. In January the selections consisted of a group of "tonal sketches of foreign climes." In February "religious moods expressed in music" were illustrated. In March the seasons were portrayed. After the benediction which closes the evening service the choir is seated and those who are interested stay to hear, while those who are not quietly leave. When things are quiet Mr. Grant begins his program. The pastor mentions it in his announcements and each succeeding month more people have stayed. In April about 75 per cent of the congregation remained.

George W. Grant was born Sept. 11, 1896, at Minneapolis. He moved to Cornwall, Pa., at the age of 6 and attended public school there for three years. Then he moved to Lebanon, Pa., finishing public school and high school training there. He began the study of the piano at the age of 7 with his mother, Mrs. Belle Foster Grant, who was a graduate of the New England Conservatory of Music, and began study of the organ with Charles G. DeHuff, organist at St. Luke's Episcopal Church, Lebanon, at the age of 13. He studied electrical engineering and worked for an electric company after leaving high school, practicing the organ in spare time. His first post was at the Methodist Episcopal Church at Cornwall, when 16 years of age, having up to this time been Mr. DeHuff's assistant at St. Luke's. After one year at Cornwall he took the organ at Trinity United Brethren Church, Lebanon, where John Hunsicker, Jr., was direc-

tor of the choir. Then the war broke out and he enlisted in the navy and was sent to Puget Sound Navy Yard, at Bremerton, Wash. At the close of the war he was official pianist of the navy yard with the rank of first musician. During the war he returned on furlough to play the inaugural recital on the new Austin organ which he had designed for Trinity United Brethren Church. After the war he was again organist of this church and left there in 1919 to be organist and choir-master of St. Luke's Episcopal Church, Lebanon, succeeding Mr. DeHuff. He studied intensively with Lewis Alexander Wadlow, organist and choir-master of St. Mark's Episcopal Church, Philadelphia.

Mr. Grant left St. Luke's to take the post of organist and choir-master of St. James' Episcopal Church, Long Branch, N. J. After being there a year he married Madeline Kidd Harrison at St. Luke's Church, Lebanon, Pa., in 1923, Mr. DeHuff playing for the wedding.

In 1924 Mr. Grant accepted the post of organist and choir-master at St. John's Episcopal Church, Roanoke, Va. In the fall of 1925 he also took the position of director of the organ department of Virginia College, Roanoke, a junior college with an exceptional music department, in addition to his church work. Here he continued with marked success until the recent closing of the college.

On Nov. 24, 1929, Mr. Grant began his work as organist and director of music at Greene Memorial (Methodist) Church, where he has a new three-manual Skinner, a volunteer chorus choir of thirty voices, supplemented by a paid quartet, and a church of 2,000 members. He is a member of the National Association of Organists, a colleague of the American Guild of Organists, organist of Roanoke Lodge, B. P. O. Elks, No. 197, choir festival chairman of the Virginia State Federation of Music Clubs and a member of the Rotary Club of Roanoke.

Mrs. Grant is an accomplished singer. She was soprano soloist at St. John's and is now at Greene Memorial. Mr. and Mrs. Grant have a young son and a daughter.



Marshall Bidwell
Concert Organist
Coe College,
Cedar Rapids, Iowa

OMAHA BEE-NEWS, April 9, 1930:—
By Martin W. Bush

An excellent program of organ music, splendidly played, might well describe an organ recital at the First Presbyterian Church Tuesday night by Marshall Bidwell of Cedar Rapids, Iowa, the event being under auspices of the Nebraska chapter, American Guild of Organists. His playing was characterized by rhythm, clarity, color, very few interruptions for stop manipulation, artistic taste and those rare qualities, interest and good musical common sense. More playing of that caliber would do much to place the organ recital, as an institution, on a plane worthy of serious artistic consideration. His program nicely reconciled varying tastes of his audience, ranging from Bach to moderns. Some of his best playing was shown in the variation movement of Widor's Fifth Symphony, being technically brilliant, incisive of rhythm and masculine of aggressiveness.

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**Easter in Boston Is
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By DR. HAMILTON C. MACDOUGALL

Boston, Mass., April 22.—Easter service lists in the Boston Herald to the number of 106 gave a pretty good idea of what the Boston and suburban church choirs were doing for the important holiday. It is manifestly impossible to give these lists in detail or even to print the five or six that seemed most interesting; in hardly a single case did the music fall below a reasonably high standard. It is easy to see that the modern interest in Bach is bearing fruit in the increased use of Bach chorales, either in the SATB form or in the style of a Karg-Elert fantasia. The organists used Malling's "Easter Dawn" twelve times and Ravanello's "Christus Resurrexit" appeared nine times; Granier's "Hosanna" holds its popularity, and it was interesting to see that those good old war-horses, "God Hath Appointed a Day" (Tours), "King All Glorious" (Barnby), and "Unfold, Ye Portals" (Gounod) are not relegated to the pasture to spend their last days. The "Hallelujah Chorus" ("Messiah") was performed again and again, either as a mixed chorus or as an organ postlude.

It was a gracious gesture on the part of the Chadwick Club to give on March 31, in the Lawrence Street Congregational Church, a program of choruses, vocal and organ solos in celebration of the fiftieth anniversary of the professional life of George Whitefield Chadwick, now and for thirty-three years director of the New England Conservatory of Music. It was in 1880 that Mr. Chadwick returned to America to take up work as organist and composer; those who used to go to the Harvard Association Orchestra concerts under Carl Zerrahn will remember Chadwick's "Rip Van Winkle" overture. Some of us—and I am one of these—think that in no American composer does the national spirit find clearer outlet and expression than in the music of this Boston organist, teacher, conductor and composer.

Raymond C. Robinson, Mus. B., gave a recital at King's Chapel on the evening of April 10. The chapel was dimly lighted, there were no printed programs, and the minister, Dr. Perkins, announced the numbers. Anyone who knows King's Chapel and Robinson's musicianly skill can easily imagine how delightful the occasion must have been. The King's Chapel choir of sixteen men's voices contributed pieces by Grieg ("King of Love, My Shepherd Thou," arranged by Raymond Robinson), Palestrina, Bortniansky and George W. Chadwick ("Ecce jam noctis," with organ). The organ numbers were: Fantasia and Fugue in G minor, Two Chorale Preludes, Bach; "Rhapsodie Catalane," Bonnet; Two Pastels, Karg-Elert ("The Mirrored Moon" and "Hymn to the Stars"); Prelude to "Parsifal," Wagner, and the Toccata, Widor.

The Old Cambridge Baptist Church, Francis E. Hagar, organist and choir-master, on Passion Sunday gave an elaborate musical vesper service with an address by the pastor, the Rev. John H. McLean. The prelude and offertory were for violoncello and organ, comprising "Hymnus," Holter; "Evening Star," Wagner; "Widmung," Popper. The postlude was "Chorus Magnus," Dubois. The anthems were: "Psalm 150," Franck; "The Trees and the Master," Protheroe; "Whereso'er Thou Walkest," J. M. Priske; "Turn Thy Face from My Sins," Sullivan; "Great and Marvelous Are Thy Works" ("The Holy City"), Gaul. There were also baritone and alto solos. The influence of the public services of the A. G. O. is seen in the notice at the end of the service list, "The congregation is requested to remain seated until the conclusion of the postlude."

Frank Pickett, organist and choir-master of St. Michael's, Milton, gave an organ recital on Palm Sunday afternoon, playing pieces by Rheinberger, Franck, Bairstow, Malling, Stebbins and Dubois.

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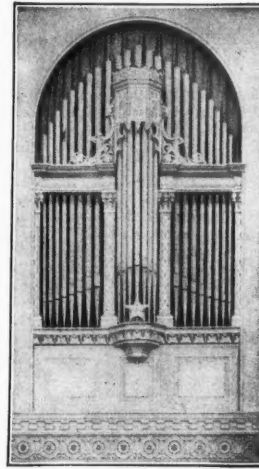
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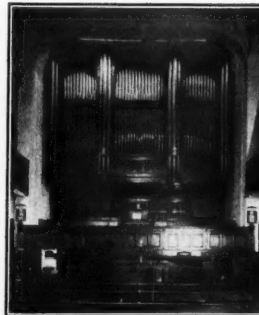
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**Los Angeles News;
Many Out to Hear
Bach B Minor Mass**

By ROLAND DIGGLE

Los Angeles, Cal., April 15.—I was glad to see so many organists at the performance of the Bach Mass in B minor by the Los Angeles Oratorio Society under the able direction of John Smallman Saturday, April 5. At one time I counted fifteen organists all in one spot in the lobby. It was really encouraging to find the organists of the city, and even San Diego, Pomona and Redlands, interested in such a performance as this. It also pleased me to know that there were fifteen organists in the city who had the price of admission. Mr. Smallman must be congratulated for he gave a splendid performance and got the best out of the material he had.

New organs are being installed at St. Mary's Catholic Church, where a two-manual Kilgen is going in, and at St. Cecilia Catholic Church, where a medium-sized Wangerin is being installed by Edward Crome. Both organs are to be ready by Easter and should be worth a visit.

Among the recitalists in the noon-day series at St. Paul's Cathedral during the last few weeks have been Joseph W. Clokey, Julia Howell, Mable Hamer and Paul Hanft. April 13 the cathedral choir sang Maunder's "Olivet to Calvary" under the direction of Dudley Warner Fitch.

It was pleasant to have Warren D. Allen of Stanford with us for a few days and to hear him in recital at Immanuel Presbyterian Church March 26. Owing to a wedding I was unable to attend the recital, but everyone to whom I have talked has been most enthusiastic about his playing, and especially the Bach numbers—Concerto, No. 4, in C major, and Chorale Prelude, "Lord, Hear the Voice of My Complaint." Noone seems to have liked the Moussorgsky "Pictures from an Exhibition," which I found interesting when he played them for me one morning. I must confess that after hearing them played by the orchestra with Ravel's orchestration they do sound rather dead on the organ. The other numbers were "Kyrie Eleison," by Karg-Elert, and Seth Bingham's "Harmonies of Florence."

Clarence Mader was the recitalist March 19 and the outstanding numbers were the Adagio from Vierne's Third Symphony, Intermezzo from the Widor Sixth and a Bach Adagio.

A great deal of interest is being shown in the coming convention of the National Association of Organists, which is to meet in Los Angeles July 28 to Aug. 1. There is no more delightful place to spend a vacation than southern California, and I can promise everyone a pleasant time. Outside of the convention proper, special events are being planned at San Diego, Stanford University and even farther north. Special rates will be in effect on all the railroads at that time and actual living expenses while you are in California are about the same as anywhere else. Take my advice and make plans to attend. I shall be pleased to give any information if you will write me at 2638 West Adams Gardens, Los Angeles.

Walter Earl Hartley, who is head of the music department at Occidental College, has been giving a series of recitals Thursday afternoons during Lent. He has a lovely little auditorium at his disposal and while the Hall organ is small, it proved most effective and the recitals were greatly enjoyed.

It is good to see the newer colleges making so much of the music department and getting together such excellent faculties. California Christian College, under the direction of Otto T. Hirschler, is another that is doing good work. Redlands University, with such a man as Arthur Poister, and Pomona College, with Joseph W. Clokey, are rapidly making a name for themselves.



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It certainly behooves some of the older institutions to get out of the rut.

I am sure everyone enjoyed the April meeting and recital of the Guild, which was held at St. Paul's Cathedral on the 7th. The meeting was one of the best-attended of the season and it was a pleasure to see so many of the old brigade present. The recital was played by Alexander F. Schreiner, organist of the First Methodist Church and one of the most brilliant performers we have here. I particularly enjoyed his playing of the Bach Prelude and Fugue in A minor, the Canon in B minor of Schumann and a stunning performance of the Liszt "Les Preludes." The choir of the cathedral under the direction of Dudley Warner Fitch sang "Hear My Prayer," Mendelssohn, charmingly.

Sibley G. Pease is still holding forth every Sunday at the Elks' Temple with an attendance that shows the recitals are appreciated. On a recent Sunday his son Paul was at the console for the Demarest Rhapsody for organ and

piano. He did an excellent job and without doubt we shall hear more from this young man as the years go by.

Gaul's "Passion" was sung at the Church of the Epiphany, Chicago, Palm Sunday evening under the direction of Francis E. Aulbach, organist and choirmaster.

Runkel's Cantata Is Sung.

Kenneth E. Runkel, Mus. B., F. A. G. O., head of the fine arts department of Lon Morris College, Jacksonville, Tex., and director of the Aeolian Choir, a student organization of fifty voices, has presented his cantata, "The Good Samaritan," to capacity audiences recently at Tyler, Rusk, Palestine, Lufkin, Jacksonville and Henderson, Tex.

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Monthly publications have their opportunity for "scoops" and "beats" no less renowned than the dailies with their feverish printing of from six to ten editions a day. The Diapason, which is a news-magazine—a sort of Burbank product achieved by combining news service with the special features which make up a periodical—frequently is called upon to rush matter through to the presses and to operate on a newspaper basis.

In the case of the issue of April 1 a severe test of our resources was confronted. A terrific blizzard—the worst in more than a decade—struck Chicago Tuesday, March 25, and continued for two days, tying up transportation of all kinds, filling the streets with drifts, paralyzing the air mail and making it impossible for thousands of workers to reach their places of employment. Meanwhile the day for the last form to go to press was nearly at hand. In the face of this condition the regular news rush of the last days of the month was handled without as much as a day's delay, and in addition The Diapason covered, among other events, two meetings of the American Guild of Organists held 1,600 miles apart, using the telegraph wires and special delivery mail in accordance with pre-arranged schedules. As a consequence the state convention of the Kansas Guild chapter, held March 24 and 25, and the important service held in St. Paul's Church, Brooklyn, the night of March 25 were fully recorded in the April issue. A somewhat battered but intrepid Ford car managed to get through the drifts from the office of The Diapason to the plant of the Western Newspaper Union, which prints The Diapason, repeatedly throughout the blizzard, carrying copy and proofs, and, though only a part of the forces was working, the forms were sent to press on the night of March 26. By March 28 the entire issue was on the way to all parts of the world, the postoffice report showing fifty-six mailbags filled with copies of The Diapason as having been received safely at the postoffice by 7:10 p. m. on that day. Thus The Diapason, with the aid of an efficient mechanical staff, was able to defy Boreas and his rage and carry out its determination to reach its readers "on time."

Frederick C. Mayer, organist of the West Point Military Academy Chapel, writes from Guilman's old home in France, where he is staying while studying with Marcel Dupre for a brief period. Mr. Mayer went to Europe to test bells in England for the Riverside Church in New York City and the University of Chicago and obtained leave of absence for six weeks to study in France.

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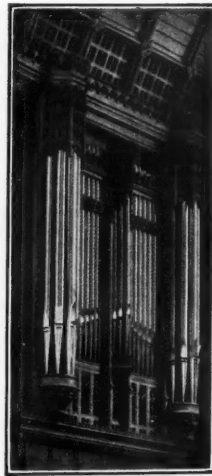
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**Pittsburgh Church
to Have New Edifice
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By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., April 22.—The East Liberty Presbyterian Church is to have a new building, the gift of R. B. Mellon. Ralph Cram of Boston will be the architect and no limit has been set on the cost, \$3,000,000 being spoken of as the probable expenditure. The present building houses a fine four-manual Austin, which was installed only a few years ago. No information is at hand as to plans for the organ in the new building. It is thought that the work of removing the present building will begin in about six months and the new church completed in about two years. William Wentzell is the organist and director.

A Lenten musical service was given at the Shadyside Presbyterian Church April 15 for the Tuesday Musical Society, the quartet choir, vesper chorus and Earl Mitchell, organist and director, participating. The choral numbers used were: "Ave Maria," Arkadelt; "Tenebrae Factae Sunt," Palestrina; "O Saviour Sweet," Bach; "The Day of Judgment," C. P. E. Bach; "Thou That Takest upon Thee," from Mozart's Requiem Mass, and the Coronation Mass, Mozart.

At Trinity Cathedral, on Good Friday, Haydn's "Seven Last Words" was performed by the cathedral choir and choral society, with Mrs. John F. Hardy at the organ, under the direction of Alfred Hamer. Dubois' "Seven Last Words" was sung at numerous churches on Good Friday, including the Third Presbyterian and the Glenshaw Presbyterian.

The Easter cantata "The New Life," by Rogers, was used by several of our organists, including O. W. Grosskopf at the East End Christian Church, J. P. Ludebuehl at the Highland Presbyterian and Charles A. H. Pearson, Second U. P. Church of Wilkesburg. Hammond's cantata "Messiah Victorious" is also a popular number, being

used at the East Liberty Presbyterian, Third Presbyterian and the Mount Lebanon U. P. Church. Some of the churches had instrumentalists as extra attractions on Easter, Earl B. Collins at the Bellefield Presbyterian being assisted by Elias Breeskin, violinist, and Joseph Schuecker, harpist. At the 11 o'clock mass in Epiphany Church the junior and senior choirs were accompanied by full orchestra.

Organists here are looking forward to two choral events in May. The Dayton Westminster Choir will give a performance May 1. On May 13 the Pittsburgh Polyphonic Choir under the direction of the Rev. Carlo Rossini will give a program of Catholic church music from the beginning of the Christian era to the present time. This program is to be given in connection with the national convention of Catholic church musicians to be held in Pittsburgh May 13, 14 and 15 under the auspices of the St. Gregory Society of America.

The Western Pennsylvania chapter of the Guild is scheduled to give a program at the Mifflin Avenue M. E. Church, Wilkesburg, April 25. Mrs. Janet C. Kibler, organist of the church, will play Franck's Prelude, Fugue and Variations; "Fountain Reverie," Fletcher; "May Night," Palmgren; Caprice, "The Brook," Dethier. The church choir under the direction of Dr. W. H. Wright will sing "The Soul's Rejoicing in the Resurrection," Joseph; "Alleluia," O'Connor, and "The Risen Christ," Day. Charles A. H. Pearson will play Widor's Fourth Symphony.

Alfred Johnson of St. Peter's Lutheran Church, North Side, has been appointed organist and director of the Presbyterian Church, Sewickley, Pa., succeeding Mrs. James H. Greene, who will leave Pittsburgh in June. Mr. Johnson was a pupil of Dr. Caspar P. Koch at the Carnegie Institute of Technology, and later studied with Daniel R. Philippi, now of St. Louis. He is on the faculty of the Pittsburgh Musical Institute and is well equipped to continue the excellent work carried on by Mrs. Greene for several years. The Sewickley church has a Skinner organ.

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Programs of Organ Recitals of the Month

Professor Harry B. Jepson, New Haven, Conn.—Professor Jepson has played the following recent programs on the great Newberry organ in Woolsey Hall at Yale University:

March 9—Three movements from the Second Sonata, "A Pageant"—"Entree de la Procession," "Les Jongleurs" and "La Zingara," Jepson; Allegro from Tenth Concerto, Handel; Chorale Prelude, "By the Waters of Babylon" (double pedal), Bach; Prelude, Op. 7, No. 3, Dupre; Chorale from the "Symphonie Romane" and Finale from Seventh Symphony, Widor.

March 23—Three Movements from Second Symphony, Vierne; Psalm-Prelude, Op. 32, No. 3, Howells; Prelude from First Sonata in G minor, Jepson; Meditation from First Symphony, Widor; "Grand Choeur Dialogue," Gigout.

Leon Verrees, Scranton, Pa.—In a series of Friday noon Lenten recitals at St. Luke's Church Mr. Verrees played the following programs:

March 7 — Psalm-Prelude, Howells; Scherzo, Gigout; Prelude and Fugue in G major, Bach; Two Chorale Preludes, Brahms; "The Tumult in the Praetorium," de Malingreau; "Within a Chinese Garden," Stoughton.

March 21—Chorale in E major, Franck; Intermezzo from Suite for Organ, Rogers; Prelude and Fugue in A minor, Bach; Caprice, H. C. Banks; Cantabile from Second Symphony, Vierne; Siciliano, Hollins; Finale from Second Symphony, Barnes.

April 4 — "Prelude Solennel," Noble; "Minuetto Antico e Musetta," Yon; Introduction, Passacaglia and Fugue, Wilan; Allegro from Second Sonata, Bach; "Alleluia," Bossi; "Good Friday," Vrebljad; Finale from Eighth Symphony, Widor.

Charles A. Garratt, Knoxville, Tenn.—Professor Garratt played the eleventh in a series of twelve recitals at the Mann Chapel in Knoxville March 24, presenting the following program: Triumphal March, Charles A. Garratt; "Shepherds' Song," Geibel; "Dead March in Saul" (request), Handel; "From Chapel Walls," Hoek; "Adoration," Rockwell; "March to Calvary," "Crucifixion," Stainer; "Traumerel," Schumann; Fantasy on Familiar Melodies, Garratt; Improvisation.

Arietta Saterlee Hansford, Philadelphia, Pa.—Mrs. Hansford and the choir of the Bethesda Presbyterian Church gave their first annual spring concert on the evening of April 8 and Mrs. Hansford played the following organ program, which was supplemented by readings, soprano, tenor and violin solos and duets: Eynson, Johnston; "Melodie on Chante," Tate; "Sonata Brevis" (first movement), Ashmall.

Elbert M. Smith, M. A., Mus. B., Galesburg, Ill.—Mr. Smith, director of music at Lombard College and organist of the First Universalist Church, gave a recital March 30 in the First Lutheran Church of Galesburg. His program consisted of these offerings: "Where Dusk Gathers Deep," C. A. Stebbins; Serenade, Rachmaninoff; "Prayer," John Winter Thompson; "Drink to Me only with Thine Eyes," arranged by R. H. Miles; "Soeur Monique," Couperin; Chorale in A minor, Franck; "Ave Maria" (two violins and organ), Schubert (Miss Irma Morley, Mrs. R. C. Ingersoll, Mrs. F. Y. Greene); "Suite Gothique," Boellmann.

Porter Heaps, Chicago—Mr. Heaps of the First Methodist Church of Evanston and of the University of Chicago played the opening recital on an Austin organ in the new Union Congregational Church of Green Bay, Wis., March 25. His program consisted of these numbers: Concert Overture in C minor, Hollins; "Dreams," Gullmant; "Song of the Basket Weaver," Russell; "The Primitive Organ," Yon; Prelude and Fugue in A minor, Bach; "Piece Heroique," Franck; Scherzo, Rousseau; "The Swan," Saint-Saens; "Will-o'-the-Wisp," Nevin; Concert Piece No. 2, Parker.

Caspar P. Koch, Pittsburg, Pa.—In his recital at North Side Carnegie Hall Sunday afternoon, April 6, Mr. Koch, the city organist, played this program: Prelude in C sharp minor, Rachmaninoff; "The Cuckoo," Arensky; Prelude and Fugue in D major, Bach; "Solveig's Lied," Grieg; "Villanelle," dell'Acqua; Three Spring Songs, Macfarlane, Hollins and Mendelssohn; March of the Soldiers from "Faust," Gounod.

Parvin Titus, Cincinnati, Ohio—In his noonday half-hour recitals at Christ Church Mr. Titus played:

April 2—Solemn Melody, Walford Davies; Prelude, Minuet and Courant, Purcell; "In a Boat," Debussy; "Ave Maria," Schubert; Scherzo in E, Gigout.

April 4—Prelude, "The Deluge," Saint-Saens; Chorale Prelude, "When We Stand in Direst Need," Bach; Sketch in F minor, Schumann; "Villanelle," John

Ireland; "Marche Pontificale," Symphony 1, Widor.

April 9—Prelude and Fugue in D, Bach; Reverie on the Hymn-tune "University," Harvey Grace; Allegretto, Sonata in E flat, Parker; "Dreams," Wagner; "Piece Heroique," Franck.

April 11—Sarabande, Sulzer; Allegro, Concerto 10, Handel; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; "The Legend of the Mountain," Karg-Elert; Largo, Handel; Toccata, "Thou Art the Rock," Mulet.

April 16—Sonata 2, in C minor (Grave-Adagio), Mendelssohn; Chorale Prelude, "By the Waters of Babylon," Bach; "Clair de Lune," Karg-Elert; "Song of the Basket Weaver," Russell; Toccata in F, Bach.

In a recital at the Sixth Avenue Presbyterian Church of Birmingham, Ala., May 4, under the auspices of the Birmingham Public Recreation Commission, Mr. Titus will play: Prelude and Fugue, D major, Bach; "In a Boat," Debussy; Minuet, C. P. E. Bach; Allegretto, Parker; "The Bells of St. Anne," Russell; Song without Words, Bonnet; "The Swan," Saint-Saens; Theme and Variations, Thiele.

Herbert J. Austin, Baltimore, Md.—Mr. Austin has played the following programs at St. David's Church, Roland Park:

March 27—Toccata and Fugue in D minor, Bach; Air from "Orpheus," Gluck; Largo from "Xerxes," Handel; Andante Cantabile (String Quartet in D), Tschalkowsky; Chorale Prelude on "Eventide," Parry; March, "Pomp and Circumstance," Elgar; "The Swan," Saint-Saens; Irish Tune from County Derry, arranged by Grainger; Prelude in C sharp minor, Rachmaninoff; Largo (Symphony "From the New World"), Dvorak; Tone Poem, "Finlandia," Sibelius.

April 10—Concerto in F, Handel; Chorale Improvisations, "By the Waters of Babylon" and "Jesus, Still Lead On," Karg-Elert; "Within a Chinese Garden" and "Dreams," Stoughton; Allegro (Symphony 6), Widor; Psalm-Prelude No. 3, Herbert Howells; "At Twilight" and "In Summer," Charles A. Stebbins; Concert Overture in C minor, Hollins.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his recital at Trinity Cathedral April 7 Mr. Kraft was assisted by Mrs. Marie Simmellink Kraft, contralto. The organ selections included: Fantasie-Sonata, Op. 21, Ludwig Neuhoff; Chorale Prelude, "Jesus, meine Zuversicht," Reiger; Fugue, from Sonata, "The Ninety-fourth Psalm," Reubke; Woodland Idyll, "Dripping Spring" and "Pipes of Pan," Clokey; Toccata in E, Bartlett; "Evening Song," Baintrow; "Ride of the Valkyries," Wagner.

T. Tertius Noble, M. A., Mus. D., New York City.—Dr. Noble of St. Thomas Church gave a recital at the Greene Memorial M. E. Church at Roanoke, Va., March 27. He was assisted by the choir of 200 in Handel's "Hallelujah Chorus," which Dr. Noble directed, with George W. Grant, organist and choirmaster of the church, at the organ. Dr. Noble's numbers were as follows: Fantasia in G major, Bach; "Dirge," Veaco; Toccata for Flute, Yon; Lento, "Manfred," Reinecke; Passacaglia, Kettering; Chorale Preludes, "Drumclog" and "Dominus Regit Me," Noble; "Invocation" and Verset, Gullmant; Sonata in A minor, Borowski.

Professor Arthur C. Lunn, Ph.D., Chicago—Dr. Lunn of the department of chemistry at the University of Chicago played the Sunday recital at the University of Illinois March 9 and presented this program: Chorale, "Liebster Jesu," Ahle-Bach; Larghetto, First Concerto, Handel; Fugue, G minor, Bach; Sonata in F minor, Mendelssohn; Larghetto, Second Symphony, Beethoven; Prelude and Fugue, E minor, Bach; Cradle Song, Christmas Oratorio, Bach; "Et Resurrexit," B minor mass, Bach.

Roland Diggle, Mus. D., Los Angeles, Cal.—Among the 122 pieces played at his daily recitals in St. John's Church during Lent Dr. Diggle has included: "Fair Wedding," Ford; Meditation, Weatherdon; "Pantomime," De Falla; "Galilee," Matthews; "Piece Heroique," Franck; Andante Cantabile, Tschalkowsky; Concert Overture, Kinder; Concerto in D minor, Handel; Overture, Rogers; "Prayer," Benedictus, Kyrie and Melodie, Reger; Solemn Prelude, Noble; "Carillon-Sortie," Mulet; Concert Overture, Maitland; Chorale in A minor, Franck; Sonata in A minor, Faulkes; Fugue in D, Toccata and Fugue in D minor and Fugue in G minor, Bach; Finale, "Lied," "Westminster Chimes" and Scherzo, Vierne; Fourth Symphony, Widor.

William Lester, Chicago—Mr. Lester, organist of the New First Congregational Church, played the inaugural recital on a Müller organ at the First Congregational Church of Berwyn, a suburb of Chicago, April 8 and was very ably

assisted by Mrs. Margaret Lester, soprano. The organ selections included: Overture in the Style of Handel, Mozart; Air, Mattheson; Largo and Finale (Concerto in G), Handel; Serenade, Schubert; "Dance of the Sugar-Plum Fairy," Tschalkowsky; Andante Cantabile, Tschalkowsky; Prelude in C sharp, Rachmaninoff; Prelude, Bridge; "A Southland Song," Lester; Improvisation on a Familiar Hymn, Lester.

Roberta Bitgood, A. A. G. O., New London, Conn.—In a recital for the New England Southern conference of the Methodist Church on the evening of April 5 Miss Bitgood played the following program: Allegro Appassionato (Sonata 5), Gullmant; Prayer and Cradle Song, Gullmant; Mountain Sketches, Clokey; Fugue in E flat (St. Ann's), Bach; Echo Caprice, Mueller; Cantilene Pastorale, Higgs; "The French Clock," Bornschein; "Water Sprites," Nash; "Suite Gothique," Boellmann.

Jenna M. Blauvelt, Nanuet, N. Y.—Miss Blauvelt, organist of the Baptist Church, Nanuet, played the following program in a recital of "music for all" on March 21 on the Austin organ: Postlude, Stern; "Dawn," Mason; "A Pensive Mood," Fibich; "The Faun," Wright; "Little Star," Ponce; "The Caross," Lemont; "Happy Days," Aget; "Carolina Moon," Burke; "Tip Toe" through the Tulips with Me," Burke; Irish Air from County Derry, Lemare; "Air a la Bourree," Handel; "The Rosary," Nevin; Adagio, Ries; "Jubilate Deo," Silver.

Frederic B. Stiven, Urbana, Ill.—Professor Stiven, director of the music department at the University of Illinois, gave the following program in a recital at the Detroit Institute of Arts March 21: Fugue in E flat, Bach; Aria, Handel; "Chanson de Guillot Martin," Marot (1495-1544); Adagio, Enesco; Chorale No. 3 in A minor, Franck; "Con Grazia," George W. Andrews; Solemn Prelude, from "Gloria Domini," Noble; "Hark, Hark, the Lark," Schubert; Scherzo, from Fifth Sonata, Gullmant.

Dean Armstrong, Terre Haute, Ind.—Mr. Armstrong, organist of the Central Presbyterian Church, played a recital at his church on the large Müller organ Sunday evening, March 30, presenting the following program: Concert Overture in C minor, Hollins; Siciliano, Fry; "Canyon Walls," Clokey; "Jagged Peaks in the Starlight," Clokey; Arabesque, Seely; "Magic Fire" from "Die Walkure," Wagner; Intermezzo, Godard-Kraft; "Caprice Heroique," Bonnet.

Miss Bessie Millen, Batesville, Ark.—Miss Millen, a pupil of Miss Bess Maxwell, gave a graduation recital in alumni hall at Arkansas College April 1. Her program included: Prelude and Fugue in B minor, Bach; Canon, B minor, Schumann; Andante ("Symphony Pathetique"), Tschalkowsky; Minuet, Boccherini; "My Heart at Thy Sweet Voice," Saint-Saens-Flagler; "The Wind in the Chimney," Clokey; "Old Aunty Chloee," Clokey; "Clair de Lune," Karg-Elert; "The Thrush," Kinder; Concert Overture, C minor, Hollins.

John Glenn Metcalf, Mus. B., Little Rock, Ark.—Mr. Metcalf, organist and choirmaster of Trinity Episcopal Cathedral, has given a series of six Lenten recitals and has presented the following programs, among others:

No. 1—Prelude in B minor, Bach; Chorale: "O Man, Bewail Thy Sin," Bach; Adagio (from Second Symphony), Widor; Caprice, H. A. Matthews; "At Twilight," Sellars; Toccata, Rogers.

No. 2—Maestoso, Op. 15, No. 6, Rinck; Prelude and Fugue in E minor, Bach; "Adoration," Seth Bingham; Pastoral Suite, Demarest.

No. 3—Chorale, "The Old Year Is Gone," Bach; Andantino Grazioso from Sonata in G minor, Piuetti; "Piece Heroique," Cesar Franck; "The Swan," Saint-Saens; "Angelus-Meditation," J. S. Matthews.

Cyril Moss, F. C. C. O., Owen Sound, Ont.—Mr. Moss, organist and choirmaster of Knox United Church, played the following numbers in his February and March recitals:

Feb. 19—Sonata, No. 3, Mendelssohn; "Le Coucou," d'Aquin; Triumphal March, Hollins; "Break of Spring," Moss; "Old Music Clock," Goossens; "Hurdy-Gurdy Man," Goossens; First Movement, Sixth Symphony, Widor; Unfinished Symphony, Schubert.

March 30—Prelude and Fugue in D major, Bach; "Pines of the North," Moss; "Ariel," Bonnet; "Marche Heroique," Saint-Saens; "Divertissement," Vierne; "Raymond" Overture, Thomas.

Miles C. Hartley, La Salle, Ill.—At a vesper recital in the Mattheissen Memorial Auditorium of the La Salle-Peru-Oglesby Junior College Sunday afternoon, April 6, Mr. Hartley played the following program: "Pomp and Circumstance," Elgar; "Romance sans Paroles,"

Bonnet; Largo, "From the New World" Symphony, Dvorak; "The Enchanted Forest," Stoughton; Prelude in C sharp minor, Rachmaninoff; Spring Song, Hollins; "Grand Choeur Dialogue," Gigout; "Ave Maria," Schubert; Toccata, "Thou Art the Rock," Mulet; "Evening Bells and Cradle Song," Macfarlane.

William Churchill Hammond, Holyoke, Mass.—Mr. Hammond is playing his forty-sixth annual series of recitals in the Second Congregational Church. In his 804th program, presented Saturday afternoon, March 29, he played: "Messe de Mariage," Dubois; Adagio (in the free style), Merkel; Three Pastels, Karg-Elert; Prelude, "La Damselle Elue," Debussy; Humoresque, "The Primitive Organ," Yon; Prelude and Fugue in D major, Bach.

April 5 he played: Persian Suite, Stoughton; Adagio in E major, Widor; Three Chorale Preludes, Karg-Elert; Prelude, "Le Martyre de Saint Sebastian," Debussy; Humoresque, Gigout; Prelude and Fugue in E flat, Bach.

April 12 the offerings consisted of the following: Sonata in E minor, No. 6, Op. 137, Merkel; Adagio in B major, Bossi; "The Reed-Grown Waters" and "Legend of the Mountain," Karg-Elert; Prelude to "Isaais," Manchinelli; Sketch, "The Bee," Lemare; Prelude and Fugue in E minor, Bach.

Edith Lang, Boston, Mass.—In her recital at the Boston City Club Sunday afternoon, March 30, Miss Lang, assisted by R. S. Stoughton, pianist, played: "Ancient Phoenician Procession," "Dreams," "Aladdin," "Isthar" and "Rameses II," Stoughton; "Ave Maria," Bach-Gounod; Minute Waltz, Chopin; Largo, Handel; Norwegian Shepherds' Dance, Torjussen; "Les Preludes," Liszt.

Pearl Emley Elliott, Kansas City, Mo.—In a program before the Jefferson City, Mo., Musical Club April 24 Mrs. Elliott of the Central Presbyterian Church played these selections: "Sonata Romantica," Yon; "Bourree et Musette," Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt; "Ave Maria," No. 2, Bossi; "Piece Heroique," Franck; Andante, Pratella; Concert Overture, Rogers; "Romance sans Paroles" and "Caprice Heroique," Bonnet.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in popular programs at the Philharmonic Auditorium last month included: Consecration Scene, from "Aida," Verdi; Prize Song from "The Mastersingers," Wagner; Barcarolle from "Oberon," Weber; "Chanson Triste," Tschalkowsky; "The Little Shepherd," Debussy; "Sunrise," Frederikson; "Adoration" (new), Doud; Chorale Prelude (new), Ross Hastings; "Ecstasy," Ray Hastings.

Arthur C. Becker, A.A.G.O., Chicago.—Mr. Becker gave a recital at St. Vincent's Catholic Church, of which he is the organist and choirmaster, on the afternoon of March 30, with the assistance of Wally Heymar and Ruth Breyspraak, violinists. The organ program included: Fantasie and Fugue in G minor, Bach; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Sketch in F minor, Schumann; "Liebestraum" No. 3, Liszt; "Paeaan," Irving Gingsrich; Allegretto, Katherine Luecke; "La Reine des Fetes," William Y. Webbe.

A. D. Zuidema, Mus. D., Detroit, Mich.—Dr. Zuidema, organist of the Jefferson Avenue Presbyterian Church, concluded his 1930 series of Lenten recitals with the following programs:

April 2—Second Suite, James H. Rogers; "The Bells of Aberdovey," Stewart; "Wedding Song," Harry B. Jepson; "Love Death," Wagner; "Eurydice," Chaffin; "Chanson Joyeuse," Macfarlane; Minutaire Overture and "Dance of the Candy Fairy" (Nutcracker Suite), Tschalkowsky; Scherzo in A major, Hollins; Triumphal March, Dudley Buck.

April 9—Toccata and Fugue (D minor), Bach; Andante Cantabile (Fifth Symphony), Tschalkowsky; Nocturne, Dethier; "Water Sprites," Walter H. Nash; Melody in G flat, Paderewski-Salter; "The Angelus," Massenet; "Romance sans Paroles," Bonnet; "Elfes," Bonnet; Meditation on a Familiar Hymn; "Through Palestine" (Suite), R. Deane Shure; Second Toccata, James H. Rogers.

Rupert Sircorn, New York City—In a service of Passiontide organ music at the Cathedral of the Incarnation, Garden City, L. I., April 16, Mr. Sircorn, organist and choirmaster of St. Thomas' Chapel, New York, played these works: Sinfonia to Cantata's "Lord for Thee My Spirit Longs" and "I Stand with One Foot in the Grave," Bach; "Christ's Entry into Jerusalem" and "The Words from the Cross," Malling; "Kyrie Eleison," Karg-Elert; Meditation on "Ave Maris Stella," Grace; "Yea, though I Walk through the Valley," Howells; "O Eternity, Thou Thunderword," Karg-Elert; Chorale in B minor, Franck.

Programs of Organ Recitals of the Month

R. H. Prutting, Hartford, Conn.—Professor Prutting, minister of music at the Central Baptist Church, gave a series of Friday afternoon Lenten recitals. His programs included the following:

March 14—Concert Piece in E flat, Parker; Chorale, "How Lovely the Morning Star Shines," Richter; Capriccio, Lemaigre; Prelude, Op. No. 2, Scriabine; Toccata, Mally; Nocturne, Faulkes; "An Evening Idyl," Cyril Scott; "Flat Lux," Dubois.

March 21—Larghetto and Allegro (from Fifth Concerto), Handel; "Musette on R o n d e a u," Rameau; "Supplication," Frysinger; "Trilling Arbutus," Prutting; "Scherzo Symphonique," Debat-Fonsan; An Ancient Christmas Carol (in Scotch Style), Gullmant; A Springtime Sketch, Brewer; "Marche Solennelle," Mally.

March 28—Fantasia in F minor, Preyer; Fugue in G minor (lesser), Bach; "Sea Spray," Hasbrouck; Intermezzo, Szallit; Toccata (from Fifth Symphony), Widor; Pastoral Reverie, Logan; "Dragons," Gillette; "Allegro Symphonique," Faulkes.

Clarence Reynolds, Denver, Colo.—Mr. Reynolds, the Denver municipal organist, played the opening recital April 10 on the Bella Campbell memorial organ in the First Presbyterian Church of Las Animas, Colo. The instrument was built by the Reuter Organ Company. Mr. Reynolds' program was as follows: Prelude and Fugue, C minor, Bach; "Water Suite," Handel; Spring Song, Macfarlane; "Kammenol Ostrow," Rubinstein; Nocturne, E flat, Chopin; "An Indian Legend," Caudly; "The Bells of Our Lady of Lourdes," Gaul; Variations on "Adeste Fideles," Dethler; "Pilgrims Chorus," from "Tannhäuser," Wagner; March, "Pomp and Circumstance," Elgar.

Claude L. Murphee, Gainesville, Fla.—In a special Easter recital at the University of Florida Easter Sunday afternoon Mr. Murphee presented the following offerings: "Faen of Easter," Mueller; "Adoration," Mauro-Cottone; Intermezzo ("Storm King" Symphony), Dickinson; "Dreams," McArdle; "Easter Morning," Baumgartner; "Christ Triumphant," Yon; Prelude, "The Blessed Damozel," Debussy; "The Cuckoo," Arensky-Nevin; "A Dream Mood," Foster-Nevin; "Easter Morning on Mount Rubidoux," Gaul.

Joseph Clair Beebe, New Britain, Conn.—Mr. Beebe played a Bach program for the first half of his recital at the South Congregational Church April 23 and his selections included: Prelude and Fugue in B minor; Three Chorale Preludes ("Whither Shall I Flee," "Abide with Us, Lord Jesus" and "Now Come, O Lord, From Heaven"); Five Chorale Preludes ("Hark! A Voice Saith, All Are Mortal," "Blessed Jesus, at Thy Word," "In Thee, O Lord, Have I Trusted," "When in the Hour of Deepest Need" and "Today God's Only Begotten Son"); Bach; Larghetto (Clarinet Quintet), Mozart; Allegretto (Seventh Symphony), Beethoven; "Carillon," Sowerby; Overture to "Tannhäuser," Wagner.

Stanley E. Saxton, Saratoga Springs, N. Y.—In his historical recital at Skidmore College April 16 Mr. Saxton played works of composers of the Romantic period. His offerings consisted of these selections: First Sonata, Mendelssohn; Sketch in F minor and Fugue on the Name "Bach," Schumann; Fantasia and Fugue on the Chorale "Ad Nos, ad Salutarem undam," Liszt.

G. Criss Simpson, A. A. G. O., Kansas City, Mo.—In a recital on the Kilgen organ at the First Methodist Church South, Joplin, Mo., April 10, Mr. Simpson presented these offerings: Allegro from Sixth Symphony, Widor; "The Morning Star," Dallier; Vivace from Second Trio-Sonata, Bach; Andante from "Piece Symphonique," Franck; Prelude in E flat, Bach; Allegro Cantabile from Fifth Symphony, Widor; "The Peaceful Valley," Cellier; Scherzino, Parker; Cantilene, Shelley; Spring Song, Mendelssohn; Toccata from Fifth Symphony, Widor.

William R. Thomas, Mankato, Minn.—Mr. Thomas, who plays short recitals at Centenary Methodist Church every Sunday, has used the following compositions in the last month: Allegro con brio, Grey; Cradle Song, Barrett; "Eventide," Frysinger; Gregorian Prelude, Bossi; Slavonic Cradle Song, Neruda-Rogers; Short Prelude and Fugue in G major, Bach; Cantilene in F minor, Wolstenholme; "A Song of Hope," Lord; "O Sacred Head, Once Wounded," Kuhnan-Bonnet; Prelude in C major, Bach; "Invocation," Hägg; "Chant Pastorelle," Franck; Meditation, Lemaigre; "Dawn," Jenkins; Quasi Lento and Adagio, Franck; Andante Pastorale, Wesley; Fantasia in F minor-major, Grey; Nocturne, Op. 9, No. 2, Chopin-Lemare.

On Palm Sunday he played: "Entre Triomphale," Wachs; "Adoration," Graham; March in E, Barrett; Prelude from "The King Eternal," Ashmall; "Crucifixus," Faure-Ashmall; Postlude in A, Maitland.

Arthur W. Poister, Redlands, Cal.—In his vesper program at the University of Redlands April 13 Mr. Poister played these selections: Chorales, "O World, I E'en Must Leave Thee," Brahms, and "The Walk to Jerusalem," Bach-Griswold; Prelude to "Parsifal," Wagner; "O Golgatha!" from "Passion" Symphony, de Maleingreau.

March 23 Mr. Poister played: First Symphony in D minor, Gullmant; Berceuse from the "Suite Bretonne," Dupre; "Carillon," Vierne; "Receuillement" (Revery), Jacob; Fantasia in C major, Franck.

Charles F. Black, Jamestown, N. Y.—In his "hour of worship through music" at the First Presbyterian Church March 23 Mr. Black played: Prelude and Fugue in D major, Bach; Spring Song, Mendelssohn; "Piece Heroique," Franck; Prelude, "The Infant Prodigy," Debussy; Toccata, Fifth Symphony, Widor; "Sportive Fauns," d'Antalffy; "Dance of the Reed Flutes," Tchaikowsky; "Good Friday Spell" ("Parsifal"), Wagner.

Russell Hancock Miles, Urbana, Ill.—Professor Miles played the following program at the University of Illinois Sunday afternoon recital March 23: Sonata in A minor, Borowski; Canon, Gullmant; "Piece Heroique," Franck; Adagio, Symphony in C minor, Saint-Saens; "Lamentation," Moussorgsky.

Paul E. Grosh, Grove City, Pa.—In a recital at the First Presbyterian Church March 25 Mr. Grosh played the following program: "Marche Russe," Schminke; Prelude, Samazeulh; Aria, G. W. Andrews; Prelude, Act 3, "Lohengrin," Wagner; "Romance sans Paroles," Bonnet; "Dreams," Stoughton; "Evening Prayer," Gustav Mehner; "Deep River," Burleigh; Festival Toccata, Fletcher.

Guy Filkins, A. A. G. O., Detroit, Mich.—Mr. Filkins played this request program at the informal Sunday afternoon recital in his church, the Central Methodist, on the four-manual Skinner organ, March 23: Adagio ("Moonlight" Sonata), Beethoven; Humoreske, Dvorak; "Ave Maria," Schubert; "The Bells of St. Anne de Beaupre," Russell; Serenade, Rachmaninoff; Largo, Handel; "May Night," Palmgren; "The Old Refrain," Kreisler; "Finlandia," Sibelius.

In a dedicatory recital on the Page organ at the Court Street Methodist Church of Flint, Mich., on the evening of March 30 Mr. Filkins presented this program: "Grand Choeur," Gullmant; "Benediction," Karg-Elert; Serenade, Widor; "The Bells of St. Anne de Beaupre," Russell; Andante Cantabile (String Quartet), Tchaikowsky; Idyl, Kinder; Toccata, "Thou Art the Rock," Mulet; "Liebestod" ("Tristan and Isolde"), Wagner; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Florence Levering Wegener, St. Louis, Mo.—Mrs. Wegener, assisted by Raymond R. Brisbin, baritone, gave the following recital under the auspices of the Kroeger Alumni Association March 18 at the Cote Brilliantes Presbyterian Church: Sonata in D minor, J. E. West; "To the Evening Star," Wagner; "The Swan," C. A. Stebbins; Scherzino, Ferrata; "Andante Tristamente," E. R. Kroeger; Festival March, R. S. Stoughton.

Lucien E. Becker, F. A. G. O., Portland, Ore.—In his lecture-recital at Reed College April 8 Mr. Becker played the following program: Torchlight March, Meyerbeer; Reverie in E flat, Lemare; Fantasia and Fugue in G minor, Bach; "Evening Bells and Cradle Song," Macfarlane; Paraphrase on "Robin Adair," Flagler; An Arcadian Sketch, Stoughton; Scherzo-Fanfare, Loret.

This is the seventh of a series of organ recitals given by Mr. Becker each month from October to June. The next will be given May 13.

In a program of the Monday Musical Club at the First Presbyterian Church April 7 Mr. Becker played two organ groups which included: Prelude and Fugue in C minor, Bach; "Romance" in D flat, Lemare; Rhapsody on Spanish Airs, Gigout; Tone Poem, "Finlandia," Sibelius; "The Chimes of St. Mark's," Russolo; Scherzo-Fanfare, Loret.

Francis Murphy, Jr., Philadelphia, Pa.—Mr. Murphy, organist of St. Jude and the Nativity, played the following program in a Lenten recital at St. James' Church, Lancaster, Pa., on the afternoon of March 8: Prelude to First Symphony, Barnes; Andante Religioso, Rowley; "Clair de Lune," Karg-Elert; Chorale Prelude on Theme by Tallis, Darke; Third Psalm-Prelude, Howells; "The Bells of St. Anne de Beaupre," "Song of the Basket Weaver," and "Up the Saguenay," Russell.

Edward G. Mead, F. A. G. O., Oxford, Ohio—In a recital at Benton Auditorium, Miami University, April 1, for the annual state conference of the Ohio Daughters of the American Revolution Mr. Mead

played: Prelude and Fugue in G minor, Bach; Berceuse, Dickinson; Spring Song, Hollins; Finale from Sixth Symphony, Widor.

C. Harold Einecke, Grand Rapids, Mich.—In his recitals at the Park Congregational Church Wednesday afternoon at 5 o'clock Mr. Einecke has presented these recent programs:

March 12—Prelude and Fugue on the name "B-A-C-H," Liszt; "Silver Clouds," Gordon Balch Nevin; Sonatina, "God's Time Is Best," Bach; "An Indian Serenade," Vibbard; "Sunrise," from "Burgundy Hours," Jacob; Revery on a Hymn-tune; Minuet in G, Beethoven; "The Lost Chord," Sullivan.

March 19—Prelude and Fugue in D minor, Bach; "A Southland Song," William Lester; "Liebestraum," No. 3, Liszt; "The Musical Snuff-box," Ljadoff; "The Walk to Jerusalem," Bach-Griswold; "Moment Musical," Schubert; Revery on a Hymn-tune; Military March No. 1, "Pomp and Circumstance," Elgar.

Ellen Fulton, F. A. G. O., Scranton, Pa.—Miss Fulton played the sixth of a series of Friday noon recitals at St. Luke's Church April 11 and her program was as follows: Prelude to "The Deluge," Saint-Saens; Evening Song, Schumann; "St. Francis Preaching to the Birds," Bossi; "Danse des Miriltons," Tchaikowsky; Adagio from Sixth Symphony, Widor; "J'ai cueilli la belle rose," French-Canadian folksong; Fugue, Buxtehude.

Ernest D. Leach, Scranton, Pa.—Mr. Leach, organist of the Church of the Good Shepherd, played the Friday noon Lenten recital at St. Luke's Church March 14, and his program included: "Grand Choeur" in D, Gullmant; Gavotte, Martini; Andante Cantabile (from String Quartet), Tchaikowsky; Spring Song, Macfarlane; Coronation March, Meyerbeer; "Benediction Nuptiale," Frysinger; Concert Scherzo in F, Mansfield.

Reginald W. Martin, Sweet Briar, Va.—Mr. Martin of the faculty of Sweet Briar College played a recital at the Rivermont Avenue M. E. Church of Lynchburg, Va., March 25. His program consisted of these works: Toccata and Fugue in D minor, Bach; Canon in B minor, Schumann; Sonata, "The Ninety-fourth Psalm," Reubke; "Up the Saguenay" ("St. Lawrence Sketches"), Russell; Egyptian Suite,

Stoughton; Canzonetta and Berceuse, R. W. Martin; Toccata, "Thou Art the Rock," Mulet.

Robert A. Irvin, Monroe, La.—In his second and third Lenten recitals at Grace Church, Sunday evenings, Mr. Irvin played these programs:

March 30—Sarabande (Oboe Concerto), Handel; Minuet in G, Beethoven; "Salut d'Amour," Elgar; "Marche Champetre," Boex; Rhapsody, Silver; "Vesperale," Frysinger; "L'Arléquin," Nevin; Scherzo (Fourth Symphony), Widor; "Laus Deo" ("Messe de Mariage"), Dubois.

April 13—"Christ Triumphant," Yon; "Paques Fleuries" ("Palm Sunday"), Mally; "Les Rameaux," Faure; Suite, "Through Palestine," R. Dean Shure; "Eventide," Frysinger; "In Paradisum," Dubois; Toccata, "Thou Art the Rock," Mulet.

George W. Grant, Roanoke, Va.—In a recital at the Greene Memorial M. E. Church, of which he is organist, Mr. Grant played the following program Feb. 10: Concert Overture in E flat, Faulkes; Magic Fire Spell (from "Die Walküre"), Wagner; "March of the Gnomes" (from "In Fairyland"), Stoughton; "Fireside Fancies," Clokey; "Kammenol Ostrow," Rubinstein; "Hymn of Glory," Yon.

Fred Faassen, Zion, Ill.—Mr. Faassen played the following programs in April at Shiloh Tabernacle:

April 6—"Alba" ("Dawn"), from Suite, Nevin; "Marche Triomphale," Dubois; Communion in G, Batiata; Adagio, from "Suite L'Arlésienne," Saint-Saens; Prelude in G, Hollins.

April 13—Morning Song, Kramer; "Lamentation," Gullmant; "Processional to Calvary," Stainer; Prayer from "Suite Gothique," Boellmann.

At Orchestra Hall, Chicago, Sunday afternoon, April 13, he played: Sketch in C, Schumann; "Dawn," Jenkins; "In Paradisum," Dubois; Meditation from First Suite, Borowski.

Frieda Nordt, Scranton, Pa.—Miss Nordt of the Hickory Street Presbyterian Church played the following program in the Friday noon Lenten recital at St. Luke's Church March 28: Sixth Sonata, Mendelssohn; "Echo," Yon; "Benediction Nuptiale," Saint-Saens; "Piece Heroique," Franck; "Easter Flowers," Mally; "Christus Resurrexit," Ravanello.

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Programs of Organ Recitals of the Month

Palmer Christian, Ann Arbor, Mich.—Mr. Christian played a recital Sunday evening, April 6, at the Church of the Heavenly Rest in New York City, presenting this program: Chorale Prelude on "Ein' Feste Burg," Hanff; Trio, Krebs; Chorale Prelude on "Ich ruf' zu Dir, Herr Jesu Christ," Bach; Fugue in C minor, Bach; Andante Espresso (Sonata in G), Elgar; Chorale, Andriessen; Improvisation (Basso ostinato e Fughetta), Karg-Elert; Prelude on an Ancient Flemish Theme, Gilson; Scherzo, Rousseau; "Trümerel," Strauss-Christian; Fantasia, Bubeck.

Hugh Porter, New York City.—Mr. Porter, organist of the Church of the Heavenly Rest, played the following program in a Palm Sunday evening recital: Allegro from Fourth Concerto, Handel; Andante from Fourth Trio-Sonata, Bach; "The Walk to Jerusalem" (arranged from a cantata by Griswold), Bach; Fugue in G major, Bach; "Au Couvent," Borodin; Fantasia in D flat, Saint-Saens; Toccata on the Gloria, Dupre; Chorale Prelude on "St. Peter," Stewart; "Chant de May," Jongen; "The Cuckoo," Arensky; "Carillon de Westminster," Vierne.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following programs at the Church of the Pilgrims in short recitals before the evening service:

April 20—Toccata, Maily; "Rejoice, Ye Pure in Heart," Sowerby; "Offertoire Pascal," Guiraud.

April 27—Introduction and Fugue from Sonata in C sharp minor, Basil Harwood; Allegro from "Piece Symphonique," Franck; Reverie, Dickinson.

O. H. Kleinschmidt, A. A. G. O., Lebanon, Ill.—Mr. Kleinschmidt, director of the McKendree School of Fine Arts, played the following selections in a recital at the Signal Hill Methodist Church, East St. Louis, Ill., Sunday evening, April 13: Toccata, Boellmann; Sextet (from "Lucia"), Donizetti; "Song of the Basket Weaver," Russell; "The Pilgrim's Song of Hope," Batiste; "Pilgrims' Chorus" (from "Tannhäuser"), Wagner; Grand Chorus in March Form, Guilmant; Pastorale and Impromptu, Kleinschmidt; "By the Waters of Minnetonka," Lieurance; "Love Dream," Liszt; "Morning Mood" and "In the Hall of the Mountain King," Grieg.

E. William Doty, Mus. B., M. A., Urbana, Ill.—Mr. Doty gave the recital at the University of Illinois Auditorium Sunday afternoon, March 30, and played the following program: Chorale Prelude, "O Sacred Head," Bach; "The Ninety-fourth Psalm," Reubke; "The Squirrel," Weaver; "Landscape in Mist," Karg-Elert; Toccata, "Thou Art the Rock," Mulet.

Lucretia I. Boyd, Millersville, Pa.—Miss Boyd played the following program March 4 at St. Paul's Lutheran Church: Little Preludes and Fugues in A minor and B flat major, Bach; Minuet, Mozart; Concert Overture in A, Maitland; Adagietto from "L'Arlesienne" Suite, Bizet; Evening Song, Johnston; Scherzando, Gillette; Andante Cantabile from Fourth Symphony, Widor; Toccata and Fugue in D minor, Bach.

James W. Bleecker, A. A. G. O., New York City.—In his monthly Sunday evening recital at Christ Church April 27 Mr. Bleecker played: Sonata in E minor, Rogers; Andante (Fourth Symphony), Widor; Chorale Prelude, Bach; "Morning in Provence," Bonnet; "Trümerel," "Evening Song" and "Nachtstück," Schumann; "Finlandia," Sibelius.

Esther Peters, Detroit, Mich.—Miss Peters played the eleventh informal recital at the Central Methodist Church Sunday afternoon, March 30, presenting the following program: First Sonata (Allegro con brio—Andante), Borowski; Song, "Mammy," Dett; "Romance sans Paroles," Bonnet; "Reve Angelique," Rubinstein; "Burlesca e Melodia," Baldwin; Andante (Sixth Symphony), Tschalkowsky; "Within a Chinese Garden," Stoughton; Triumphal March ("Aida"), Verdi.

Edward A. Hanchett, Dallas, Tex.—In a recital at Trinity Methodist Church, San Angelo, Tex., Easter Sunday Mr. Hanchett played: "Hosannah," Dubois; Spring Song, Hollins; Prelude and Fugue in B flat, Bach; Intermezzo, Rogers; "Sunset Meditation," Biggs; Largo, "New World" Symphony, Dvorak; Burlesque and Melody, Ralph Baldwin; Pastorale from First Sonata, Guilmant; "Suite Gothique," Boellmann; Concert Caprice, Turner; "Kammenoi Ostrow," Rubinstein; Coronation March, Meyerbeer.

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Cavaillé-Coll Instrument Arouses Interest in Paris.

A large organ has just been installed in the Salle Pleyel in Paris. This important work was done by the well-known Cavaillé-Coll firm, builders of the great organs in St. Sulpice, Notre Dame, Trocadero, etc. It is a four-manual of seventy-one stops, (fifty-six actual ranks), 4,800 pipes, electric action, and fifty adjustable combinations. The swell, choir and solo are enclosed. Luminous stops and couplers, 124 in number, are used. The pedals are slightly concave, but not radiating, one-third of the stops are reeds and but one-sixth are mixtures—a smaller per cent than in most French instruments. The organ pipes are placed directly over the stage, with the tone opening near the back wall in the ceiling, which is at an angle of forty-five degrees, to throw out the sound. The Salle Pleyel is especially designed for good acoustics.

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A three-manual and echo organ recently completed by the Estey Organ Company in the new First Presbyterian Church, Fargo, N. D., will be dedicated May 4 with morning and evening recitals by Edwin Stanley Seder, F. A. G. O., and Mme. Else Harthan Arendt, soprano, both for a number of years identified with the First Congregational Church, Oak Park. The Fargo organ is the gift of Norman B. Black, publisher of the Fargo Forum.

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Following is the scheme of stops of the Cortland instrument:

GREAT ORGAN.

1. Open Diapason, 16 ft., 85 pipes.
2. Major Diapason, 8 ft., 61 pipes.
3. English Diapason (from No. 34), 8 ft., 61 notes.
4. Gelgen Diapason (from No. 1), 8 ft., 61 notes.
5. Gross Flöte, 8 ft., 61 pipes.
6. Melodia (from No. 36), 8 ft., 61 notes.
7. Viola da Gamba (from No. 35), 8 ft., 61 notes.
8. Gemshorn (from No. 37), 8 ft., 61 notes.
9. Flute Harmonic, 4 ft., 61-pipes.
10. Octave (from No. 1), 4 ft., 61 notes.
11. Twelfth, 2 2/3 ft., 61 pipes.
12. Fifteenth, 2 ft., 61 pipes.
13. Tuba, 8 ft., 61 pipes.
14. Harp, 8 ft., 49 bars.
15. Celesta, 4 ft., 49 notes.
16. Chimes (from Echo), 21 notes.

Tremolo.
Stops numbers 5 and 13 on 10-inch wind.

SWELL ORGAN.

17. Bourdon, 16 ft., 97 pipes.
18. Diapason Phoron, 8 ft., 73 pipes.
19. Clarabella, 8 ft., 73 pipes.
20. Rohr Flöte (from No. 17), 8 ft., 73 notes.
21. Sallcional, 8 ft., 73 pipes.
22. Voix Celeste, 8 ft., 61 pipes.
23. Aeoline, 8 ft., 73 pipes.
24. Chimney Flute (from No. 17), 4 ft., 73 notes.
25. Sallcet (from No. 21), 4 ft., 61 notes.
26. Flute Twelfth (from No. 17), 2 2/3 ft., 61 notes.
27. Flautina (from No. 17), 2 ft., 61 notes.
28. Dolce Cornet, 3 rks., 183 pipes.
29. French Horn, 8 ft., 85 pipes.
30. Oboe, 8 ft., 73 pipes.
31. Vox Humana, 8 ft., 73 pipes.
32. Octave Horn (from No. 29), 4 ft., 73 notes.

CHOIR ORGAN.

33. Contra Dulciana, 16 ft., 101 pipes.
34. English Diapason, 8 ft., 73 pipes.
35. Viola da Gamba, 8 ft., 73 pipes.
36. Melodia, 8 ft., 73 pipes.
37. Gemshorn, 8 ft., 61 pipes.
38. Dulciana (from No. 33), 8 ft., 73 notes.

39. Unda Maris, 8 ft., 61 pipes.
40. Flauto Traverso, 4 ft., 73 pipes.
41. Dulcet (from No. 33), 4 ft., 73 notes.
42. Nazard (from No. 33), 2 2/3 ft., 61 notes.
43. Piccolo (from No. 33), 2 ft., 61 notes.
- 43-a Quintadena, 8 ft., 73 pipes.
44. Tierce (from No. 33), 1 3/5 ft., 61 notes.
45. Septieme (from No. 33), 1 1/7 ft., 61 notes.
46. English Horn, 8 ft., 73 pipes.
47. Clarinet, 8 ft., 73 pipes.
48. Harp (from No. 14), 8 ft., 49 notes.
49. Celesta (from No. 15), 4 ft., 49 notes.

ECHO ORGAN.

50. Wald Flöte, 8 ft., 73 pipes.
51. Flute Celeste, 8 ft., 61 pipes.
52. Viole d'Amour, 8 ft., 73 pipes.
53. Flute (from No. 50), 4 ft., 61 notes.
54. Vox Humana, 8 ft., 73 pipes.
55. Chimes, 21 bells.
- 55-a Echo Lieblich Pedal, (Ext. No. 50), 16 ft., 12 pipes.

PEDAL ORGAN.

56. Diapason Resultant, 32 ft., 32 notes.
57. Major Open Diapason, 16 ft., 44 pipes.
58. Open Diapason (from No. 1), 16 ft., 32 notes.
59. Grand Bourdon, 16 ft., 44 pipes.
60. Lieblich Gedeckt (from No. 17), 16 ft., 32 notes.
61. Major Flute (from No. 5), 8 ft., 32 notes.
62. Violoncello (from No. 7), 8 ft., 32 notes.
63. Octave (from No. 57), 8 ft., 32 notes.
64. Flute (from No. 59), 8 ft., 32 notes.
65. Gedeckt (from No. 17), 8 ft., 32 notes.
66. Super Octave (from No. 1), 4 ft., 32 notes.
67. Dulciana (from No. 33), 16 ft., 32 notes.
68. Tromba (from No. 13), 8 ft., 32 notes.
69. Clarion (from No. 13), 4 ft., 32 notes.
70. Tuba Profunda, 16 ft., 12 pipes.

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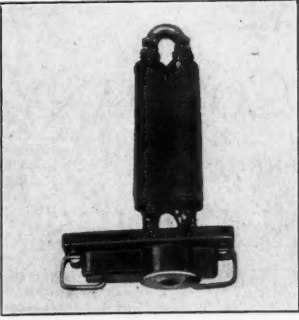
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Comprehensive Specification Supplemented by Antiphonal Division of Three Stops to Be Played from Fourth Manual.

One of the latest instruments designed for an educational institution is being built by the Skinner Organ Company for St. Paul's School at Concord, N. H. It is to be a four-manual, with an antiphonal organ of three stops played from the fourth manual. The main organ has a comprehensive specification, entirely straight. The stop layout is as follows:

GREAT ORGAN.

- Diapason, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Principal Flute, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- French Horn (in swell-box), 8 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Flute Celeste, 2 rks., 8 ft., 134 pipes.
- Echo Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 5 rks., 305 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Ficcolo, 2 ft., 61 pipes.
- Carillon, 3 rks., 183 pipes.
- Clarinet, 8 ft., 61 pipes.
- English Horn, 8 ft., 61 pipes.
- Harp, 8 ft., 61 bars.
- Celesta, 4 ft., 61 bars.
- Tremolo.

ANTIPHONAL ORGAN.

- Diapason, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Tromba, 8 ft., 73 pipes.
- Tremolo.
- PEDAL ORGAN.**
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Metal Diapason (Great), 16 ft., 32 notes.
- Echo Lieblich (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Still Gedeckt (Swell), 8 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.
- Waldhorn (Swell), 16 ft., 32 notes.
- Tromba, 8 ft., 12 pipes.

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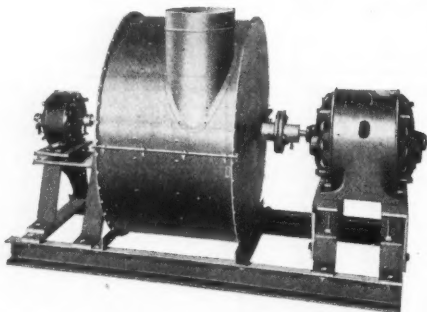
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NOVEL DESIGN IN HUNGARY

International Convention to Be Held
in the Fall and American Organ-
ists Invited to Attend and
Hear Instrument.

From Louis L. Balogh, Ph. D., organist and choirmaster of St. Patrick's Church at Montreal, The Diapason has received the interesting specification of an organ of five manuals, 100 speaking stops and 7,200 pipes in the Votive Cathedral of Szeged, Hungary. This instrument was designed by Professor Joseph Geyer of Budapest and the builder is Joseph Angster of Pecs, Hungary.

Dr. Balogh has received from Professor Geyer word to the effect that there will be an international organists' convention in Budapest, Sept. 7 to 14 of this year, when this new organ will be demonstrated. For this event all the prominent builders of this continent as well as the N. A. O., the A. G. O., and the C. C. O., will receive official invitations. Among the visitors who have already promised to participate will be Charles M. Widor, Marcel Dupre, Karl Straube, Alfred Sittard, Mathias Schuetz, Fernando Germani and all the leading European organ builders.

Among the features of the specification are larger scales and lower wind pressures than are used in the United States and the stops are divided into "masculine" and "feminine" groups, according to scaling and voicing.

The organ is situated in the main choir loft over the entrance of the church, with the exception of the echo organ, which is in an attic chamber that has an opening into the dome of the church. The action is electro-pneumatic. The wind pressure varies from two and three-fourths to seven and one-half inches.

In reference to scales, the diameter of the great open diapason, CC, is 6½ inches. The gemshorns, nighthorns, sesquialtera, cornet, rauschpfeife, blockflöte, rohrflöte, seraphon, and stentor stops are still larger. The nighthorn, for instance, has a diameter of 8¼ inches.

The stop scheme is as follows:

CHOIR ORGAN. MANUAL I.

Masculine Group (narrower scales):

Spitzflöte, 8 ft.
Flute, 4 ft.
Piccolo, 2 ft.
Quint, 2½ ft.
Acuta, 4 rks.
Octave Cymbale, 3 rks.
Sordun (reed), 16 ft.
Krummhorn, 8 ft.
Muted Regal, 4 ft.
Tremulant.

Feminine Group (wider scales):

Quintaton, 16 ft.
Stopped Diapason, 8 ft.
Salicional, 8 ft.
Rohrflöte, 4 ft.
Gemshorn, 4 ft.
Blockflöte, 2 ft.
Sesquialtera, 2¼-1 3/5 ft.
Larigot, 1¼ ft.
Septieme, 1 1/7 ft.
Schwiegel, 1 ft.

GREAT ORGAN. MANUAL II.

Masculine Group:

Double Open Diapason, 16 ft.
Open Diapason, 8 ft.
Flauto Major, 8 ft.
Praestant, 4 ft.
Quint, 2½ ft.
Octave, 2 ft.
Mixture, 6 rks.
Feminine Group:
Bourdon, 16 ft.
Grand Bourdon, 8 ft.
Gemshorn, 8 ft.
Open Nighthorn, 8 ft.
Koppelflöte, 2 ft.
Rauschflöte, 3 rks.
Cornopean, 8 ft.
Clarinet, 4 ft.

SWELL ORGAN. MANUAL III.

Masculine Group:
Flute Harmonic, 8 ft.
Viola da Gamba, 8 ft.
Flute Octaviane, 4 ft.
Quintflöte, 2½ ft.
Waldflöte, 2 ft.
Dulcian (reed), 16 ft.
Trumpet Harmonic, 8 ft.
Trichterregal, 4 ft.
Tremulant.
Feminine Group:
Rohrflöte, 16 ft.

Nighthorn (open), 8 ft.
Rohrgedeckt, 8 ft.
Voix Celeste, 8 ft.
Koppelflöte, 4 ft.
Cornet de Recit, 3 rks.
Siffötenquarte, 2 rks.
Cymbale (Quintcymbale), 3 rks.
Singend Regal (reed), 8 ft.

PECTORAL ORGAN. MANUAL IV.

Masculine Group:
Quintadena, 8 ft.
Gedeckte Blockflöte, 4 ft.
Flachflöte, 2 ft.
Quarte, 2 rks.
Bärpfeife, 8 ft.
Feminine Group:
Bourdon, 8 ft.
Sexte, 2 rks.
Ranket, 16 ft.

SOLO AND ECHO ORGAN. MANUAL V.

Masculine Group:
Seraphon Bourdon, 16 ft.
Seraphon Flute, 8 ft.
Stentor Solo Gamba, 8 ft.
Doppelflöte, 4 ft.

Schriari, 8 rks.
Bombarde, 16 ft.
Grosse Quint, 5½ ft.
Grosse Tierce, 3 1/5 ft.
Tuba Mirabilis, 8 ft.
Cor Harmonique, 4 ft.
Feminine Group:
Echo Bourdon, 16 ft.
Violin Diapason, 8 ft.
Rohrflöte, 8 ft.
Vox Angelica, 2 rks., 8 ft.
Fugara, 4 ft.
Octavin, 2 ft.
Plein Jeu, 4 rks.
Trumpet Celesta, 8 ft.
Vox Humana, 8 ft.
Chimes, 25 tubes.
Solo Pedal.
Echo Bass, 16 ft.

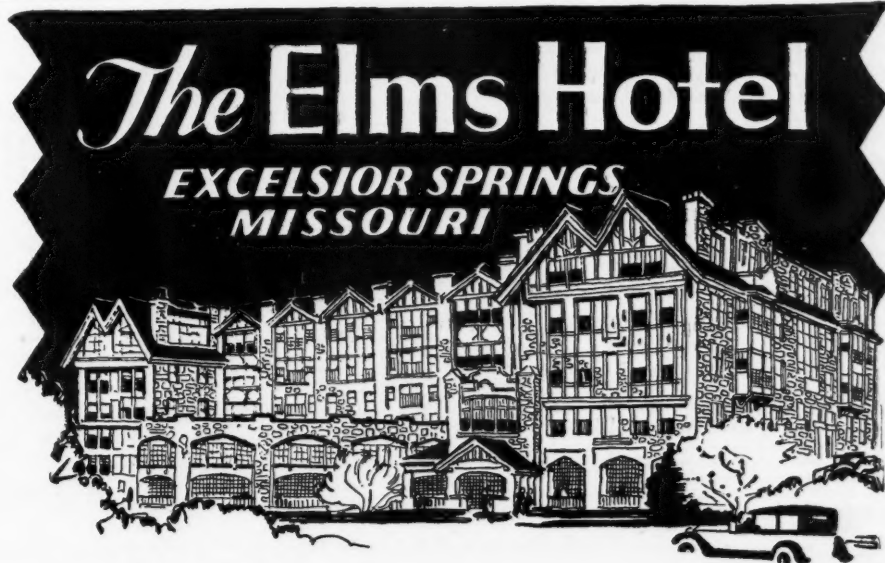
PEDAL ORGAN.

Masculine Group:
Open Diapason, 16 ft.
Octave Bass, 8 ft.
Octave, 4 ft.
Quint, 10½ ft.
Quintbass, 5½ ft.
Harmonics, 3 1/5-2 1/7 ft.
Mixture, 3 rks.

Contra Bombarde, 32 ft.
Posaune, 16 ft.
Bass Trumpet, 8 ft.
Clarion, 4 ft.
Cornettino, 2 ft.
Feminine Group:
Grand Bourdon, 32 ft.
Night Horn (open), 16 ft.
Sub Bass (stopped) (expressive), 16 ft.
Night Horn (stopped), 8 ft.
Dolcino (Dulcan) (expressive), 8 ft.
Rohrflöte (expressive), 4 ft.
Sifföte (Expressive), 2 ft.
Bauernflöte-Rauschpfeife, 3 rks.
Bassoon (Expressive), 16 ft.

Pilcher Four-Manual for Atlanta.

Contracts won by Henry Pilcher's Sons, Inc., Louisville, Ky., within the last thirty days include one for a four-manual for the Hebrew Benevolent Association Temple, Atlanta, Ga., and two-manuals for the Clifton Christian Church, Louisville; Nashotah House (Episcopal Seminary), Nashotah, Wis., and the Baptist Church at Vidalia, Ga.

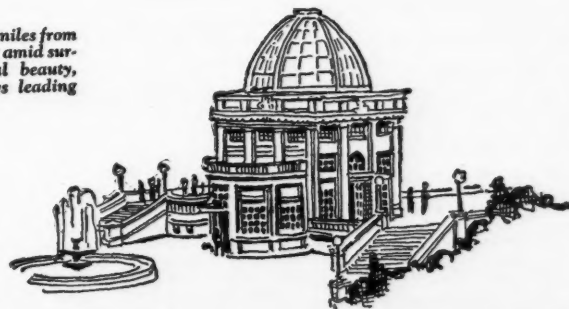


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**San Francisco News;
Organ in the Garage
Heard Over Estate**

By WILLIAM W. CARRUTH

San Francisco, Cal., April 17.—N. B. Jacobus, the organ expert of Berkeley, has just completed an interesting installation of a residence organ at the country estate of George Whittell at Woodside. Mr. Whittell is building an auditorium on his 200-acre estate, but not wishing to be deprived of organ music during the construction, he had Mr. Jacobus install the organ in one of his garages, from which a microphone broadcasts the music to the house. In case Mr. Whittell wishes to enjoy organ music out-of-doors, there is a loud-speaker on the lawn. The organ is a Kilgen six-stop unit with mahogany console and separate four-roll cabinet. The player cabinet is provided with rolls made by the Clark Orchestra Roll Company of De Kalb, Ill., and is entirely automatic or selective. If played automatically these rolls will give continuous music without repetition for a period of two hours, with full expression and having eleven changes of registration. But at any time it is possible to bring any roll into playing position by the control buttons. It is possible to set the stop changes at any time, as a setting board is provided in the player. Mr. Whittell, by the way, is not a retired organist, but a retired real estate dealer.

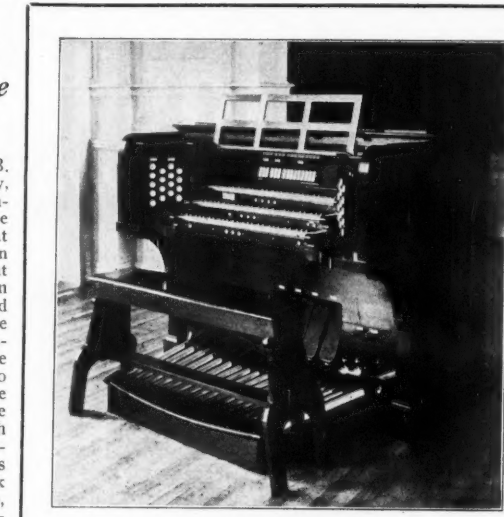
The many friends of Thomas W. Whalley, the pioneer organ builder of Berkeley, will regret to learn that he is confined to his home by illness. But as his home adjoins his factory, he keeps an active interest in his business. His body is now getting the rest which for many years he denied it in full measure. Many a time an organist has left Mr. Whalley at work on some refractory mechanism on a Saturday night, to return the next morning to find him still on the job so that the organ would be in good condition for the morning service. But no matter how busy he was, Mr. Whalley always had time to explain any question relating to the tone or mechanism of the organ. The following poetic tribute is from the pen of Leroy V. Brant, the well-known organist of San Jose:

TO THOMAS W. WHALLEY,
ORGAN BUILDER.

Not for the gain of gold through years
you build;
Through bitter winter cold, in black
gray light;
Through sultry summer day far into
night;
A master-craftsman toiling, glory-filled!
A worthy artisan of noble guild
Your labor lives in you, a holy rite
Performed on hills of beauty, on whose
height.
You dream and wake to know the dream
fulfilled.
Proud Keeper of God's Music, all the
years
Your handiwork shall lift a voice of
praise,
When hooded night quenches your sun-
set blaze
And dims our myriad rainbow prised
tears
High servant of Jehovah, this your prize:
The organ's voice is one that never dies.

Benjamin S. Moore, organist and choir-master of Trinity Episcopal Church, arranges every year a series of Lenten recitals on his magnificent four-manual Skinner. The first of this season's recitals was given by Mr. Moore, assisted by Frederick Warford, baritone. The program follows: "Lamentation," Guilmant; Cantabile from Symphony 5, Widor; Pilgrim Song, Tschaiakowsky; Chorale in A minor, Franck; "Where'er You Walk," Handel; "In Springtime," Chaffin; Concert Overture in B minor, Rogers.

The second recital was played by Warren D. Allen, organist of Stanford University, assisted by Austin Sperry, baritone, and included: "Kyrie Eleison," Karg-Elert; "Harmonies of Florence," Seth Bingham; "There Is a Green Hill Far Away," Gounod; Fourth Concerto in C major, and Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; "O God Have Mercy," Mendelssohn; "Pictures from an Exhibition," Moussorgsky. Two Fugues by Domenico Bressia.



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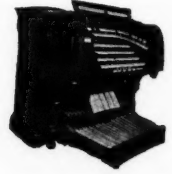
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the well-known composer and teacher of San Francisco, constituted the feature of the third program, played by Raymond White, assisted by Harrison Coles, tenor. The Fantasy in F, Mozart; "From the Deep I Cry," Bach; Trio in G, Bach; "A Wondrous Change My Spirit Doth Surprise," Benedict; "Then Shall the Righteous Shine," Mendelssohn; Berceuse and "Fileuse," from "Suite Bretonne," Dupre; "Harmonies du Soir," Karg-Elert; Toccata, Jepson, represented the remainder of the program.

The fourth recital was devoted largely to violin and voice, Mr. Moore playing a single Bach sonata. William W. Carruth was heard in the last recital, assisted by Charles F. Bulotti, tenor. He played: Toccata in F, Bach; Chorale Prelude, "Adorn Thyself, Fond Soul," Bach; Andante and Allegro from Gothic Symphony, Widor; "Theme Provençal Varié," Dubois; "Romanza," Wolstenholme; Second Meditation, Guilmant, and Finale, Symphony 8, Widor.

On Sunday, April 13, the new Möller organ in St. Clement's Church, Berkeley, was dedicated with a recital by William J. Kraft, F. A. G. O., visiting instructor in counterpoint and composition at the University of California. Mr. Kraft, assisted by Alexander Davis, tenor, gave the following program: "Paeon," Matthews; "The Swan," Saint-Saens; Intermezzo, Callaerts; Even-song, Johnston; "The Minster Bells," Wheelodon; Andante Cantabile from Symphony 5, Widor, and Festival March, Faulkes.

Interesting programs of organ music are being broadcast every Thursday

evening from 6:30 to 7 o'clock over station KTAB from the Chapel of the Chimes. The programs are under the direction of Howard Couper and are played on the Oliver organ. On March 27 Ethel Long Martin, organist of the First Methodist Church of Alameda, played the Fugue in C by Buxtehude; Sonata in C minor, Mendelssohn; Fanfare in D, Lemmens, and Slavonic Cradle Song, Neruda. Carolyn Jevons of the First Baptist Church of Berkeley played the following numbers April 10: Bourree in C major, Bach; Allegro from Sonata 2, Mendelssohn; "At Twilight," Frysinger; "Will-o'-the-Wisp," Nevin, and Toccata, Harris. On April 17 Connell Keefer Carruth, organist of St. Paul's Episcopal Church, Oakland, played: Finale from Symphony 4, Widor; Largo from Sonata in the Style of Handel, Wolstenholme; Spring Song, Shelley, and Three Twilight Sketches, Lemare. Raymond White, organist of the French Church of San Francisco, presented a program April 24 built around the A Minor Chorale by Cesar Franck and two Sketches and a Canon by Schumann.

Mr. White's Sunday evening broadcasts from the Chapel of the Chimes have been in the form of an intimate visit with his audience, Mr. White giving his program notes verbally. The first evening was devoted to Schumann and Bonnet; the second to neglected classics of the seventeenth and eighteenth centuries; the third to Louis Vierne; the fourth to Mozart and Dupre; the fifth to Rheinberger; the sixth to Pietro Yon and the seventh to Alexandre Guilmant.

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DEEP RIVER - - - CONN.

Wallace Sabin, has been appointed organist of the First Baptist Church of Oakland. His former position at St. Philip's Episcopal Church is being filled by Miss Elma Voorhees.

Mrs. Mabel Woodward Calfee, organist of the First Presbyterian Church of Berkeley, passed away March 13. She had been organist of this church for fifteen years, being associated with her husband, who was choir leader. Only a few weeks before her death she entertained the Guild at her home in Berkeley, where she had installed an Oliver organ.

Cleveland Marvels at Organ Mastery of Andre Marchal

By CARLETON H. BULLIS

Cleveland, Ohio, April 21.—Andre Marchal, organist of St. Germain-des-Pres, Paris, has just completed his series of Bach recitals at the Cleveland Museum of Art. This enterprise on the part of the museum department of music had its first program March 21, the 245th anniversary of Bach's birth. Two recitals a week were given, the concluding one being on the evening of Good Friday. Each program consisted of several of the larger organ works of Bach, interspersed with a trio-sonata and chorale preludes. The seventy-two compositions covered in the ten programs show the prodigious memory of the recitalist. Taking into consideration the fact that M. Marchal is blind, one marvels at his repertory and technical mastery. One also marvels at his adaptability, for this is his first trip to America, and his registrations, management of nuances and his control of the expression pedals in no way suggested that he had just recently made an acquaintance with our type of instruments. He seemed perfectly at ease, and was free to indulge in very satisfying interpretations.

At an advance hearing given the night before the initial program, a group of guests was given a specimen of what was in store for patrons of the recitals. M. Marchal played several Bach works, some lighter pieces of classical type, Franck's "Piece Heroique" and an improvisation. A brilliance, a sureness and great poise were apparent in all of his playing. He certainly made rapid progress in becoming familiar with the instrument, for this was only three days after his arrival in Cleveland.

This was the writer's first opportunity to hear the museum organ since the Skinner Company added new mixtures and chorus reeds, which certainly add fierceness to the ensemble.

Carl Schluer gave a recital at the Church of the Saviour, Lee Road, Sunday afternoon, March 16. The program consisted of: Gothic Suite, Boellmann; A minor Chorale, Franck; A minor Prelude and Fugue, Bach; "Isthar," Stoughton; "Water Sprites," Nash, and the Finale from Symphony 2, Widor. At a recent service Mr. Schuler's choir, a group of about thirty select voices, sang Rossini's "Stabat Mater."

Mauder's "Penitence, Pardon and Peace" was given at Calvary Presbyterian Church, March 29, under the direction of Albert Riemenschneider. At the evening service of Easter Sunday at this church the main portion of the service consisted of a sequence of musical numbers presented under the title "Meditations on the Life of Christ," formulated by and used with the permission of H. E. Wood of Yonkers, N. Y.

A number of local churches supplemented their usual resources with instrumental ensembles for the Easter music. Those coming to our attention include the Church of the Covenant (C. A. Rebstock, organist and director), Calvary Presbyterian (Albert Riemenschneider, organist and director), Euclid Avenue Congregational (Vincent H. Percy, organist and director) and First M. E. (Griffith Jones, director, and Miss Thelma Merner, organist). The last-named had perhaps the most ambitious undertaking, using brass quartet, tympani, organ and divided choir for Dickinson's "Easter Litany."

Dedicated at Wilmette, Ill.

The Evangelical Lutheran Church of Wilmette, Ill., had an opening recital on the new Kilgen organ April 27. Walter Flandorf of Chicago played the following program: Chorale in E major, Franck; "Deux Arabesques," Debussy; Prelude to "Le Deluge," Saint-Saens; "Last Spring," Grieg; Gavotte, Gluck; Humoresque, Tschai-kowsky; "Dreams," Wagner; Spring Song, Hollins; "Tannhäuser" Overture, Wagner.

FOR CHURCH AT HARTFORD

Large Three-Manual Being Built for Immanuel Congregational.

Immanuel Congregational Church at Hartford, Conn., is to have a large new three-manual organ, which will be built by the Austin Organ Company, with this stop specification:

GREAT ORGAN.
Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
*Gross Flöte, 8 ft., 73 pipes.
*Viola, 8 ft., 73 pipes.
*Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
*Hohl Flöte, 4 ft., 73 pipes.
Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
*Tuba, 8 ft., 73 pipes.
*Chimes, 25 tubes.

*Stops enclosed in Choir box.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Violina, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flautino (from Mixture), 2 ft., 61 notes.
Mixture, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.
English Diapason, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Cor Anglais, 8 ft., 73 pipes.
Harp, 61 bars.

PEDAL ORGAN.
Resultant Bass, 32 ft., 32 notes.
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CLUB BEGINS RECITALS OF FORTIETH BIRTHDAY

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Bach Program as Initial Event of
Celebration of Two Score
Years of Activity.

By DR. JOHN M'E. WARD.

Rollo Maitland gave his annual recital of organ works of Johann Sebastian Bach March 31 on the Hering memorial organ in the Church of the New Jerusalem at Philadelphia as the first of a series of events in celebration of the fortieth anniversary of the American Organ Players' Club, an organization which includes in its membership leading organists of Philadelphia and vicinity. About 500 persons were present and heard some exceedingly fine organ playing, from both the technical and the interpretative standpoints.

The opening number of the recital was the Prelude in E flat, which, with the so-called "St. Ann" Fugue, formed the beginning of the close of a series of clavier exercises. The work is dignified, as is all of Bach's organ music, but has still a brightness not always found in his works. It was beautifully performed, with the fluent technique Mr. Maitland always displays and yet with the nobility the number requires. Following this was the Fantasia in C minor, contemplative in character and affording a fine contrast to the preceding number.

The Fugue a la Gigue, written in a light, almost gay mood, proved to be the "popular" number of the program and was played by Mr. Maitland with most effective registration. It was followed by the great Toccata in F major with its long pedal point and marvelous counterpoint and rhythm. Lesser numbers were the Preludes and Fugues in E minor and F major and three of the chorale preludes.

The closing number was the Fantasia and Fugue in G minor. Mr. Maitland gave a most impressive performance of the work, with its harmonic tendencies which, a century and a half later, were to be accepted as "modern."

The American Organ Players' Club has always been closely associated with the Church of the New Jerusalem, as it was in this church that the organization was founded forty years ago, when Oscar A. Knipe was organist. The organ at that time was considered the largest and finest in Philadelphia, and was rebuilt in 1924 by the Austin Company as the Hering memorial organ.

Pupils in Plea for Bach Recitals.
University of Redlands, Redlands,
Cal., April 16, 1930.—Editor of The Dia-

pason: As students of organ and of Bach, we would like to add our views to those that have already been given regarding the playing of all of Bach's works. We are privileged to be pupils of Mr. Poister and to have heard his entire series of twenty recitals, which covered all of Bach's organ works. We feel, personally, that it was of great benefit to become familiar with the works of the great master in that way, for it gave us a comprehensive view of his compositions that we never could have had from the occasional hearing of a Bach number or two on a program, and from the study of the necessarily few works that a college music course allows. Moreover, in hearing compositions of both greater and less value, we were better able to see why certain works will always stand above the rest. The lecture which Mr. Poister gave before each recital also greatly aided in an intelligent understanding of the merits of the compositions played. We venture to suggest that playing all of Bach will never become a fad, essayed by those who are unqualified for it, as there are few people with sufficient courage to attempt a task which demands so much of them, and which naturally calls forth much criticism.

Bach is generally acknowledged to be the greatest composer for organ, and because of that, many people who have no true understanding of him place something by him on their programs from a sense of duty. This should not be so. Anyone who plays Bach as a mere exercise to prove his technical ability before turning to lighter things should not attempt him at all, for there is much more to his works than mere technique. There is emotion and dramatic feeling that the unsympathetic cannot be aware of, and those who do not realize this cannot satisfactorily interpret Bach. Bach appeals to both intelligence and emotions.

It has always been true that too much may be made of a good thing, but it is our humble opinion that too much has not yet been made of Bach, for there are too many people who are constantly showing their lack of appreciation of him. It is our challenge to those who do not really enjoy Bach to steep themselves in his music for a while, to study and hear as wide a variety of his works as possible, and to do it with an open and unprejudiced mind. Many, if not all, who make such an honest effort to give Bach a fair trial will find their attitude toward him changed and will be as ardent supporters of Bach and his music as are those of us who have had the rare opportunity of hearing his entire organ works.

Most sincerely,

RUTH A. PAGE.

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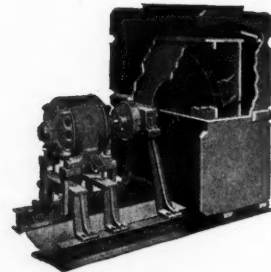


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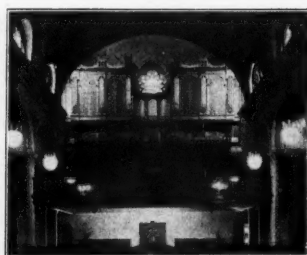
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