

THE DIAPASON

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COLONEL J. G. ESTEY IS TAKEN BY DEATH

HEART ATTACK BRINGS END

Was President of Estey Organ Company for Twenty-eight Years and Prominent in Many Activities—Born in 1872.

Colonel Jacob Gray Estey, president of the Estey Organ Company for twenty-eight years, died at the Estey homestead in Brattleboro, Vt., on the morning of May 20 of acute dilation of the heart, from which he had suffered for some time following an attack of pneumonia while on a vacation in Bermuda early this spring.

Funeral services were held at the Estey home May 22. The Rev. Paul F. Swarthout, pastor of the First Baptist Church, officiated. Burial was in Prospect Hill cemetery. When news of the death of Colonel Estey was received at the office of the Estey Organ Company, the plant was closed. The Vermont Peoples National Bank, of which he was president, closed Thursday during the funeral.

Jacob Gray Estey was born in Brattleboro Aug. 2, 1872, the oldest of three sons of the late General Julius J. Estey, who died in 1902, and Florence Gray Estey, who survives. Colonel Estey succeeded his father as president of the company in 1902, at a time when the Estey company, which had made reed organs for nearly half a century, extended its business by taking up the manufacture of pipe organs. Under Colonel Estey's administration this department was built up to the point where the Brattleboro factory was producing approximately a hundred pipe organs a year in addition to the thousands of reed organs which are distributed in every part of the world.

Since the death of his brother, J. Harry Estey, in 1920, Colonel Estey had been both president and treasurer and he leaves the business well financed in every respect.

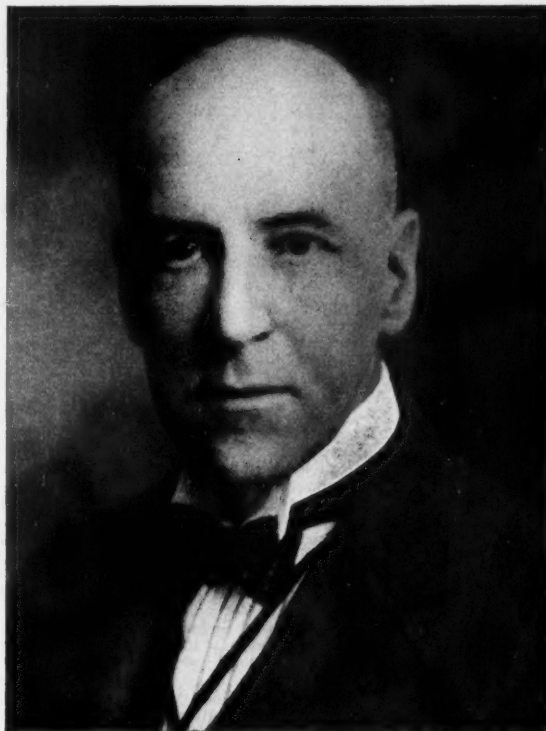
In addition to his responsibility as head of the organ company, Colonel Estey was president of the Vermont People's National Bank in Brattleboro, the largest national bank in Vermont, and a director of the National Life Insurance Company of Montpelier. He also held many other posts of responsibility, one of his hobbies being the building up of the Vermont National Guard, in which he enlisted as a private at the age of 16 and of which he became colonel in 1899, following a period of federal service at Chickamauga during the Spanish-American war. In the ten years from 1899 to 1910, during which he was colonel, he raised the status of the national guard to a high point of efficiency and won many tributes for his personal leadership.

Colonel Estey probably could have achieved any position he sought in Vermont politics, for he was gifted as a leader and organizer, but he never desired to enter public life. He was, however, a delegate to the Republican national convention in Chicago in 1912 and was always a staunch Republican. He was a member of the Union League Club of New York, of the Belmont Springs Country Club and of the Mid-Ocean Club of Bermuda. He was a Mason and a Baptist and had presented pipe organs to both the Masonic Temple and the Baptist Church of Brattleboro.

While Colonel Estey was the last of the third generation of the Estey family to be connected with the organ industry which his grandfather founded in Brattleboro more than eighty years ago, his death is not expected to affect in any way the continuation of the Estey policies, for he leaves two grown sons—Jacob P. and Joseph G. Estey—who are thoroughly trained to carry on the business, and two grandsons who likewise may continue it into a fifth generation.

Although no announcement has been

Colonel Jacob Gray Estey



made, it is generally believed in Brattleboro that his son Jacob will succeed to the title of president and Joseph to the title of treasurer and general manager. Jacob Estey has for some years been manager of the factory and Joseph Estey general sales manager, and both are well known in the organ trade. In fact, the death of Colonel Estey comes at a time when the Estey Company has a most favorable outlook, for it closed only last month the details of a contract whereby it will construct seven large three-manual reproducing organs for New York City schools at a contract price of \$168,000.

Aside from his two sons and his mother, Colonel Estey is survived by his widow, who was Mrs. Margaret Brasor. He also leaves five grandchildren, including two grandsons, a nephew, Paul C. Estey, who is a department head in the Estey plant, and a niece, Mrs. A. G. Medlicott of Springfield, Mass.

LARGE PLANS AT EVANSTON

Building for N. W. School of Music—Hall in Honor of Lutkin.

A campaign to raise \$400,000 to erect and endow a new building for the Northwestern University School of Music at Evanston, Ill., was announced May 12 by Mrs. James A. Patten of Evanston, chairman of the campaign committee. The university also announced a gift of \$250,000 from the Presser Foundation of Philadelphia, contingent on contribution of an equal amount by the university. It is this sum and an additional \$150,000 for endowment that Mrs. Patten's committee is seeking to raise. Inclusion within the new building of an auditorium seating 1,200 persons has been proposed as a memorial to Dean Peter Christian Lutkin, founder of the school of music, and to serve as a musical center for the whole north shore.

Daniel L. Newlands, Jr., formerly assistant organist and choirmaster at St. Paul's Church, Brooklyn, under Ralph A. Harris, has been appointed organist and choirmaster at Trinity Episcopal Church, Grantwood, N. J.

CHURCH AT COLUMBUS BUYS LARGE KIMBALL

FOR NEW GOTHIC EDIFICE

First Congregational, Made Famous by Washington Gladden, to Have Four-Manual in Church Plant Under Construction.

To churchgoers and the well-read public generally, mention of Columbus, Ohio, brings to mind the great publicist and preacher, Dr. Washington Gladden, who was pastor of the First Congregational Church on Capitol Square for a third of a century and as pastor emeritus continued to preach occasionally until his death in 1918. Dr. McIlyer Hamilton Lichliter, a builder and preacher, was called from his work at the Central Congregational Church of Newtonville, Mass., in 1924, and under his leadership the new church plant, discussed for several years, assumed a tangible form. John Russell Pope of New York was commissioned to design the extensive Gothic group of buildings now being erected a little farther out East Broad street, at Ninth, opposite the new Museum of Art, with Samuel R. Lewis of Chicago as consulting engineer.

The organ will be a Kimball of four manuals and echo, with Deagan harp, celesta and chimes. There are fifty-nine stops, all straight with the exception of normal pedal extensions. The great organ diapason chorus dominates at unison, that manual having no octave couplers on itself, all other manuals being extended to seventy-three notes.

The organ builder, architect, consulting engineer, organist and organ committee worked together in striving to provide ideally for this installation, all details having been agreed upon before the building contracts were let. First a tentative space was allotted and then a tentative organ layout was made. The organ chambers are all on one side of the chancel, not too high above the floor and amply high in themselves, the openings being high and wide. The English drawknob console is to be placed across the chancel from the organ and the choir stalls between.

All the usual couplers and accessories are provided, with eight pistons for each manual and pedal and eight generals, set from a setter piston which has a Yale cut-out lock. The console will contain the Kimball device for including all couplers, the octave couplers of the "home" manual, or disconnecting all couplers from the manual and pedal combinations, but not from the masters; also the Kimball selective controls for expression, and position indicators for expression and crescendo pedals. There will be other special conveniences at the request of the organist and choir director, Glenn G. Grabill, head of the department of music of Otterbein College, Westerville, and organist of various Masonic and other bodies in and around Columbus. The specifications were worked out by Mr. Grabill and R. P. Elliot of the Kimball Company.

The organ will be known as "the Walter H. Martin memorial organ." The specifications follow:

GREAT.
Double Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Third Open Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 rks., 244 pipes.
Contra Tromba, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Tromba Clarion, 4 ft., 61 pipes.
Chimes (Deagan A), 8 ft., 25 tubes.
Harp (from Choir).
Tremolo.

SWELL.
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.

ORGAN FOR MEDICAL CENTER

Chapel in Washington Presented with Skinner Three-Manual.

The memorial chapel of Walter Reed Hospital at the Army Medical Center in Washington is to have a three-manual organ, the gift of Countess Margaret Boncompagni. The order for the construction of the instrument has been awarded to the Skinner Organ Company and the installation is to be completed in November. The stop scheme as prepared for this organ is as follows:

GREAT ORGAN.
Bourdon (Ped. Ext.), 16 ft., 17 pipes.
Open Diapason, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Grave Mixture, 2 rks., 122 pipes.

SWELL ORGAN.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.

PEDAL ORGAN.
Diapason (bearded), 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon (Ext. Rohrflöte), 16 ft., 12 pipes.
Octave Diapason, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.

ORGAN IN BIG NEW HOSPITAL

Wangerin Instrument for \$2,500,000 Building in Milwaukee.

The new \$2,500,000 St. Joseph's Hospital, Fiftieth and Chambers streets, Milwaukee, was officially dedicated by Archbishop Messmer Wednesday, May 7. The chapel and the hundreds of rooms in the new hospital, said to be the largest and most complete hospital building in the Middle West, were blessed by the archbishop, assisted by a large number of dignitaries and clergy of the Milwaukee diocese. The chapel includes a two-manual Wangerin organ.

Gedeckt (metal), 8 ft., 73 pipes.
 Spitz Flöte, 8 ft., 73 pipes.
 Spitz Flöte Celeste, 8 ft., 73 pipes.
 Viola, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Octave Gelgen, 4 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Flautino, 2 ft., 61 pipes.
 Mixture (Plein Jeu), 5 rks., 305 pipes.
 Cornet Dolce, 3 rks., 183 pipes.
 Double Trumpet, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana (with vibrato), 8 ft., 61 pipes.
 Clarion, 4 ft., 73 pipes.
 Harp (from Choir).
 Tremolo.

CHOIR.

Contra Viola, 16 ft., 73 pipes.
 English Diapason, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 73 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Nazard, 2 1/2 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Harp (Deagan de luxe), 8 ft., 49 bars.
 Celesta, 4 ft., 61 notes.
 Tremolo.

SOLO.

Melophone, 8 ft., 73 pipes.
 Violoncello, 8 ft., 73 pipes.
 Cello Celeste, 8 ft., 73 pipes.
 Orchestral Flute, 4 ft., 73 pipes.
 Tuba Mirabilis, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Chimes (from Great), 8 ft.

ECHO.

(Played from Solo manual.)
 Cor de Nuit, 8 ft., 61 pipes.
 Viola Aetheria, 8 ft., 61 pipes.
 Vox Angelica, 8 ft., 61 pipes.
 Corno d'Amour, 8 ft., 61 pipes.
 Vox Humana, with Vibrato, 8 ft., 61 pipes.
 Tremolo.

ECHO PEDAL.

Echo Bourdon (extension Cor de Nuit), 16 ft., 12 pipes.

PEDAL.

Contra Bourdon (extension Bourdon), 32 ft., 12 pipes.
 Open Diapason, 16 ft., 32 pipes.
 Open Diapason (from Great), 16 ft., 32 notes.
 Violone (extension Violoncello), 16 ft., 12 pipes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 Contra Viola (from Choir), 16 ft., 32 notes.
 Quint (from Bourdon), 10 1/2 ft., 32 notes.
 Octave (extension Open Diapason), 8 ft., 12 pipes.
 Cello (from Solo), 8 ft., 32 notes.
 Flute (extension Bourdon), 8 ft., 12 pipes.
 Still Gedeckt (from Swell), 8 ft., 32 notes.
 Flute (extension Bourdon), 4 ft., 12 pipes.
 Trombone, 16 ft., 32 pipes.
 Contra Tromba (from Great), 16 ft., 32 notes.
 Trombone (extension Trombone), 8 ft., 12 pipes.
 Tromba (from Great), 8 ft., 32 notes.
 Clarion (extension Trombone), 4 ft., 12 pipes.
 Chimes (from Great), 8 ft., 32 notes.

STUDENTS' WORKS ARE SUNG

Compositions of Candidates for Degrees at Union Seminary.

The school of sacred music of Union Theological Seminary, New York, arranged the presentation in the chapel on Wednesday evening, May 21, of compositions by the candidates for the master's degree in sacred music. These were given by the full choir under the direction of Dr. Clarence Dickinson, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh as soloists, and included the anthems "God Be Merciful," Hugh Porter, B. A.; "The God of Love," Bertha C. Ask, Mus. B.; "Console Ye My People," Jessie Newgeon Hawkes, Mus. B.; "I Seek with Joy," Stella M. Graves, B. A., B. M.; "Nunc Dimittis," Helen Pendleton, B. A., B. M.; "I Will Lift Up Mine Eyes," Catharine V. Stock, B. A.; also an instrumentation for Matthews' "O Lovely Voices" by Frances Shaw, B. A., and the following organ numbers: Scherzo, Jessie Newgeon Hawkes, B. M., and "Romance," Kenneth Eppler, B. S.

On Sunday evening, May 25, Bach's "St. Matthew Passion" was sung in the chapel under the direction of Clarence Dickinson, with the same quartet as soloists and the St. Cecilia Choir of St. Michael's Episcopal Church, Mrs. William Neidlinger, director, as choral choir. A quartet of trumpets and trombones played chorales in the tower from 7:30 to 8.

PROGRAM COMPLETED FOR GUILD CONVENTION

BIG WEEK IN PHILADELPHIA

Recitals and Service Supplemented by Trips to du Pont Residence and to Atlantic City, to Hear Famous New Organs.

Details of the program for the general convention of the American Guild of Organists, to be held from June 24 to 27 at Philadelphia, are being completed and the program offers attractions provided by the Philadelphia hosts which will make the meeting beyond doubt one long to be remembered by those able to attend the sessions. The general program as announced in the March issue of The Diapason will be carried out. Special features in addition to the recitals are trips to Longwood, near Wilmington, Del., the residence of Pierre S. du Pont, and to Atlantic City. At the du Pont home near Wilmington the remarkable new Aeolian organ, just completed and fully described in The Diapason, will be played by Firmin Swinnen, Mr. du Pont's private organist. At Atlantic City the great Midmer-Losh organ in the convention hall, which is on the way to completion, will be played by Rollo Maitland, and the large Kimball organ in the ballroom of the same vast building by Frank S. Adams. As if it were not enough to hear these famed instruments, Charles M. Courboin will be heard at the Wanamaker store in Philadelphia on the world's largest organ.

Monday evening at 7 o'clock there will be a "get-together" at the Adelphia Hotel. At 9 p. m. a recital will be given by Charles M. Courboin on the great organ at the Wanamaker store.

Tuesday at 11 a. m. a recital will be given in the First Presbyterian Church by Edwin Arthur Kraft of Cleveland. At 1 p. m. luncheon will be served at the Presser home. At 4 o'clock a recital will be played by Miss Catharine Morgan at the First Presbyterian Church, Germantown. At 7:30 p. m. a carillon recital will be given by Bernard R. Mausert at the First M. E. Church, Germantown. At 8:30 p. m. there will be a service at St. Luke's Church, Germantown, under the direction of George Alexander A. West.

For Wednesday an outing has been arranged to the country home of E. T. Stotesbury and to the du Pont residence at Longwood. At the Stotesbury home the Aeolian organ will be played by Mrs. E. P. Lynch and at Longwood the very noteworthy new Aeolian organ will be displayed by Firmin Swinnen. Dinner will be at Longwood.

On Thursday there will be round-table discussions at 9:45 a. m. and a recital at St. Paul's Church at 11 o'clock by Carl Weinrich. After luncheon papers will be read by Harold V. Milligan and others, followed by a recital at the University of Pennsylvania by Arthur Jennings of Pittsburgh. At 8:30 there will be a choral and organ recital at the Second Presbyterian Church by Alexander McCurdy and the Camden Choral Club, Henry S. Fry, director.

On Friday a trip will be made to Atlantic City, with a recital in the ballroom of the convention hall, on the Kimball organ, at 3:30 by Frank Stewart Adams of New York. The banquet will be held at 6 o'clock, followed, as a grand finale, by a recital on the large new Midmer-Losh organ in the Atlantic City convention hall by Rollo F. Maitland, sub-dean of the Pennsylvania chapter.

The official convention hotel will be the Adelphia and rates will be from \$4 a day up for single rooms. Reservations should be made through James C. Warhurst, 1520 Chestnut street, Philadelphia.

Clarence Eddy has returned to his home at Winnetka after passing a large part of the winter in Florida, where he played recitals broadcast from the Penney Farms. These recitals attracted attention throughout the South. Mr. Eddy is at home at 483 Sheridan road.

Firmin Swinnen



The Aeolian organ at Longwood, near Wilmington, Del., the estate of Pierre S. du Pont, described in detail in The Diapason, was finished in May and the organists of America will have an opportunity to hear it when it is played on the occasion of the A. G. O. convention in Philadelphia, at which time a trip will be made to Longwood. Firmin Swinnen is Mr. du Pont's private organist and has the distinction of presiding over this remarkable instrument. The organ formerly at Longwood has been installed at the University of Delaware, to which Mr. du Pont presented it, and May 24 Mr. Swinnen played the dedicatory recital. Next fall he will begin his work as organist at the university and will give a weekly recital and direct the musical activities there.

Mr. Swinnen has received word from the committee of the national anthem competition that he was awarded an honorable mention. The first prize was won by Ornstein.

Mr. Swinnen's weekly two-hour recitals at Longwood, a weekly recital in Delaware University and his church work on Sunday make him one of the busiest of American concert organists.

Walter Blodgett Going to Ohio.

Walter Blodgett, organist of the First Unitarian Church, Chicago, has obtained a year's leave of absence to go to St. Andrew's Episcopal Church at Elyria, Ohio, beginning Sept. 1, and to study piano and complete his senior year at Oberlin, where he has been awarded a Juilliard scholarship. Before going to Ohio Mr. Blodgett will supply during the summer for Emory L. Gallup at the Fountain Street Baptist Church of Grand Rapids, Mich., Mr. Blodgett's home town. Mr. Gallup will pass the summer in Europe. On his return to his Chicago church in 1931 Mr. Blodgett will preside over a new Skinner organ to be installed in the new church edifice then to be completed.

The Clarion brass quartet, comprising two trumpets, euphonium and trombone, assisted in the Easter program at Christ Church, Rochester, N. Y., playing Meyerbeer's "Coronation March" from "Le Prophete" and the "Hallelujah Chorus" from Handel's "Messiah." The service was featured by the singing of Dr. George Henry Day's anthem, "The Risen Christ," and Donald S. Barrows' setting of "On Wings of Living Light." In both of these selections the addition of the brass to the organ accompaniment was most effective, lending grandeur to the ensemble.

THE DIAPASON.

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PILCHER FOUR-MANUAL FOR ATLANTA TEMPLE

LARGE ORGAN IS ORDERED

Stop Scheme of Instrument for Hebrew Benevolent Congregation Which Will Be Built at Louisville Factory.

Henry Pilcher's Sons are to build at their Louisville factory a four-manual, with a solo division, for the Hebrew Benevolent Congregation of Atlanta, Ga. It will be one of the largest organs in the South.

Following is the stop specification for this prominent synagogue instrument:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
 Open Diapason No. 1, 8 ft., 61 pipes.
 Open Diapason No. 2, 8 ft., 61 pipes.
 Melodia, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flute Harmonique, 4 ft., 61 pipes.
 Super Octave, 2 ft., 61 pipes.
 Diapason Mixture, 4 rks., 244 pipes.
 French Trumpet, 8 ft., 61 pipes.
 Cathedral Chimes, 25 tubes.

SWELL ORGAN.

Contra Clarabella, 16 ft., 97 pipes.
 Diapason Phonor, 8 ft., 73 pipes.
 Horn Diapason, 8 ft., 73 pipes.
 Aeoline, 8 ft., 73 pipes.
 Aeoline Voix Celeste, 8 ft., 73 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Viole d'Orchestre Celeste, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 notes.
 Gedeckt, 8 ft., 73 pipes.
 Principal, 4 ft., 61 notes.
 Flute, 4 ft., 73 notes.
 Nazard, 2 1/2 ft., 61 notes.
 Piccolo, 2 ft., 61 notes.
 Dolce Cornet Mixture, 3 rks., 183 pipes.
 Contra Fagotto, 16 ft., 73 notes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Harp, 49 bars.
 No. 1 Tremolo, low speed; No. 2 Tremolo, high speed.

CHOIR ORGAN.

Contra Dulciana, 16 ft., 97 pipes.
 English Diapason, 8 ft., 73 pipes.
 Muted Viol, 8 ft., 73 pipes.
 Muted Viol Celeste, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 notes.
 Concert Flute Harmonique, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Dulciana High, 4 ft., 73 notes.
 Dulcet Twelfth, 2 1/2 ft., 61 notes.
 Dulcet, 2 ft., 61 notes.
 Piccolo, 2 ft., 61 notes.
 Quintadena, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremolo (two speeds).

SOLO ORGAN.

Tibia Plena, 8 ft., 73 pipes.
 Gross Gamba, 8 ft., 73 pipes.
 Gross Gamba Celeste, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Tibia Flute, 4 ft., 61 notes.
 Ophicleide, 16 ft., 97 pipes.
 Tuba, 8 ft., 73 notes.
 Clarion, 4 ft., 73 notes.
 Chimes, 25 notes.
 Harp, 49 notes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
 Open Diapason, 16 ft., 44 pipes.
 Bourdon, 16 ft., 44 pipes.
 Gedeckt, 16 ft., 32 notes.
 Violone, 16 ft., 44 pipes.
 Second Open Diapason, 16 ft., 32 notes.
 Contra Dulciana, 16 ft., 32 notes.
 Gross Flöte, 8 ft., 32 notes.
 Dolce Flute, 8 ft., 32 notes.
 Still Gedeckt, 8 ft., 32 notes.
 Open Diapason, 8 ft., 32 notes.
 Octave, 4 ft., 32 notes.
 Quint, 10 1/2 ft., 32 notes.
 Twelfth, 5 1/2 ft., 32 notes.
 Contra Fagotto, 16 ft., 32 notes.
 Ophicleide, 16 ft., 32 notes.
 Tuba, 8 ft., 32 notes.
 Cello, 8 ft., 32 notes.

Thirty-eight couplers and fifty combination pistons are included in the mechanical equipment of the console.

Brookline Post for H. J. Bartz.

Harold Jackson Bartz, Mus. B., F. A. G. O., who has been organist and choir-master of the North Congregational Church, Portsmouth, N. H., has been appointed to a similar position at St. Mark's Methodist Episcopal Church, Brookline, Boston. St. Mark's Church has a fine building, and the organ is a three-manual of thirty-six stops. Mr. Bartz will organize a chorus choir, and there will also be a solo quartet. He is to enter upon his new duties June 1. He has also received an appointment as chapel organist at Boston University.

**N. A. O. CONVENTION
TO FEAST EYE AND EAR**

PROGRAM IS TAKING FORM

Visitors to Los Angeles Will Have Remarkable Opportunity for Sight-Seeing in Addition to Recitals Scheduled.

The program of the convention of the National Association of Organists, which will take place in Los Angeles July 28 to Aug. 1, promises a week of musical inspiration and fellowship and many organists throughout the country are planning to combine the enjoyment of an excellent convention program with the opportunity to visit California and the Pacific coast. Special rates for convention visitors are announced by all the railroads and those who plan to attend the convention are busy planning their itineraries. Many will visit Grand Canyon, Yosemite, Yellowstone and other famous points of interest, some making the grand circle to include the Canadian Rockies.

The convention program has already enough items of interest to assure a week of great interest and several added events of importance will be announced in the near future. In addition to the regular program of the convention, which will last from Monday evening to Friday, there are several events scheduled for convention visitors. The first of these will be a recital by Warren D. Allen, organist of Stanford University, to be played at the university at Palo Alto by Mr. Allen on the Sunday afternoon preceding the convention. This special invitation recital for convention visitors preceding the regular meeting will be supplemented by another special recital to be played by Dr. H. J. Stewart on the outdoor organ in San Diego on the Sunday following the convention. A special trip is being arranged for Eastern and Middle Western visitors to famous Santa Catalina Island and this delightful excursion is scheduled for the Saturday after the convention.

The convention program itself takes into account the unusual interest which visitors will have in California itself. Wednesday will be spent at Long Beach, where the convention delegates will be able to indulge in surf bathing and other seaside recreations, in addition to a recital program in one of the large churches. Another unusual event on the program will be a visit to the famous Huntington Library in Pasadena.

The list of recitalists has been selected with great care, not only to provide the most interesting and varied programs of music, but to represent as far as possible various parts of the country, as this program will be in an unusual sense a "national" one. The recitalists already announced include, in addition to Warren D. Allen and Dr. H. J. Stewart, the following: Palmer Christian, Ann Arbor, Mich.; Edward Eigenschenk, Chicago; John Doane, New York; Ernest White, Philadelphia; Frank W. Asper, Salt Lake City, and Arthur Poister, Redlands, Cal. A novelty for convention audiences will be provided in a program for organ and piano. This will be played by Mr. and Mrs. William H. Barnes of Chicago, who have made a special study of literature for this combination.

In addition to the recitals there will be a number of discussions and papers read by eminent authorities on various aspects of the work of organists and choral directors. A special feature of this part of the convention program will be a discussion of the various ways in which organ music is affected by architecture. This one feature on the program makes the convention a notable one, as it is the first time that the many important questions involved will be discussed in this manner. Ernest M. Skinner will present the organ builder's point of view. Clifford M. Swan, probably the leading authority on acoustics in this country, will contribute the point of view of the acoustician. T. F. Bludworth, one of the leading authorities in the development of mechanical reproduction and amplification of sound, will present another angle of the subject and an architect

of international reputation will add still another angle, while the interest of the organist will be taken care of by Warren D. Allen.

The musicians of Los Angeles and California are planning a number of events for convention visitors. The famous Western hospitality is being extended in the most cordial fashion. Among these welcoming events will be an orchestral concert in the Hollywood Bowl and a special performance of the Brahms "Requiem" by a chorus to be directed by John Smallman.

HALL WORK AT BRIDGETON

Three-Manual at Second Presbyterian in New Jersey Town.

The Hall Organ Company of West Haven, Conn., has completed the installation of an effective three-manual, with an echo division playable from all manuals, in the Second Presbyterian Church of Bridgeton, N. J. The scheme of stops of this instrument is as follows:

- GREAT ORGAN.**
Diapason, 16 ft., 85 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 notes.
Gross Flöte, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Harp, 8 ft., 49 notes.
Tremolo.

- SWELL ORGAN.**
Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 notes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Nazard, 2 1/2 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

- CHOIR ORGAN.**
English Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Cello, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Chimes (Deagan class A), 8 ft., 25 notes.

- ECHO ORGAN (Under expression).**
Muted Viol, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 8 ft., 25 bells.
Tremolo.

- PEDAL ORGAN.**
Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Grand Principal, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.

The organ has the Hall system of double-touch cancellation, by means of which all stops of each division can be thrown off by extra heavy pressure upon any stopkey, or group of stopkeys, the stop or stops selected remaining "on."

Miss Ella Cox Plays at Cloquet, Minn.

On the eve of music week, the Women's Friday Club of Cloquet, Minn., enjoyed an afternoon of music at the First Presbyterian Church May 2. Miss Ella Cox, B. A., F. A. G. O., gave a program of organ numbers, assisted by her sister, Mrs. H. F. Malott, soprano, of Evanston, Ill. Miss Cox's numbers included: Grand Chorus, Guilman; Toccata and Fugue in D minor, Bach; Londonderry Air, arranged by Saunders; "Memories," Dickinson; Chorale in A minor, Franck; Prelude of the Sixteenth Century, Boely; Intermezzo, Callaerts; Concert Piece in A, Maitland. Miss Muriel Redfield played with Miss Cox at the organ two of the Dickinson-Lockwood duets—Fantasie, Hesse, and Turkish March, Beethoven. Miss Ruth Johnson and Miss Cox played part of the Cloquet Symphonic Piece on the piano and organ, concluding with an arrangement of Saint-Saens' "The Swan" for piano and organ. Miss Cox is a graduate of the University of Minnesota and of the Guilman Organ School, New York, a member of the National Association of Organists and a fellow of the American Guild of Organists.

Dr. John M'E. Ward



Some old-timers who attended Christ Episcopal Church in Philadelphia half a century ago recalled on Easter Sunday the Easter of 1880, when there arose one of those sudden crises which sometimes mar the best-made plans of church musicians. And with this crisis began the service at the organ of one Ward, a name well-known in Philadelphia—John McE. Ward, M. D. Reconstructing facts unearthed in the archives of half a hundred years back, the story of what occurred at Christ Church is as follows:

It was 10 o'clock Easter morning and a message came from the home of Alfred Braun, the organist, that a severe hemorrhage would prevent him from performing his duties on this important day. Consternation was followed by hurried conferences. There was a young organ student who also sang in the Christ Church choir, named Ward. He was asked to substitute. Anything was better than nothing, and there was no time to choose. The young man's answer to the invitation to play was an affirmative, supported by "you bet," a phrase commonly used in those days in Philadelphia and adjacent territory. And he filled the gap with great ability.

The next week Mr. Braun died and young Ward was asked to substitute for a few Sundays. After a month or two he was offered the vacant post at the organ permanently, and as they used to say in that age, "accepted the position," only a few ticks of the clock intervening between the question and the answer.

After seven years at Christ Church John McE. Ward went to St. Mark's Lutheran Church, where he has been an asset of the parish for forty-three consecutive years, and is still serving with distinction. The Rev. Charles E. Keim, pastor of the church, called attention to the remarkable record of Dr. Ward from the pulpit and paid a tribute to the organist.

Dr. Ward has been for a number of years president of the American Organ Players' Club, has been active in every good work of the Philadelphia organ fraternity and has been for many moons the Philadelphia correspondent of The Diapason.

Notable Service at Providence.

In a sacred concert under the direction of the Rev. Walter Williams at St. Stephen's Church, Providence, R. I. Sunday afternoon, April 13, the choral cantata "O Sacred Head Now Wounded," by Max Reger, was sung by the choir, supplemented by violin, clarinet and a string quintet. Another offering was "The Seven Words of Our Saviour," by Padre Jose Alfonso, S. J. This work, which was performed for the first time in this country at St. Stephen's Church March 24, 1929, was composed by a Spanish Jesuit, choirmaster of the cathedral in Madrid. As the prelude Mr. Williams played de Maleingreau's "The Tumult in the Praetorium" and as the postlude "O Golgotha," both from the Passion Symphony.

**FOUR-MANUAL KILGEN
FOR LYNCHBURG, VA.**

ORDER BY ST. PAUL'S CHURCH

Instrument with an Echo Division, Nearly All Under Expression, to Be Installed—Howard S. Holt Is the Organist.

The vestry of St. Paul's Episcopal Church at Lynchburg, Va., has contracted with George Kilgen & Son of St. Louis for a four-manual and echo organ. This organ will take the place of the present instrument in St. Paul's Church, utilizing the present front case, the organ builder furnishing the case for the echo organ only. Special swell-boxes are to be built, the great organ with the exception of the diapasons being under expression. The entire organ is to be specially voiced with a view to broadcasting. Howard S. Holt, the organist, collaborated with George J. Bohlen of George Kilgen & Son in the preparation of the following scheme:

- GREAT ORGAN.**
(Enclosed with Choir, except first three stops.)
Double Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 12 pipes, 61 notes.
Doppel Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Concert Flute, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Principal, 4 ft., 61 pipes.
Flauto Traverso, 4 ft., 61 notes.
Ripieno Minore, 4 ranks, 122 pipes, 244 notes.
Ripieno Maggiore, 6 ranks, 183 pipes, 366 notes.
Ripieno Fondament, 8 ranks, 488 notes.
Tuba Harmonic, 73 pipes.
Chimes (from Echo), 25 notes.

- SWELL ORGAN.**
Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 12 pipes, 73 notes.
Viole d'Orchestre, 8 ft., 73 pipes.
Sallecional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes, 73 notes.
Sallect, 4 ft., 61 notes.
Flute Nazard, 2 1/2 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Orchestral Oboe (synthetic), 8 ft., 73 notes.
Bass Vox Humana (tenor C), 16 ft., 61 notes.
Soprano Vox Humana, 4 ft., 12 pipes, 73 notes.

- CHOIR ORGAN.**
Dulciana (tenor C), 16 ft., 61 notes.
Geigen Principal, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 12 pipes, 73 notes.
Dulciana, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 12 pipes, 73 notes.
Dulcet, 4 ft., 12 pipes, 73 notes.
Dolce Nazard, 2 1/2 ft., 61 notes.
Piccolo Harmonic, 2 ft., 61 notes.
Dolce Tierce, 1 3/5 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp (prepared for), 37 notes.

- ECHO ORGAN.**
Spitz Flöte, 8 ft., 61 pipes.
Solo Clarabella, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Chimney Flute, 4 ft., 61 pipes.
Dolce Flute, 4 ft., 12 pipes, 61 notes.
Flageolet, 2 ft., 61 notes.
Solo Vox Humana, 8 ft., 61 pipes.
Chimes (prepared for), 25 tubes.

- PEDAL ORGAN.**
Diapason (low 12 resultant), 32 ft., 32 notes.
First Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 32 notes.
Gross Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 12 pipes, 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
Cello, 8 ft., 32 notes.
Flauto Dolce, 4 ft., 32 notes.
Octave Flute, 4 ft., 12 pipes, 32 notes.
Tuba Profunda, 16 ft., 12 pipes, 32 notes.

A special music week program was presented by the Jamesburg Choral Society at the Presbyterian Church of Jamesburg, N. Y., Sunday evening, May 11. There were forty voices in the chorus, under the direction of Ralph E. Maryott, organist and director. The organ prelude was a Prelude in G by Bach and the postlude a "Praeludium" by W. R. Voris, while the organ offertory was "Angelus," by Bruce Steane.

PENNSYLVANIA N. A. O. HAS FINE CONVENTION

WILLIAMSPORT IS THE HOST

**Dr. William A. Wolf Elected President
for Eleventh Term and Receives
Tribute—Splendid Program
Marks Meeting.**

The tenth annual convention of the Pennsylvania state council of the National Association of Organists, Dr. William A. Wolf, president, which was held May 4, 5 and 6, brought to Williamsport a notable group of musicians whose deliberations should, and no doubt will, do much to advance the cause of the organist. The council was welcomed by Williamsport people and every courtesy was shown. The Williamsport chapter signally honored the occasion by the presentation of a "service of organ music and song" in its senior high school Sunday afternoon. Frederick E. Manson, custodian of the organ, presented the following program: Hymn, "From All that Dwell Below the Skies" ("Duke Street"); "Hymn of Glory," Yon, and "Dawn," Jenkins (Gordon Brearey); "Toccata alla Marcia," Harris; "Chanson Pastorale," Harris, and "Evensong," Martin (T. Leroy Lyman); hymn, "O Worship the King" ("Lyons"); Third Sonata, Guilmant, and "The Bee," Lemare (Ruth E. Koser); First movement of First Sonata, Becker; "Silver Clouds," G. B. Nevin, and Londonderry Air, Lemare (John W. Dougherty); hymn, "How Firm a Foundation"; Fugue in C minor, Bach (Thomas Challenor).

On Monday members of the keyboard fraternity went to Trinity House for registration. Automobile trips were provided, followed by a reception and dinner. At 7:30 a public service was presented in Trinity Episcopal Church by a male choir of forty-five voices under the direction of Gordon Brearey, organist and choirmaster. Greetings were brought to members of the council and their guests by the Rev. Charles Everett McCoy, rector of the church. In welcoming the visitors he said that it was always a privilege to greet an organization with ideals such as the Christian church upholds, and reminded the congregation that the "church of God is the mother of art." The meeting was planned by way of exemplifying the order and manner of service pursued in the church, for the edification and instruction of the visitors. The program follows: Organ prelude, "Alla Fantasia," from "Sonata Tripartite," G. B. Nevin (Olaf Seybert, organist First Evangelical Church); professional hymn, "Go Forward, Christian Soldiers," Smart; Gloria Patri, Macfarren; Magnificat, Blair; prayer hymn, "Immortal Love, Forever Full," Wallace; cantata, "Gallia," Gounod; offertory hymn, "O Heavenly Jerusalem," Martin; recessional hymn, "Stand Up, Stand Up for Jesus," Geibel; organ postlude, "Jubilate Deo," Loret (Lester Birchard, organist Covenant Central Presbyterian Church).

An audience of 1,500 senior high school students and auditors greeted Rollo F. Maitland of Philadelphia Tuesday morning in the school. Following a most enthusiastic reception Mr. Maitland, after introductory remarks by way of analysis, presented the following program: "Christus Resurrexit," Ravanello; Chorale Prelude, "In dulci jubilo," Bach; Fugue a la Gigue, Bach; Fantasia on Scotch Airs, Will C. Macfarlane; "Sunrise in Emmaus," S. Marguerite Maitland; "Water-Sprites," Walter H. Nash; "Spinning Song," Mendelssohn; Improvisation on two themes provided by Dr. Wolf. Mr. Maitland performs with an imperturbable assurance, but he is never in the least perfunctory or mechanical. He avoids sentimental excesses, and yet is never unimpassioned or rigorous. He is an example of that concentration which Northcliffe called the secret of success. When he is at the console he is oblivious to everything except his duty to his art, to the music and to the audience.

Following the recital members and their guests were conveyed to Dickin-

Group at Pennsylvania N. A. O. Convention



son Seminary, where a concert of music for two pianofortes was presented by Miss Marion Affhauser and Professor Harold A. Richey, as follows: Fantasia in C minor, Mozart-Grieg; Andante, Schütt; Scherzino, Schütt; "Evening," Chaminate; "Morning," Chaminate; "Valse," Rachmaninoff; "Romance," Arensky, and "Danse Macabre," Saint-Saens. The program was well played and served as a decided novelty.

A noonday luncheon was provided at Immanuel Lutheran Church, followed by a business conference, with reports from and the selection of various committees. The nominating committee included: Frederick Mankey, Williamsport; Rollo F. Maitland, Philadelphia; Henry Sterbach, Lancaster; Alfred C. Kuschwa, Harrisburg; Catharine Morgan, Norristown; Arthur B. Jennings, Jr., Pittsburgh; Ernest Artz, Reading, and Charles W. Davis, Easton. At the business session amendments to the constitution were adopted, which included a new insignia for the council, embracing the keystone with the N. A. O. insert; the continuance of the present system by which the state council collects its dues from residents and respective chapters in co-operation with national headquarters; a provision that the fiscal year for all members and chapters begin Jan. 1 and that all chapter nominations take place in May, with elections in June. The treasurer's and various other reports proved the organization to be in a healthy and prosperous condition.

For the opening of the afternoon session in the First Presbyterian Church Arthur B. Jennings, Jr., of Pittsburgh presented a program of artistic beauty with profound solidity and spiritual magnitude. It was strikingly interesting and left every reverent auditor with much to think about at its conclusion. The program is appended: Overture to the Occasional Oratorio, Handel; Chorale Prelude, "Be Glad Now," Bach; Chorale No. 2, in B minor, Franck; Fantasia in C, Franck; "School of the Little Fauns," Pierné; "May Night," Palmgren; Toccata, Dupre, and Overture to "Tannhäuser," Wagner.

The final recital of the afternoon included an entire Bach program played by James Emory Scheirer of Harrisburg at the First Evangelical Church. It included the following works: Concerto in C major, "Schmücke Dich, O liebe Seele." Prelude and Fugue in A minor, "Herzlich tut mich verlangen," Sonata in E flat major, "Ich ruf zu Dir" and Prelude and Fugue in G major. Mr. Scheirer seems to have a temperament that makes him a peculiarly felicitous interpreter of the works of the master. He played as though he loved it and he communicated his enthusiasm to his audience. His selection of the program was admirable and his registration as original as it was effective.

At the Y. W. C. A. a business ses-

sion and banquet were held. The report of the nominating committee was followed by the election of the following officers and executive committee, comprising the governing board of the council: President, William A. Wolf, Mus. D., Ph. D., Lancaster; first vice-president, Frank A. McCarrell, Harrisburg; second vice-president, Myron R. Moyer, Reading; secretary, Mrs. J. J. Groner, Easton; treasurer, Charles E. Wisner, Lancaster; executive committee, Charles Heinroth, Mus. D., Pittsburgh; Rollo F. Maitland, Philadelphia; Mrs. Lila M. Davis, Easton; Henry S. Fry, Philadelphia; Alfred C. Kuschwa, Harrisburg; Mrs. Isabel P. Fuller, Bethlehem; Ernest H. Artz, Reading; George Benkert, Lancaster; Harold May, Pottsville; Gordon Brearey, Williamsport; Gordon Balch Nevin, Johnstown; James C. Warhurst, Philadelphia; Arthur B. Jennings, Jr., Pittsburgh; Joseph R. Bowman, Norristown; Ellen M. Fulton, Scranton. Chapter presidents are: Charles E. Wisner, Lancaster chapter, No. 1; Mrs. W. P. Strauch, Pottsville chapter, No. 2; Frank A. McCarrell, Harrisburg chapter, No. 3; Eskil Randolph, Norristown chapter, No. 4; William Moyer, Reading, No. 5; Frederick W. Mankey, Williamsport, No. 6; Charles W. Davis, Easton, No. 7. The president appointed the following resident presidents: Herbert Gernert, Allentown; Harry F. Faber, Altoona; Albert Reeves Norton, Pittsburgh, and Mrs. Harriet W. Nicely, Johnstown.

At the banquet good fellowship reigned, with Charles W. Davis of Easton as toastmaster. John W. Wilson, baritone soloist of St. Stephen's Episcopal Church, Harrisburg, with Alfred C. Kuschwa at the piano, provided a very interesting vocal program. His beautiful yet powerful bass voice

was heard to advantage and evidenced his artistic accomplishments.

In the evening at 8:15 Catharine Morgan of Norristown played a recital in St. Paul's Lutheran Church, embracing the following program: Chorale in A minor, Franck; Pastorale, Franck; Scherzo from Second Symphony, Viérne; Prelude and Fugue in B minor, Bach; Two Sketches—"The Glow Worm" and "The Firefly," Lemare; "The Fountain Sparkling in the Sunlight," Goodwin; "Fantaisie aux Ombres," Morgan, and Finale from Sixth Symphony, Widor. Miss Morgan's program allowed a full measure of lyric sentiment. She has a delightful simplicity of style in whatever she interprets. The entire charming program displayed great command of tonal resources and clarity of technical facilities.

The Pennsylvania council, now entering upon its eleventh year, is one of the largest councils in the United States. Its founder, Dr. William A. Wolf, was signally honored by election to its presidency for the eleventh time. Alfred C. Kuschwa of Harrisburg paid a glowing tribute to Dr. Wolf for his efforts in effecting a successful organization which has contributed so much to the advancement of organ and ecclesiastical music, not only throughout this state, but in other states. He took occasion to present Dr. Wolf with a complete traveling outfit as a token of appreciation from members of the council and pledged their allegiance and sincere devotion to the furtherance of the cause.

PLAYS WITH BROKEN WRIST

Dr. Edgar N. Fought Gives Radio Recital Despite Injuries in Fall.

Unadulterated grit possessed by a well-known Philadelphia physician and organist, Dr. Edgar N. Fought, was demonstrated in a manner which has attracted nationwide attention on the evening of April 23 when, after falling down a flight of sixteen concrete steps, breaking a wrist, suffering a scalp wound and the temporary closing of one eye, he stepped to the console of the old Sesquicentennial organ at the Irvine Auditorium of the University of Pennsylvania, and went through with a radio broadcast program so as not to disappoint his many listeners.

In making his way through the darkened hallways of the auditorium, Dr. Fought opened a door, thinking he was entering the right room, and plunged headlong down a long dark stairway leading to the basement. He lay unconscious at the foot of the steps for half an hour before he was discovered by an attendant. But Dr. Fought insisted upon playing, although his right hand had started to swell and the pain was becoming intense. He remained at the organ during the allotted time and also managed to provide a recital for the interscholastic debate, which was held in the auditorium immediately prior to the broadcast.

After the concert his injuries were treated at the University Hospital. Dr. Fought's right hand, in a splint, was swollen to almost twice its normal size.

Thanks a Lot

Your patience and sympathy following our disastrous fire is much appreciated.

We are now pleased to announce that we are occupying our new factory, equipped to serve you better, if possible, than previously.

Manufacturing a complete line of genuine Ivory and Celluloid Stop Knobs, Stop Keys, Tilting Tablets, Pistons, Name Plates, Bushings, Tablets, Ebony Stems and Draw Rods, etc., etc.

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The worst organ in the world or the best organ in the world may be built from the same identical specification. *Therefore, the quality of an organ depends on the builder—not on the specification which can, of itself, neither insure distinction nor prevent mediocrity.*

Therefore, when you examine and compare specifications, remember that you are not examining and comparing organs because an organ is a finished unchangeable result while a specification is merely an idea typed on a scrap of paper.

There are many who can write good specifications but few who build really fine organs. Only the Skinner Organization can build an organ which will sound and behave like a Skinner.

A contract with an irresponsible man is merely a scrap of paper because it cannot be enforced.

A contract with a well-meaning man who lacks skill is a scrap of paper because nothing fine can be drawn from ignorance.

If you want to be sure of having a distinguished organ, select Skinner and then agree on a specification.

A good specification attached to a Skinner contract constitutes a sound investment and an insurance policy—not a scrap of paper.

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AEOLIAN ORGAN NOTES

AEOLIAN COMPANY, AEOLIAN HALL—689 FIFTH AVENUE, NEW YORK

AEOLIAN DAY AT THE GUILD CONVENTION

AEOLIAN ORGANS FEATURED

Annual Convention of the American Guild of Organists in Philadelphia, June 23 to 27

When the organists of America meet in Philadelphia late in June for the purpose of celebrating another annual convention of the American Guild of Organists, they will enjoy the rare privilege of being the guests of two of America's wealthiest families. June 25th has been set apart in the convention program for official visits to the palatial residence of Mr. E. T. Stotesbury at Chestnut Hill, and to the famous "Longwood" Estate of Mr. Pierre S. duPont, Kennett Square, Penn., near Wilmington, Del. In both these places the guests will hear Aeolian Organs.

On the morning of the 25th, busses supplied by the Aeolian Company will leave Philadelphia for "Whitemarsh Hall," the Stotesbury estate, at Chestnut Hill. The organ is a three-manual Aeolian, with Solo and Echo divisions. Mrs. E. P. Lynch, the resident organist, will play a short recital for the guests.

After an inspection of the house and grounds, the busses will proceed to the duPont "Longwood" Conservatories. Here the newly installed Aeolian Concert Organ of over 10,000 pipes will be heard in recital by the eminent artist, Mr. Firmin Swinnen, Mr. duPont's private organist.

The unprecedented Conservatories and grounds will be open to the guests for inspection. After refreshments have been served, the busses will return to Philadelphia, after a full day spent in most unusual surroundings.

This great Organ has just been completed. As the readers probably know, the Organ is housed in the Conservatories themselves, not in the duPont residence.

Thus it becomes truly an Aeolian Day—and a most unique day too.

Aeolian Hall, New York



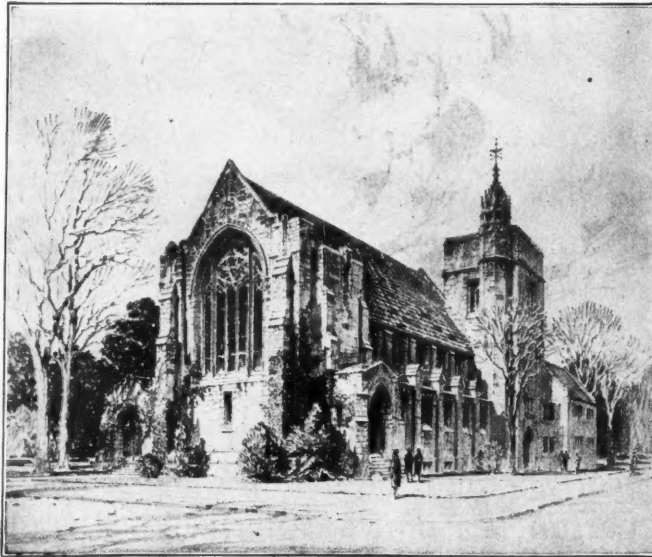
Organists are always welcome at Aeolian Hall, 689 Fifth Avenue, New York, and are invited to call to hear Duo-Art recordings by many prominent organists of America and of other countries.

Delaware University

The Aeolian Organ of four manuals and seventy-seven stops recently completed for the University of Delaware, at Newark, Delaware, was formally dedicated Saturday, May 24th, Mr. Firmin Swinnen gave a highly artistic demonstration of the Organ.

The organ was donated to the University by Mr. Pierre S. duPont, and the new Mitchell Hall, in which it is housed, was the gift of his brother-in-law, Mr. H. Rodney Sharp, of Wilmington, Delaware. Charles Z. Klauder, of Philadelphia, Pa., was the architect of Mitchell Hall.

New Larchmont Ave. Church, Larchmont, N. Y.



New Larchmont Church
The New Larchmont Avenue Presbyterian Church, Larchmont, N. Y., the office of John Russell Pope, Architects, is to have a three-manual Aeolian Organ, with Harp and Chimes. The Church will be one of the most distinctive edifices in this elite suburban district.

NEW OMAHA ART CENTER TO HOUSE AEOLIAN ORGAN

Four-Manual Organ Selected as Proper Medium for Fullest Expression of the Art of Music for Fine Arts Building

The Society of Liberal Arts, at Omaha, Nebraska, will occupy its magnificent new marble building, erected by the Society through the generosity of Mrs. George A. Joslyn, in memory of Mr. Joslyn, for many years a prominent citizen of Omaha. The building and its grounds occupy a complete city block. The grounds will be elaborately laid out, and the building furnished with rare paintings, tapestries, statuary, etc.

Various auditoriums have been provided for purposes of lectures, concerts, etc., and for the largest of the auditoriums a large four-manual Aeolian Organ will be installed. This will provide the city with an ideal equipment for organ recitals.

The building, to be known as the Joslyn Memorial, is the product of the architects John McDonald and Alan McDonald of Omaha.

AEOLIANS ABROAD

Cuba and France Receive Aeolian Organs for New Residences

A palatial new mansion is being completed on the Bois de Boulogne, Paris, by an American multi-millionaire, and a vast estate is being developed in Cuba, not far from Havana, by another prominent American. In each case, the Aeolian Company was commissioned to build suitable Residence Organs fit to grace the richness and sterling worth of their surroundings.

To Cuba has been shipped an Aeolian Residence Organ of two manuals, with Harp and Chimes; and to Paris has gone a large three-manual Aeolian Residence Organ, with Harp and Chimes. Both these Organs contain the usual complete Aeolian equipment, including one of the specialties of the Aeolian Company, the Duo-Art player which reproduces the playing of distinguished organists.

In the case of the Cuba instrument, special steps were taken, of course, to protect the organ from the special dangers of the tropical climate.

Know Organ History?

If you have been keeping your store of organ information constantly up to date, do you know when the Harp was first installed in an organ, who installed it, and where? The introduction of this important adjunct to the modern organ was made by the Aeolian Company at its factory at Garwood, New Jersey, in 1904.

Organs, after all, are built and played for the pleasure of the discriminating masses, rather than for the discriminating few. Among all its treasures of tone, the Harp undoubtedly ranks as the most novel and appealing to the discriminating hearer, and of all Percussion stops, it is unquestionably the most useful and "legitimate" for the artist organist.

The Aeolian Company has always maintained the highest regard for the tradition of the art of music, but the Company has never taken the attitude that because a thing has never been done it should never be tried. The Harp had never been used in an organ, but the artistic freedom of good taste chanced to suggest the Harp to the Aeolian Company, and the result was an Organ Harp, first introduced in the year 1904.

Mr. Frank Taft was invited to play three Organ Recitals at the dedication of the Roosevelt Organ in Trinity Cathedral, Omaha, Nebraska, in the year 1890. While playing the new organ and pondering the possibilities of his recitals on this important organ, he chanced to vision what would happen if the Chimes in the Tower played by the bell-ringer were used in conjunction with his organ music.

It is easy to imagine the astonishment and delight of the audience, when suddenly in the midst of the performance of Alex. Guilman's Offertory on Two Christmas Hymns, the organ ceased to play, and the theme of the beloved old Adeste Fideles sounded out unaccompanied on the Tower Chimes. When the melody had played itself to conclusion on the Chimes, the organ again suddenly came to life and finished the composition.

That was forty years ago. Today an organ of adequate size is not considered complete if it does not include Harp and Chimes. Of course, the Chimes are now a definite part of the organ, and the artist plays them himself from the console without the assistance of a bell-ringer in the tower.

It seems probable that there is no record of the use of Chimes in or with the organ in America prior to 1890.

Huenken Again Manager

F. J. Huenken is again manager of the Chicago Office of the Organ Department of the Aeolian Company. He has had long and valuable experience in the organ industry and is thoroughly familiar with every phase of organ work. His large acquaintance throughout the middle west particularly fits him for this important position with the Company.

Schiller Goes West

Not with any idea of following Horace Greeley's advice, J. A. G. Schiller vacates the Aeolian office in Chicago, to which Mr. Huenken has been appointed, and goes to San Francisco, California, to be identified with Sherman, Clay & Company, in the further development of the Aeolian Company's rapidly growing organ business on the Coast. Mr. Schiller resided on the Coast for some years, and hence returns to a district where he is already fully at home and where he has many friends.

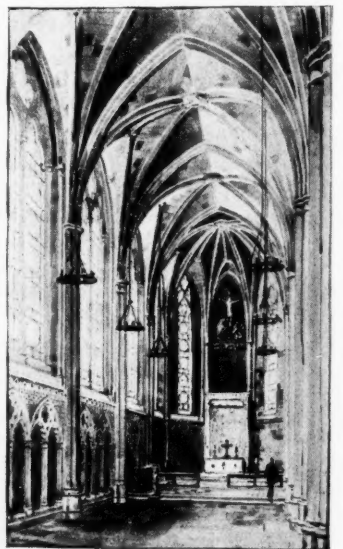
New Duo-Art Records

The Aeolian Library of Duo-Art Records for Aeolian Organs is constantly being broadened and kept up to date. Recent bulletins contain recordings by

- EDWARD RECHLIN
- ALEX. MC CURDY, JR.
- E. HAROLD GEER
- LOUIS VIERNE
- EDWIN ARTHUR KRAFT
- ARCHER GIBSON
- DR. W.M. C. CARL
- FIRMIN SWINNEN
- D. W. KENNEDY
- LEW WHITE
- EMIL VELAZCO

A well-known authority, familiar with Organ factories in this country, after inspecting the great plant of the Aeolian Company at Garwood, New Jersey, said—"This is the aristocrat of the Organ Factories."

Chapel of Grace



Grace Cathedral, San Francisco

The beautiful Chapel of Grace, Grace Cathedral, San Francisco, and the Aeolian organ, both Chapel and organ being the gift of Mrs. Ethel W. Crocker, are now nearing completion and will be dedicated late in June. The architects are: Lewis P. Hobart, with Cram and Ferguson as consultants.

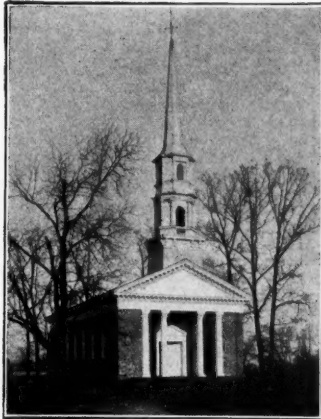
This new organ and the four-manual organ in Calvary Presbyterian Church, upon which recitals have been played by Dupre, Lemare, Farnam, Briggs, Bossinger and others, provide San Francisco with two modern Aeolian organs, installed under ideal conditions.

Advertisement

AEOLIAN ORGAN NOTES

AEOLIAN COMPANY, AEOLIAN HALL—689 FIFTH AVENUE, NEW YORK

Chapel of Martha Mary.



HENRY FORD VILLAGE

Noted Industrial Genius and Philanthropist Recreates a Typical Early American Village at Dearborn, Michigan

Among the many or few wonder-workers of our own day and age, probably Mr. Henry Ford ranks along with the most unique, in the opinion of those who understand his achievements. After devoting himself and his resources to various undertakings of a most unusual character, Mr. Ford has decided to recreate the America of generations ago, and near Dearborn, Michigan, is springing up a replica of Colonial America.

Greenfield Village, it is to be named. One of its features, of course, must be a typical old Colonial church; it could not be an American village without a church. This church, therefore, is of the true Colonial type—patterned, in fact, after such a structure in the town of Bradford, Mass.

This church is the center of the life of the village and in itself is a structure of great significance. Its bricks were taken from the girlhood home of Mrs. Henry Ford, and in its steeple is a bell that was cast by no less a person than the historical Paul Revere. It is a strange but attractive quality we see in Mr. Ford, that moves him to such charming sentiments as evidenced by these details.

The church is called the "Chapel of Martha Mary," and the Aeolian Company is building for it a true Church Organ, of three manuals, with Echo Organ.

WINONA RESIDENCE ORGAN

Aeolian Selected for Palatial Home

Cram & Ferguson, distinguished architects, of Boston, Mass., were chosen to design a palatial residence at Winona, Minnesota—and the Aeolian Company of New York City was commissioned to build a suitable organ.

The residence itself is undoubtedly the finest in the entire State, and is lavishly furnished with rare art treasures collected from all parts of the world.

While all the other art treasures of this residence are more or less the product of ages past, the chief art treasure of the building is the product of the very latest ideas and practices in the art of organ building, for it is a four-manual Aeolian Residence Organ, with Antiphonal Organ, Echo Organ, and a 32' Pedal Diapason—which is adequate indication of the size of the organ.

The owner of this magnificent Winona residence is one of America's most discriminating patrons of art. He is not only a connoisseur in realms of painting and sculpture, but also in music. The Aeolian Organ was his choice.

THE "LONGWOOD" ORGAN

HAS FIVE 32' PEDAL STOPS

Organ Installed Under Ideal Conditions

This big Aeolian Organ built for Mr. Pierre S. duPont has a total of 153 independent ranks of pipes, including 5 32' Pedal stops. It contains 10,010 pipes, 364 percussion tones and a concert Grand Piano. It is installed in a chamber 63' wide, 23' deep and 40' high, and sounds out into space equalling the combined spaces of 3 large Cathedrals. The wind is supplied by blowers operated by electric motors of 70 H.P.

The specifications were prepared by Firmin Swinnen, Mr. duPont's private organist, in co-operation with experts of The Aeolian Company. Before this Organ was ordered Mr. Swinnen played and tested or listened to many of the largest and most important Organs in America and other countries, for the purpose of having included in this Organ the stops and features most desirable in a Concert Organ of the first magnitude.

This new Organ consists of seven complete divisions, but only four Manual claviers and a Pedal clavier are included in the Console, which has a total of 273 stops and couplers and 61 combination pistons. It is also playable from a separate cabinet Console with the Duo-Art, which reproduces with perforated music-rolls the playing of organists.

The Organ has 2 floating divisions and 2 sub-divisions called String Organ and Fanfare Organ, and 2 divisions of a Percussion Organ. 8 combination pistons are provided for each manual, adjustable at

the Console and visibly moving the manual stops and couplers. 8 combination pistons act on the String Organ and String Organ couplers, and 5 combination pistons on the Fanfare Organ and Fanfare couplers. The pistons are of double-touch type, the first touch affecting the manual stops and couplers, and the second touch affecting (or adding) the desired pedal stops. 6 combination stops (single-touch) visibly affecting the pedal stops and duplicated by 6 toe-pistons are included. There are also adjustable controls for all the expression pedals, permitting the various pedals to be connected with any and all of the expression chambers.

In the planning and construction of this great instrument, which Mr. duPont has contributed for the enjoyment and education for those interested in music, all of the valued traditions have been followed, and all of the modern features desirable in a great Concert Organ have been incorporated.

The gardens and conservatories at Longwood are open to the public every day of the year excepting the second, fourth, and, when they occur, the fifth Sundays of the month. On the two open Sundays a small admission fee is charged, the proceeds of which are turned over to Wilmington and West Chester hospitals. Approximately 100,000 people visit the place annually and on some Sundays as high as 6,000 have visited the conservatories to inspect the floral exhibitions (azaleas, camellias, rhododendrons, acacias, etc.) and listen to the recitals of Mr. Swinnen, given between 3 and 5 in the afternoon, the first and third Sundays of the month.

Complete detailed specifications will be distributed to those attending Mr. Swinnen's Guild Recital on this Organ June 25th.

White Plains, N. Y., Formally Opens Its Great Community Center Auditorium and Dedicates Its New Aeolian Concert Organ

In the exclusive Metropolitan suburb of White Plains, N. Y., over 5,000 of the State's most prominent people gathered on May 22nd to witness the formal dedication services of the great Westchester County Center. It was also coincident with the Sixth Annual Westchester Music Festival, which brings together the choirs of the nearby towns in the County, forming a choral organization of which the eminent Mr. Albert Stoessel is conductor.

One of the features of the festival was a masterly performance of Eric De Lamar's Concerto, with Palmer Christian, of the University of Michigan, at the console of the Aeolian Concert Organ, the gift of Mr. Eugene Meyer. The dedicatory address was made by the Hon. Ray Lyman Wilbur, Secretary of the Interior, representing President Hoover. This great auditorium, of which Walker and Gillette are architects, will become one of the important centers of musical activity in the Metropolitan territory.

Leslie N. Leet

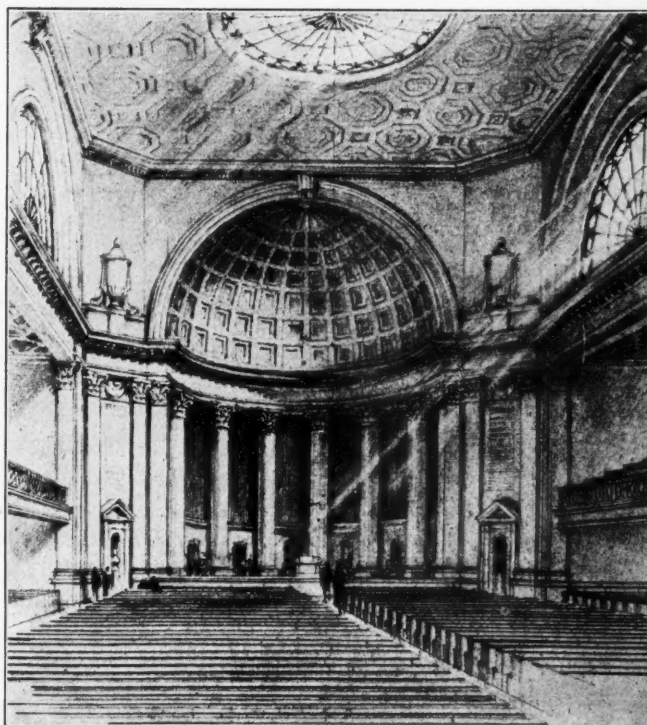


It is said of Mr. Leet, the Works Manager of the Aeolian Company's Organ Factory in Garwood, New Jersey, that he has a greater store of scientific fact and figures constantly and instantly available in his head than any other organ builder in the world. At least such is the viewpoint of those who surround him in the Garwood Plant—even though his competitors are hardly expected to hold the same viewpoint.

Mr. Leet was elected member of the American Society of Mechanical Engineers in 1929. He is also a charter member of the Acoustical Society of America. He owns one of the most complete libraries in private hands on acoustics and organs, and one of the best tuning fork and acoustical instrument collections extant. He is a diligent research worker on sound, especially sound photography, and tonal analysis. Mr. Leet is the happy combination of organ builder and organ artist and has held professional organ positions in Boston, Cleveland and elsewhere.

Mr. Leet's "morgue" at the Garwood plant contains an actual example of the most important working parts of an organ as made by almost every organ builder in the world and he is thus able to examine and test every appliance, every device, every action-idea for himself when he is making further experiments in the mechanical improvement of the action built into the organs manufactured in the great factory at Garwood. This collection also includes specimen pipes from organs and builders of other countries.

Hendrick's Chapel, Syracuse University



Syracuse University

The large Aeolian Organ now being built for Hendrick's Chapel, of Syracuse University, at Syracuse, New York, is to be installed immediately upon the com-

pletion of the present college year. It is an instrument of four manuals and 84 stops. The office of John Russell Pope and Dwight James Baum were the associated architects of this important new building.

**BROOKLYN CHURCH HAS
MOLLER INSTRUMENT**

STRING ORGAN A FEATURE

New Three-Manual Placed in Second Church of Christ, Scientist, Has a Floating Division of Five Ranks of Pipes.

At the Second Church of Christ, Scientist, Brooklyn, N. Y., a Möller organ has recently been completed. The specification, which is interesting, is the design of Howard Clapp. This three-manual has a floating string division of five stops and a total of forty-six ranks of pipes.

Following is the specification:

GREAT ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Open Diapason, 4 ft., 61 notes.
- Melodia, 8 ft., 61 pipes.
- Grossflöte, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Octave, 4 ft., 61 notes.
- Flute Harmonic, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Tuba Profunda, 16 ft., 73 pipes.
- Tuba, 8 ft., 61 notes.
- Clarion, 4 ft., 61 pipes.
- Harp, 8 ft., 49 notes.
- Chimes, 25 bells.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Clara-bella, 8 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Fugara, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Contra Fagotto, 16 ft., 61 notes, 12 pipes.
- Harp, 8 ft., 49 notes.
- Chimes, 25 notes.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Contra Dulciana, 16 ft., 85 pipes.

- Dulciana, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Piccolo Harmonic, 2 ft., 61 pipes.
- Unda Maris, 8 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Harp, 8 ft., 49 bars.
- Harp, 4 ft., 49 notes.
- Chimes, 25 notes.
- Tremolo.

FLOATING STRING ORGAN.

- Viole d'Amour, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 notes.
- Viole d'Orchestre Celeste, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Viole, 8 ft., 73 pipes.
- Violina, 4 ft., 61 notes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Sub Bass, 16 ft., 32 notes.
- Double Dulciana, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Violone, 16 ft., 32 notes.
- Trombone, 16 ft., 32 notes.
- Tromba, 8 ft., 32 notes.

Emily Shade Kachel Leaves Reading.

Mrs. Emily Shade Kachel, organist and choir director of St. Mark's Lutheran Church, Reading, Pa., has resigned her position to move to the Middle West. She served in this church five years, and prior to that time was organist and choir director in St. Peter's M. E. Church and the People's M. E. Church of the same city. A delightful farewell luncheon was tendered Mr. and Mrs. Kachel by the choir of the church, and Mrs. Kachel was presented with a basket of roses and a purse of gold. Mrs. Kachel was a pupil of Ralph Kinder of Philadelphia for four years, and previously studied with Henry F. Seibert of New York City, as well as piano with Willy Richter of the Reading Conservatory of Music. The Kachels have located in Alton, Ill., due to Mr. Kachel's occupation, and Mrs. Kachel expects to continue her study of the organ.

Joseph W. Clokey



organist of St. Paul's Church, Orchard street, Chicago, made up the musical part of the service in that church April 6. The church folder also contained the following tribute to Mr. Weiss, who retired from his post at St. Paul's a few years ago: "As a tribute of the church's kind remembrance and affection for its former organist, Mr. C. A. Weiss, all the music sung in this service is taken from the compositions of the venerable old master of melodies. May the gracious Lord shield and guide him in his eventide of life."

Concert by Beloit Forces.


The A Cappella Choir of Beloit College, which has established an enviable reputation not only in Wisconsin, but in Chicago and vicinity, by its work, gave a program at the First Congregational Church of Oak Park in connection with the evening service April 27. The choir is under the direction of Erma Hoag Miranda, whose husband, Max G. Miranda, A. A. G. O., assists in the concerts. On the occasion of the appearance in Oak Park Mr. Miranda played a program of organ music, including the following: Prelude for Easter, George Vause; "Ave Maria," J. Lewis Browne; Pastorale, Scarlatti; "The Bells of St. Anne de Beaupre," Russell; "Dreams," McAmis; "La Tabatiere a Musique," Liadoff; "Water Sprites," Nash; "Rex Glorise," Day. The choir sang a group of early motets by Bach and Palestrina, a group of eight-part choruses, American compositions by Harvey B. Gaul, Burlleigh and Macfarlane, and modern motets by Lutkin, Christiansen and others.

On Good Friday evening, at "Camara Grande," the home of Mr. and Mrs. Joseph W. Clokey, Claremont, Cal., Palestrina's "Mass of Pope Marcellus" was sung before a hundred guests by "Ye Merrie Singers," consisting of Mr. and Mrs. Clokey, Mr. and Mrs. James Judy, Miss Dorothy Leezer and Dr. Harry Frederickson. This group, which has sung on the Pacific coast for several years, specializes in old American songs, arranged for them by Mr. Clokey, and published by J. Fischer & Bro., under the title "New American Series." For this occasion, however, which was the sextet's Lenten offering to their friends, they turned to the ancient polyphonic school of writing.

Tribute to Charles A. Weiss.

Compositions of Charles A. Weiss, who for more than thirty years was

The three-manual and echo Estey organ in the new First Presbyterian Church of Fargo, N. D., was dedicated with two recitals May 4 by Edwin Stanley Seder, F. A. G. O., and Mme. Else Harthan Arendt, Chicago soprano, before crowded houses, many being turned away from the evening program. Since the publication of the specification in the November Diapason an echo organ of five stops was added by the donor, Norman B. Black.



GREAT CONTRASTS

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M. P. MÖLLER

Plant and Executive Offices

HAGERSTOWN

MARYLAND

**Philadelphia Men
Receive the Degree
of Doctor of Music**

By DR. JOHN M'E. WARD

Philadelphia, Pa., May 23.—The Academy of Music was crowded on the occasion of the sixtieth anniversary commencement of the Hahn-Zeckwer Philadelphia Musical Academy, May 21, at which time and place the institution graduated a large number of pupils. This school, founded by Richard Zeckwer, has enjoyed strong public approval of its methods, due to its high standards and severe discipline. It has graduated many pupils who are now notable musicians both vocal and instrumental. In celebration of this occasion the honorary degree of doctor of music was conferred on the following: Rollo F. Maitland, Nicholas Douty, Henry G. Thunder, Philip Goepf, Martinus von Gelder, Henry Hadley, Louis Bailly and Henry S. Fry. The degrees were conferred by Herbert J. Tily, Mus. D., a member of the board of directors. The address was made by Henry S. Fry, who gave a brief resume of the history of the academy (which is practically a history of musical Philadelphia). He also read some congratulatory letters from various musical notables, also greetings from the A. O. P. C. and the Pennsylvania chapter of the A. G. O.

The cross of chevalier of the Legion of Honor, the highest decoration of the French government, was conferred on Dr. James Francis Cooke, editor of the Etude, for his services in art, music, education and public affairs, at an elaborate dinner in honor of the French consul in Philadelphia May 20. Noted musicians, educators, artists and business men were included among the 100 guests present and paid tribute to the achievements of the guest of honor, who has done so much for music in this country.

Dr. Herbert J. Tily performed a rather unique feat May 5 when he led the Philadelphia Choral Society in a performance of Elgar's cantata "King Olaf." When the curtain rose, the president of the society announced that the conductor, Henry G. Thunder, who has guided the organization since its inception, had suddenly been taken ill. Here is where Dr. Tily filled the gap. He had not seen this score for many years and volunteered to take the stand without preparation. The performance would have done credit to the leader even had he weeks to prepare for it, but to conduct this involved work on a moment's notice is a remarkable achievement.

G. Walter Laise, age 16, was judged Philadelphia's champion boy organist when he won first place in the organ contest sponsored by the boy week committee. The trials, in which nine boys participated, took place in Irvine Hall, U. of P. The winner received a handsome loving cup donated by Albert N. Hoxie, who staged the event as chairman of the boy music committee. The judges were Messrs. Fry, West and Maxson.

Lynnwood Farnam will play the complete Bach series in St. James' Church in November, December, February and March.

At the chapel of St. Simon the Cyrenian, of which Julian F. Adger is organist and choir director, was heard Dubois' "Seven Last Words" on Good Friday. This choir, entirely of colored men and women, is making a glorious name for itself in giving standard oratorio performances the merit of which is beyond question.

Karl Bonawitz, a prominent Philadelphia "movie" organist, was at the console of the Curtis organ in Irvine Hall Sunday afternoon, May 4. Mr. Bonawitz played this interesting program: "Egmont" Overture, three numbers by Kreisler, the "Viennese Caprice," "Schoen Rosmarin," and "Frasquita." "Marche Slav" received a stirring rendition, followed by

the "Pilgrims' Chorus" and a most effective arrangement of the "Liebestraum." "Finlandia" closed the concert, which was largely attended and thoroughly enjoyed on a hot afternoon.

The Tioga Choral sang Costa's "Naaman" on May 8 in the Gratz auditorium, under the direction of J. B. Hartzell. Marguerite M. Goll was the efficient accompanist.

A recital of sacred music by St. Peter's choir, under Harold W. Gilbert, was given at the Penn Athletic Club. Sixty men and boys did excellent work on a program by Bach, Gibbons, Lotti, Palestrina and also modern compositions of Russian and American composers.

The organ in Drexel Institute was played in a recital by Harry C. Banks, Jr., of Girard College, May 8, assisted by vocal soloists.

A program of a cappella music was given by the choirs of N. Lindsay Norden in the foyer of the Academy of Music May 26. The financial proceeds are for the benefit of the Second Baptist Church of Germantown, recently destroyed by fire.

The choir of Bethany Presbyterian Church (Wanamaker's), numbering about 200, made an automobile trip to

Atlantic City May 3, where they broadcast from the convention hall.

DEATH TAKES NOTED VOICER

Julius Firmbach of Aeolian Had Been Active More than Half a Century.

Julius Firmbach, for more than half a century a skilled organ voicer and ranked as one of the ablest men in his profession, died May 4 at Cranford, N. J., after an illness of only a few hours. In his career he had voiced some of the largest and finest organs in the United States, having been connected with the Aeolian Company and its predecessors since boyhood.

Mr. Firmbach was 73 years old. He started in as an apprentice voicer with Henry Erben sixty years ago at the age of 13 years. He later became associated with the Roosevelt Company, which was succeeded by Farrand &

Votey and later by the Aeolian Company, and had been in the Aeolian service continuously since that time, a period of fifty to fifty-five years.

Mr. Firmbach was buried from his home in Cranford, N. J., after services at St. Michael's Church. He is survived by four daughters and nine grandchildren. Until six months ago he had worked every day in the Garwood factory as a voicer, but for the last few months he was on a pension and only came in when information was required regarding happenings and data of the old Roosevelt days.

Dedication at Passaic, N. J.

The new Kilgen organ in the Church of the Assumption, Passaic, N. J., was dedicated by the organist, Professor Edmund Kuron, on the afternoon of April 18, with the dedicatory sermon by Monsignor Stefan Krasula.

REUTER

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

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

And withal, the Reuter is moderately priced.

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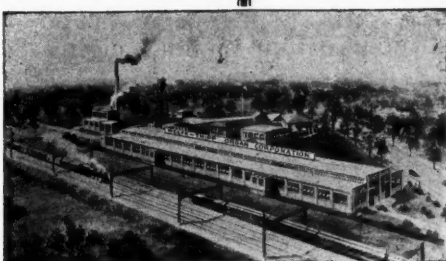
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Designers and draftsmen, yet also masters of the organ's construction are those who plan the Welte installations. Upon them rests a great responsibility, for it is here that the foundation for the organ's construction is laid. Accuracy in the most minute detail is necessary at the very starting point of Welte perfection.

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Who's Who Among the Organists of America

Carl Paige Wood.

Carl Paige Wood, M. A., F. A. G. O., musical educator, organist and composer, is one of the men who are wielding a powerful influence on behalf of the best in music on the north Pacific coast, though his reputation is nationwide among his fellow organists. He is a native of New England and a product of Harvard. Mr. Wood is connected with the department of music of the University of Washington at Seattle. He has been the head of the theory department for some years and recently was appointed also head of the organ department. For some time he was organist of the University Methodist Episcopal Church in Seattle, but at present devotes all his time to his university work.

Mr. Wood was born in 1885 at Taunton, Mass., where his father, Henry R. Wood, was a prominent organist and choir director. He entered Harvard University after completing his high school work and was graduated with the class of 1906. The next year he received his master of arts degree at Harvard. His first college work was as director of the conservatory of music and teacher of harmony at Denison University, Granville, Ohio. Here he remained until 1913. Then he went to Paris and Berlin for study in 1913 and 1914 under Widor, Paul Juon, A. W. Leupold and Hugo Kaun. Upon his return from Europe he continued his study in Boston with Wallace Goodrich and did graduate work at Harvard in 1915, winning the Boott prize for choral composition. Then for two years he was organist of Vassar College, going from there to Carleton College, at Northfield, Minn., in 1916. Since 1918 Mr. Wood has been at the University of Washington, where his title is "professor of music."

Mr. Wood married Miss Inez Winters in 1911 and they have four children. In 1913 he won the fellowship degree of the American Guild of Organists. For one year he was dean of the Western Washington chapter of the A. G. O. and for two years held the office of president of the Washington State Music Teachers' Association. At present he is president of the Seattle Clef Club, composed of men musicians. For the last three seasons he has writ-

Carl Paige Wood



ten the program notes for the Seattle Symphony Orchestra.

Mr. Wood has written a number of things for the organ, besides songs and piano compositions. His "Love and Death" and other songs are published by Willis, his "New Love" by Carl Fischer and "In a Garden" and "Dream Boat" by the Gamble Hinged Music Company. The Boston Music Company has published his Serenade for piano. Among his organ pieces are a Postlude in C published by Ditson, a Canzonetta, published by Gray, and a Prelude in E, published by Ashmall.

Frederick Boothroyd



He is also the composer of an anthem on the text of "Abide with Me" and a chorus, "Lads of Liege," the latter published by Gray.

Frederick Boothroyd.

Out at Colorado Springs, Colo., at the foot of Pike's Peak, where the wonderful climate of the Rocky Mountain region makes for health and energy, the cause of organ music has a sturdy representative in Frederick Boothroyd, A. R. C. O., who for ten months of every year plays semi-weekly recitals in Grace Church for the benefit of members of the parish. Colorado visitors and working men and women who come to listen to a half-hour program at the close of the day's work at 5 o'clock.

Frederick Boothroyd is a product of England. He was born in the early eighties in Yorkshire and his first professional training was received under Dr. G. Havelock, who then had just returned to England from Malta, where he was organist at the cathedral. Mr. Boothroyd was under the tutelage of Dr. Havelock for three years as an article resident pupil. Later he went to the Matthey School in London and then to Munich to study piano with Stavenhagen. In addition to this he received a thorough grounding in church music and choir training under Dr. Bairstow, who was then at Leeds.

Mr. Boothroyd's appointments in England included one as private organist to the Earl of Faversham; as organist and choirmaster of St. James' Church, Leicester, at the Elgin Parish Church and at Paisley Abbey. He conducted the Elgin Choral and Orchestral Society, the Paisley Philharmonic Orchestral Society and the Paisley Ladies' Choir, whose object was the performance of modern music, and was also organist for the Aberdeen Bach Society. The annual performance of the "St. Matthew Passion" by this organization always drew a packed house. Twice he was awarded first prizes for composition in the Sunderland competition—the first time with a part-song for male voices, "Earth's Answer," and the second time with an anthem, "O Strength and Stay." A "Sonatina Americana" by Mr. Boothroyd, based on American themes, has been published by Presser.

His health having suffered somewhat, Mr. Boothroyd in 1922 had to seek a sunny climate and found it in the wide spaces of the great West, at Lander, Wyo., where he recuperated for two years, after which he went to St. Michael's Cathedral at Boise, Idaho. After serving in that church for two and one-half years he was called to Grace Episcopal Church at Colorado Springs. Here he presides over a large Welte four-manual organ

installed a year and a half ago. His recitals on this instrument have been noted from time to time in the columns of The Diapason and have attracted attention both in Colorado Springs and other cities.

Last season he played most of the organ works of Johann Sebastian Bach and he is one of the small but select group of organists in America who are interpreting the works of the master to make his compositions better known throughout the length and breadth of the United States. To further that end is one of his chief ambitions. Mr. Boothroyd won the degree of associate of the Royal College of Organists in 1898.

In 1922 Mr. Boothroyd married Miss Bessie Moore, a daughter of Dr. C. S. Moore of London, Ont.

Chester H. Beebe.

Chester H. Beebe has spent his life in Brooklyn, his native town, and has helped to make church musical history in that city of churches through his service as organist of a number of prominent churches, in addition to which he has distinguished himself in his connection with the organ and piano industry, as a composer, and, some years ago, as chairman of the executive committee of the National Association of Organists.

Born in Brooklyn, Dec. 14, 1874, Mr. Beebe was educated in the public schools. His mother's father, a Methodist clergyman, and his wife were people of deep religious convictions and of unusual character. His father's mother was a woman of culture and refinement. Mr. Beebe recalls distinctly his grandmother's playing the piano unusually well and singing after she had passed her ninetieth birthday. His father was musical and played the organ and piano. From him he received his first instruction on the piano at the age of 5. Local teachers then tutored him for a period of five or six years. At the Steinway and Mason & Hamlin establishments there were many who perceived musical ability in Mr. Beebe and directed his musical activities for several years.

When in his teens he prepared for the examinations for the associateship degree of the American College of Musicians. Among his teachers were A. K. Virgil and George W. Morgan. Morgan was a great organist. His trembling hand once caused him to remark: "My boy, if you never touch whisky, your hand will never do that."

At the age of 10, when Chester Beebe was a choir boy in the Garden City Cathedral, St. Luke's and St. Mary's Churches in Brooklyn, Dr. William H. Woodcock, organist and choirmaster of these churches, granted his boyish desire to try and play the organ. The results interested Dr. Woodcock. At the age of 12 he became organist of the South Third Street M. E. Church in Brooklyn and since that day has served continuously as organist and choirmaster in the following Brooklyn

Chester H. Beebe



churches, in the last (Janes M. E.) for seventeen years: Church of Christ, Twelfth Street Reformed, First Baptist, Washington Avenue Baptist, Clason Avenue Presbyterian and Janes M. E.

Teaching from 9 a. m. until 11 p. m. daily in addition to church work for over thirty years has proved a strain and though Mr. Beebe was possessed of unusual health, physicians suggested a less strenuous program. In 1926, sensing what appeared to be an unusual opportunity for the development of an organ for church and concert work, he entered the service of the Rudolph Wurlitzer Company and in January, 1930, he resigned. It was during this period of connection with Wurlitzer that he was privileged to broadcast several recitals weekly over WOR for a period of two years.

Among Mr. Beebe's compositions his "Springtime Sketch" for organ (Ashmall) and the Etude in E flat for piano (Schirmer) are probably the most popular.

Present Durst's New Work.

The Cincinnati College of Music presented its student orchestra on the evening of May 20 under direction of Walter Heerman, and its student chorus, under direction of Sarah Yancey Cline, in a special radio concert from station WLW. Dr. Sidney C. Durst's Organ Fantasy, which had its premiere recently at a college orchestra concert, was played with Dr. Durst's pupil, Enid McClure, at the console.

Guilmant Organ School

DR. WILLIAM C. CARL, Director

FALL TERM
TUESDAY, OCTOBER 7th

Dr. Carl uses a modern four-manual, eighty-stop Skinner Organ with the latest mechanical equipment.

Write for Catalog

New mailing address: 51 Fifth Avenue, New York



Church of the Good Shepherd, Fort Lee, N. J.

A Wurlitzer Church Organ has been installed in this beautiful new church

THE unmatched tonal brilliance of the Wurlitzer Church Organ is a tribute to the majesty and beauty of sacred music, and to the artists who bring that music to glowing life.

Each Wurlitzer Church Organ has been shaped by the proud standards of more than 200 years of craftsmanship. Each is an instrument created by organists for organists. The responsiveness and delicacy of tone with which the Wurlitzer Organ is preëminently endowed have made it, universally, the leading organists' choice.

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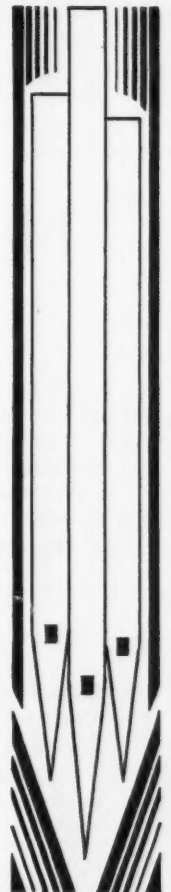
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**WANGERIN FOR LARGE
MILWAUKEE CHURCH
WILL HAVE TWO CONSOLES**

New Edifice of St. Sebastian's, One of the Finest Catholic Churches in Cream City, to Have Divided Three-Manual.

An instrument being built by the Wangerin Organ Company will be installed in the new St. Sebastian's Church, Milwaukee, in time for the dedication of this edifice in September. This three-manual is under construction in the Wangerin factory under the supervision of Edmond Verlinden, vice-president and factory manager of the company. The organ is in divided form and will have an echo division. Two consoles, one in the choir gallery and the other in the sanctuary, are being provided.

St. Sebastian's Church will be one of the largest and finest Catholic edifices in Milwaukee, in one of the most prominent and exclusive residence districts.

The organ will contain the following stops:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Gross Flöte, 8 ft., 61 pipes.
3. Viola da Gamba, 8 ft., 61 pipes.
4. Dulciana, 8 ft., 61 pipes.
5. Flute Harmonic, 4 ft., 61 pipes.
6. Hohl Flöte, 4 ft., 61 notes.
7. Tuba, 8 ft., 61 pipes (10-inch wind).
8. String Chorus.
9. Reed Chorus.

SWELL ORGAN.

10. Bourdon, 16 ft., 97 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Tibia Clausa, 8 ft., 73 pipes.
13. Stopped Diapason, 8 ft., 73 notes.
14. Sallcional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 73 notes.
16. Flute d'Amour, 4 ft., 73 notes.
17. Nazard, 2 2/3 ft., 61 notes.
18. Flautino, 2 ft., 61 notes.
19. Cornopean, 8 ft., 73 pipes.
20. Orchestral Oboe, 8 ft., 73 pipes.
21. String Chorus.
22. Reed Chorus.

CHOIR ORGAN.

23. Violin Diapason, 8 ft., 73 pipes.

24. Concert Flute, 8 ft., 85 pipes.
 25. Flute Celeste, 8 ft., 61 pipes.
 26. Viol d'Orchestre, 8 ft., 73 pipes.
 27. Dulciana, 8 ft., 61 notes.
 28. Flauto Traverso, 4 ft., 73 notes.
 29. Piccolo, 2 ft., 61 notes.
 30. French Horn, 8 ft., 73 pipes (10-inch wind).
 31. String Chorus.
 32. Reed Chorus.
- ECHO ORGAN.**
33. Fern Flöte, 8 ft., 61 pipes.
 34. Echo Sallcional, 8 ft., 61 pipes.
 35. Echo Celeste, 8 ft., 49 pipes.
 36. Vox Humana, 8 ft., 61 pipes.
- PEDAL ORGAN.**
37. Resultant, 32 ft., 32 notes.
 38. Contra Bass, 16 ft., 12 pipes.
 39. Sub Bass, 16 ft., 32 pipes.
 40. Lieblich Gedeckt, 16 ft., 32 notes.
 41. Flauto Dolce, 8 ft., 32 notes.
 42. Cello, 8 ft., 32 notes.

Twenty-eight Eigenschenk Recitals.

Frank Van Dusen announces engagements for Edward Eigenschenk as guest soloist in an organ concert given by the Society of Theater Organists of Chicago at Kimball Hall May 26 and a dedication recital at Redeemer Evangelical Lutheran Church, Elmhurst, Ill. Mr. Eigenschenk has had a most successful concert season under the management of Mr. Van Dusen, having had twenty-eight recital engagements, including tours through North Dakota, South Dakota, Minnesota, Iowa, Mississippi and Kentucky, besides many engagements in Illinois. Mr. Eigenschenk will be under the exclusive direction of Mr. Van Dusen for the season of 1930-31.

Takes Post at St. Ann's, Brooklyn.

James Colquitt Tyson assumed his duties as organist and choirmaster of St. Ann's Episcopal Church, Clinton and Livingston streets, Brooklyn, N. Y., May 1. He succeeds W. C. Hardy, organist at St. Ann's for many years. Mr. Tyson began his musical career when a boy and at 15 was organist of the Abbey Church, Isle of Man. He went to Canada twenty-one years ago and later entered this country. For the last three and a half years he has been at the Embassy Theater.

"QUOTATIONS" (No. 2)

from the press regarding outstanding numbers from the WHITE-SMITH CATALOG of

ORGAN MUSIC

(Sent "on approval" for your examination)

ALLEGRETTO ROCOCO.....John Gordon Seely \$.50

"This is a more important work than the modest title might imply. . . . Organists will see at once that it is effectively written for the various tone colors of the organ."—Musical Courier.

AMERICAN FANTASY.....Roland Diggle .50

"Mr. Diggle has taken the tune 'America' and subjected its phrases to numerous ingenious permutations and combinations, harmonic, contrapuntal and dynamic."—The Diapason.

DEPARTING DAY.....Carl F. Mueller .50

"Based on a lovely tune set for swell string tone against a sustained background of soft choir stops. . . . The value of the musical thought is entirely beyond the apparent simplicity of the idiom chosen."—The Diapason.

DAWN'S MISTY MANTLE.....R. G. Hailing .50

"A melodic tid-bit of simple content, showing writing of quality. As might be gathered from the title, it exploits the softer solo stops in a subdued color scheme. . . . A likable line of melody harmonized simply in befitting style."—The Diapason.

FROM STARRY SPACES.....M. Austin Dunn .50

"This likeable morceau is a barcarolle melody given to swell flutes against a pulsing background of string tone, later amplified by soft reed and solo string color. The little chime-motive with which the composition opens, is introduced in the middle and as a coda to the piece."—The Diapason.

PROCESSIONAL MARCH.....H. J. Stewart .50

"Here is exhibited the mature writer, with something to say, and a well-defined grip on how best to say it. A working, brilliant piece, rhythmically alert and live, built up to a fine climax. Every note counts."—The Diapason.

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON
40-44 Winchester St.

NEW YORK
13 East 17th St.

HILLGREEN, LANE & COMPANY

ALLIANCE, OHIO

AFTER EIGHTEEN YEARS

The common practice in organ advertising is to present testimonials from musicians or purchasers of organs written immediately after the installations, and while the first flush of ownership and demonstration is yet in the blood. These expressions of admiration have not the authority possessed by such letters as are quoted below, written eighteen years after the installation referred to.

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.

Hillgreen, Lane & Company,
Alliance, Ohio.

Gentlemen:

Eighteen years ago you installed in my residence an electric organ of three manuals with thirty-eight speaking stops. Many noted organists, including Dr. Sidney Durst of the College of Music of Cincinnati, E. H. Lemare, and others have given recitals upon the instrument, resulting always in expressions of admiration of the organ. Today it is in fine condition as to both tone and workmanship. Perhaps you will not be surprised at this, but will doubtless appreciate the favorable information.

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

COLLEGE OF MUSIC
OF CINCINNATI

January 8, 1930.

Hillgreen, Lane & Company,
Alliance, Ohio.

Gentlemen:

Last week I was in Frankfort at the Berry residence, after an absence of two years from that lovely home, and found the organ as beautiful as ever.

All the tone colors are unimpaired, and the reeds as good as the day they were put in, and it gave me great pleasure to find the action very satisfactory. As I was so much pleased with this myself, I cannot resist the temptation of reporting my pleasure to you.

I am now acting director of the College of Music, and you can imagine I have my hands full. The two organs you put in here a year or so ago are holding up beautifully.

With greetings of the season, I am

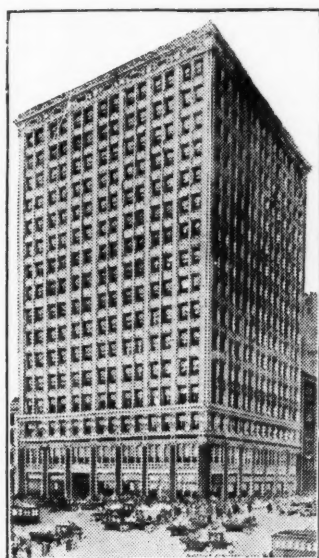
Cordially yours,
SCD:MD [Signed] SIDNEY C. DURST.

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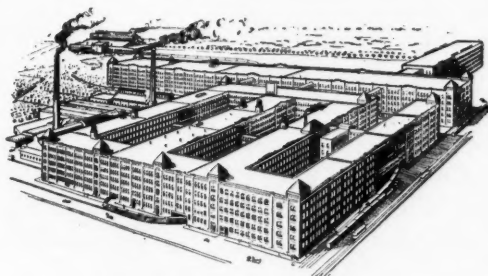
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All of which assures to every Kimball Organ purchaser a satisfaction not obtainable from any other builder of organs today.

W.W. KIMBALL CO.

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Kimball Hall

CHICAGO

Organists of Three Southern States in Convention



SOUTHERN ORGANISTS CONVENE AT MEMPHIS

NOT AFFECTED BY BIG GALE

Fourth Annual Meeting of Guild of Three States Is Great Success—Visitors from Ten States in Attendance.

The fourth annual convention of the organists of the states of Arkansas, Tennessee and Mississippi came to a close May 17 after a fine attendance, in spite of the stormy weather raging in that territory at the time of the meeting. There were visitors from ten states at the luncheon held on Saturday, which indicates that the South is coming into its own in the appreciation of good organ music. Some of America's best organists and organs are now located in Dixie, which fact was evidenced at the A. G. O. convention held in Memphis in 1929.

Arnold Dann of Biltmore, N. C., opened the convention with a recital Friday night at the Idlewild Presbyterian Church. He played with a brilliancy and style which captivated the large audience, his program consisting of the following numbers: "Carillon," Vierne; Communion from the "Messe Basse," Vierne; Allegro Vivace from the First Symphony, Vierne; "Noel" with Variations, d'Aquin; Reverie, Bonnet; Toccata and Fugue in D minor, Bach; Sketch in D flat, Schumann; "Carillon," Sowerby; Scherzo from Fourth Symphony, Widor; Andante Cantabile from Fourth Symphony, Widor; Toccata from the Fifth Symphony, Widor. In addition to the announced program Mr. Dann played Brahms' chorale prelude "A Rose Breaks into Bloom" and "Piece Heroique," by Cesar Franck. The latter number was especially pleasing, being played with all the crisp technique and skill which it demands.

This recital was given through the courtesy of that lover of music, E. E. Buxton, a member of the Idlewild Church, who is also the donor of the organ, a magnificent four-manual and echo Skinner.

Registration for the convention proper took place at the Peabody Hotel, convention headquarters, Saturday morning. The convention was called to order by Dean Adolph Steuterman, F. A. G. O. Then followed the invocation, offered by Chaplain Charles F. Blaisdell, D. D., rector of Calvary Episcopal Church. Mrs. Frank Sturm, organist of the First Baptist Church, Memphis, made the address of welcome on behalf of the Tennessee chapter, A. G. O., in a clever manner, making use of musical terms almost entirely, and stressing the "dominant note" of "welcome."

Interesting and instructive papers were read by Mrs. E. A. Angier, A. A. G. O., of Memphis, on "History, Degrees and Ideals of the Guild"; by the Rev. Israel Harding Noe, St. Mary's Cathedral (Episcopal), Memphis, on "The Ideal Church Organist"; by Harry J. Steuterman, B. S., Grace Church, Memphis, on "The Ministry of Music"; by Lawrence H. Riggs, director of musical sciences at Ward-Bel-

mont College, Nashville, Tenn., on "The Organist's Responsibility and Opportunity in the Church Service." All these addresses showed a careful study of the subject assigned, and all stressed the fact that music is the handmaiden of the church and must be held to that high standard which ennobles the soul and brings inspiration and comfort to the heart of the worshiper.

A delightful spirit of fellowship pervaded the gathering around the luncheon tables, at which time the Rev. William R. Lawler, O. P., St. Peter's Church, Memphis, gave an interesting paper on "The Church and Music," in which he traced the music of the church from its beginning to the present day. He, too, reminded his hearers that music is from God and that the cheap and trivial has no place in worship.

The next feature, after the luncheon, was the taking of a picture of the convention assembled on the Peabody roof.

Sheldon Foote, F. A. G. O., of El Dorado, Ark., recently of Milwaukee, was the afternoon recitalist, using the great Kimball organ in the south hall of the Memphis Municipal Auditorium. He opened his program with a brilliant rendition of the Allegro from the Sixth Organ Concerto, Handel, following this with an unusually effective arrangement of "The Swan," Saint-Saens. He also played: "Roulade Chromatique," Bingham; Gavotte-Pastorale, Durand; "Song of the Basket Weaver," Russell; "Sportive Fauns," d'Antalfy; "Will-o'-the-Wisp," Nevin, and "Rhapsodie Catalane," Bonnet. His presentation of d'Antalfy's "Sportive Fauns," an impressionistic work of the modern school, showed an especially interesting registration which faithfully interpreted the mood of the composer in this captivating, elusive number. Mr. Foote played the Toccata from the Fifth Symphony by Widor by request.

The outside elements lent a rather disconcerting atmosphere at times during the recital, as peals of thunder reverberated through the auditorium; however, those who braved the storm to hear Mr. Foote went away with the feeling that they had been well repaid for any inconvenience they had suffered.

The final event was an informal reception at the Memphis Country Club, with the recitalists and speakers the guests of honor. An enjoyable feature of this occasion was a group of songs by Miss Virginia Morene Sledge, accompanied by Mrs. Kenneth Dye, both of Memphis. Miss Sledge is the possessor of a lyric soprano voice of rare beauty and charmed her hearers so much that she was called upon to repeat her last song, "Joy," by Cadman.

The success of this convention was due to the untiring efforts of the following members of the Tennessee chapter, A. G. O., who have given so freely of their time and energy to the arrangements for the occasion: Mrs. H. P. Dachsels, A. A. G. O., general chairman; Adolph Steuterman, F. A. G. O.; Mrs. E. A. Angier, A. A. G. O.; Mrs. O. F. Soderstrom, Mrs. Frank Sturm and Mrs. Elroy Connable.

It was unanimously decided to accept the invitation of the Arkansas chapter to meet at El Dorado next

year in May. Sheldon Foote is the dean of this newly-organized chapter, and he was elected chairman for that convention.

Edwin Barnes Dies at Battle Creek.

Dr. Edwin Barnes, dean of musicians of Battle Creek, Mich., and for thirty-six years organist of the First Congregational Church, a post which he relinquished last March, died April 14 at his home after a long illness. Dr. Barnes was born in Southampton, England, March 15, 1864, and moved to Battle Creek in 1881 to take charge of the music department of Battle Creek College, then a flourishing educational institution of the Seventh Day Adventist denomination. Aug. 22, 1894, he became organist and director of music of the First Congregational Church (then the Independent Congregational Church). In 1896 he founded the Battle Creek Conservatory of Music, which became one of the recognized musical institutions of the state. Dr. Barnes made several trips to Europe and studied organ with

Widor for some time. He was president of the Michigan Music Teachers' Association in 1903 and again in 1923. Dr. Barnes is survived by his widow, a daughter and a son.

Death Takes P. Darlington DeCoster.

Percival Darlington DeCoster of New York, a former Chicago organist, died in May in New York City. Funeral services were held May 12 at St. Bartholomew's Episcopal Church. About twenty-five years ago Mr. DeCoster was organist of the Hyde Park Presbyterian Church. Then for a number of years he was private organist for Mrs. Patrick A. Valentine, a sister of J. Ogden Armour, at her home in Oconomowoc, Wis. He succeeded the late John W. Norton as organist and choirmaster at St. James' Episcopal Church, Chicago, for a year before moving to New York. Mr. DeCoster in addition to his organ work was a capable arranger and director of amateur musical plays and was in great demand in Chicago social circles for work of this kind.

American Guild of Organists United States and Canada

General Office: 217 Broadway, New York



The Ninth General Convention
of the Guild Will Be Held at

PHILADELPHIA,
PENNSYLVANIA

June 23rd, 24th, 25th, 26th and
27th, 1930

Convention Headquarters Will
Be at the Adelpia Hotel, Which
Will Also Be the Official Hotel
of the Convention.

Recitals will be given by organists of national reputation from all parts of the country, at Wanamaker's (Wanamaker Shop 6m); First Presbyterian Church (Casavant 4m); First Presbyterian Church, Germantown (Austin 4m); Country Home of Mr. E. T. Stotesbury (Aeolian); the Du Pont residence at Longwood (Aeolian 4m); St. Paul's Church (Welte-Tripp Corp. 4m); Second Presbyterian Church (Austin 4m), and in Atlantic City in the Ballroom of the Auditorium (Kimball), and in the main Auditorium (Midmer-Losh 5m).

Addresses will be made by prominent speakers on subjects of general interest.

Information may be had by writing to Mr. James C. Warhurst, 1520 Chestnut Street, Philadelphia, Penna., or to the General Office, 217 Broadway, New York, N. Y.



In the **Linwood Boulevard Presbyterian Church**

Marked by its impressive central grouping of organ pipes into a majestic ensemble, the wonderful Kilgen Organ of the Linwood Blvd. Presbyterian Church of Kansas City is as truly beautiful as it is musically outstanding. ¶Great artists, master organists of world fame,

have repeatedly acclaimed this artistic instrument a musical triumph. Like all Kilgen Organs, both great and small, it combines all the richness and inspiration that ideal sacred music can give, with a rare sincerity of construction which ensures lasting satisfaction.



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PIPE ORGAN BUILDERS FOR THREE CENTURIES

M. Marchal Thrills with Improvisation; Throng at Recitals

France's latest emissary to bear to America the goodwill of his nation and to show the quality of organ playing prevailing today in Paris received a most hearty welcome from a host of Chicago organists and visitors from other cities when he appeared at Kimball Hall on the evening of May 6. Andre Marchal, blind virtuoso, who at the age of 36 has achieved first rank in spite of his physical handicap, and whose technique, registration and taste have won the approval of audiences on this side of the ocean, could not complain of the heartiness of the welcome extended to him.

The size of the Kimball Hall audience strongly reminded one of those at recitals by famed American players—it was so different. There was hardly a vacant seat left when Frank Van Dusen, to whose enterprise M. Marchal's visit was largely due, led the organist of the Church of St. Germain-des-Pres in Paris to the console. Having been led there he soon made it evident that he required no further help. He found his way with neatness and dispatch among the stopkeys and manuals with a dexterity which was the marvel of all and inspired the blasé critics of the daily press with one accord to review his recital with unfeigned enthusiasm. M. Marchal was in full command of the instrument's resources, though whatever intimacy existed between him and the organ sprang up in one day's acquaintance. And in addition to the fact that he did not need help in finding combinations, the fact that he has imagination and spirit stood out in the performance. That this was apparently the unanimous verdict of the throng of his fellow organists was indicated by the applause M. Marchal received.

There were two distinct parts of the program—the set numbers and the improvisation, which was placed in the middle. The set program opened with the Bach Toccata, Adagio and Fugue in C minor, in which he used novel effects; a "Grand Jeu de la Suite du Premiere Ton," by du Mage, a typical piece of French brilliancy; a "Piece" by Marchand, of ethereal beauty; the Buxtehude Fugue; Franck's Fantasia in C; an "Impromptu" by Vierne, dedicated to Marchal, which is indeed a delicate gem, and the familiar "Grand Choeur Dialogue" of Gigout, Marchal's teacher. To this was added, as an encore, the Widor Toccata.

Now as to the improvisation, it consisted of four movements, based on themes submitted by Rossetter G. Cole, Walter Zimmerman and Leo Sowerby, and heard for the first time by the performer when Mr. Van Dusen played them for him. A few moments for assimilation of the themes was followed by one of those rare demonstrations that prove that the art of improvisation is not dead. It was as fine a piece of work in this field as one may ever expect to hear.

This recital was under the auspices of the local chapters of the A. G. O. and N. A. O., as previously announced. It may well be written down as the organ event of the season in Chicago.

The next night M. Marchal was heard by another large audience in a very different setting, at the Rockefeller Chapel of the University of Chicago—an edifice which definitely establishes the city as a competitor of the cities of Europe which possess great cathedrals. Here on the four-manual Skinner organ M. Marchal again made an excellent impression. He quite appropriately opened with the Bach "Cathedral" Prelude and Fugue in E minor, which was decidedly impressive, followed by two chorale preludes. His improvisation this time was on the familiar tune "St. Thomas." Other items on the program were Franck's "Piece Heroique," Gigout's "Grand Choeur Dialogue," a "Communion sur un Noel" by Hure, Barie's Toccata and a lovely short piece by Alexander Cellier, entitled "The Garden."

M. Marchal was the guest of the A. G. O. and N. A. O. members of Chicago at a luncheon in the Auditorium Hotel May 6 at which more



Deagan Cathedral Chimes

No organ need be denied the singular effectiveness of Deagan Cathedral Chimes. Genuine Deagan Chimes are available in six different classes—a class for every need. Minutely accurate tuning is a characteristic of all. . . . Your builder will be glad to quote you a price on Deagan Chimes completely installed.

Deagan
ORGAN PERCUSSIONS

J. C. DEAGAN, Inc. :: Deagan Building :: Chicago

than forty sat down at the tables. After introductory remarks by Dean Rossetter G. Cole and Mrs. Lily Wadhams Hallam, president of the Chicago chapter of the N. A. O., and greetings from St. Louis by Dr. Percy B. Eversden, M. Marchal was introduced by Frank Van Dusen and responded in a most gracious manner.

MANY CANTATAS AT DETROIT

By GUY C. FILKINS.

Detroit, Mich., May 20.—Belated programs of Easter music have come to me since the last publication of *The Diapason*. The Easter cantata "The Resurrection" was sung at the East Grand Boulevard Methodist Church and at the Woodward Avenue Baptist Church under the direction of Charles L. Wuerth. The choristers of St. John's Episcopal Church sang excerpts from "The Messiah," by Handel. J. L. Edwards is the choir-master. "Christ the Victor," by Dudley Buck, was presented by a double quartet under the direction of Mark Wisdom, F. A. G. O., at the Westminster Presbyterian Church. At St. Paul's Evangelical Lutheran Church William Reed's cantata "The Resurrection and the Life" was sung by the large chorus under the direction of F. D. Essinger. The sacred cantata-drama "Our Living Lord" was given

by the vested choir of the Cosmic Temple. Rachel Boldt is the director-organist. The Central Woodward Christian Church chorus directed by Austin A. Chambers sang "Easter Memories," by Creswell. "Immortality," by R. M. Stults, was sung by a choir of sixty-five voices at the New Hope Baptist Church.

The choir of the Grand River Avenue Evangelical Church, directed by Albert Smith, sang a program of Easter anthems at the Fisher Y. M. C. A. branch Easter morning.

Uninvited and unwelcomed guests entered the Detroit correspondent's studio May 14 while said correspondent was at dinner. Upon his return he discovered a much disordered studio and found himself the loser of an onyx desk set and a desk clock. Such is the life and loss of an organ grinder!

New Frazee Organ at Winthrop, Mass.

The Frazee Organ Company of Everett, Mass., has just completed a large three-manual organ for the First Methodist Church of Winthrop, Mass. This is a beautiful building of colonial architecture designed by Frohman, Robb & Little of Boston. It will be dedicated Sunday, June 1. The organist at the morning service will be Harry Upson Camp and in the evening the dedication of the organ and a recital by Gerald Foster Frazee will

take place. Another Frazee contract is for a large two-manual for the Trinitarian Congregational Church at Concord, Mass. The building is a beautiful new colonial edifice appropriate for this historic town, which replaces the building destroyed by fire about five years ago. The organ will be ready for dedication early in the fall and will be played by Raymond C. Robinson of Boston. The same builder has completed a two-manual for the South Primitive Methodist Church at New Bedford. Dedication took place May 21 and the organist was Gerald Foster Frazee.

Bidwell Made City Organist.

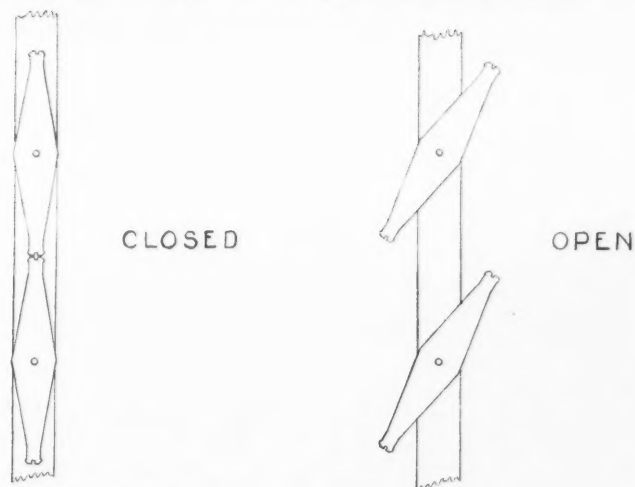
Marshall Bidwell has been appointed municipal organist of Cedar Rapids, Iowa, and plans are being made for a definite series of weekly recitals beginning next fall on the large new Skinner organ. During music week there were recitals every day at 4 o'clock, in which seventeen Cedar Rapids organists took part. The recitals were one hour in length. The fine instrument has already attracted much attention. April 22 Mr. Bidwell appeared as soloist with the Cedar Rapids Symphony Orchestra, playing the Guilmant symphony for organ and orchestra. He has also played a number of short programs for special organizations.

A U S T I N

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AUSTIN ORGAN CO., HARTFORD, CONN.

**Quartet and Chorus;
Music of Christmas
Seen in Retrospect**

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

At least twice a year I have the pleasure of sitting comfortably at my desk while, instead of making suggestions, I receive programs showing what scores of choirmasters are actually presenting at the two chief seasons of the Christian year. The programs this year were so interesting that I want to tell you about them; after all, this department is probably most useful as a clearing-house. I wish that I could mention all the Christmas programs, but of course that is quite impossible.

The Christmas portion of the "Messiah" is still by all odds the most popular of the longer works. The short oratorio by Saint-Saëns, "Noel," was used by a number of choirmasters, including Thomas Moss (Calvary Baptist, Washington). A new Christmas cantata by another Washington organist, R. Deane Shure, was presented as far away from home as El Dorado, Ark., where Sheldon Foote gave it in the First Methodist Church. In the Park Street Congregational Church of Bridgeport, Conn., George H. Byles gave one of the finest of all modern Christmas cantatas, Dr. Healey Willan's "Mystery of Bethlehem." Not far from there, at Dalton, Mass., Kate E. Fox presented the charming Dickinson Nativity play, "The Coming of the Prince of Peace." The equally fine and newer "Mystery for Christmas" by Professor McKinney was put on by Arthur L. Jacobs in the Wesley Methodist Church, Worcester, Mass., a church which has such resources that Mr. Jacobs performed in the previous week Harvey Gaul's "The Babe of Bethlehem." At the First Christian Church in Topeka, Kan., Mrs. M. H. Drenning directed the new Rogers cantata, "The Mystery of Bethlehem." And at St. Mark's Evangelical Lutheran Church in Sheboygan, Wis., M. H. Schumacher gave Manney's "Manger Throne." These are typical samples of the cantatas presented.

Many choirmasters preferred a carol service to a cantata. At the American Guild of Organists' carol service in the Church of the Saviour, Brooklyn (M. W. Watkins) there was a regrettable lack of fine carols by modern American composers, but the list by Englishmen included the following excellent numbers:

- Howells—"A Spotless Rose."
- R. V. Williams—"On Christmas Night."
- Holst—"Of One that Is So Fair."
- Channing Lefebvre's arrangement of "God Rest Ye Merry" was sung at this service and at several others.
- American composers were well represented in the carol service directed by J. Norris Hering at the Franklin Street Presbyterian Church, Baltimore; they included:
- J. S. Matthews—"The Shepherd's Content."
- Jewell—"The Christmas Star."
- Lutkin—"Fairest Lord Jesus."
- Candlyn—"Good Christian Men, Rejoice."

Some of the finest programs were from college chapels. Here is one from Stanford University (W. D. Allen):

- Sussex Carol—"On Christmas Night."
- Williams—"The Golden Carol."
- Traditional—"As I Sat on a Sunny Bank" (children).
- G. Shaw—"The Snow Lies Thick."
- Holst—"Christmas Day."
- McKinney—"The Holy Mother Sings."
- Traditional—"A Virgin Most Pure."
- Farjeon—"Our Brother Is Born."
- Gaul—"Here in This Very Town."
- Dickinson—"Shepherds Now Come Ye."
- M. Shaw—"Three Kings in Great Glory."
- Manney—"Here a Torch."
- Traditional—"The Seven Joys of Mary."
- Rubbra—"Virgin's Lullaby."

This delightful program illustrates how we Americans are using the "Ox-

ford Book of Carols." Here is a program from Beloit College:

- Kountz-Slovak—"Peace on Earth."
- Dickinson—"The Song of the Angels."
- Gaul-Mountain White Carol—"And the Trees Do Moan."
- Christiansen—"In dulci jubilo."
- Gaul—"March of the Wise Men."
- Voynich—"Three Jolly Shepherds."
- Dickinson—"The Shepherds' Story."
- The Dickinson "Shepherds' Story" with its ringing Nowells was the most popular big unaccompanied anthem of the season; it will remain popular for many more seasons. Dr. Williams did it at St. Bartholomew's in New York, Carl F. Mueller at the Central Presbyterian in Montclair, N. J., and Alexander McCurdy at the Second Presbyterian of Philadelphia, not to mention a score of others. I think that it is also safe to say that at least half of the programs I received listed carols arranged by Dr. Dickinson. You may be interested to see Dr. Dickinson's own program at the Brick Church in New York:
- Bach—"Break Forth, O Beauteous Heavenly Light."
- Andrews—"The First Nowell."
- Croatian Carol—"O'er Wintry Hills."
- Spanish Carol—"O Bethlehem."
- Dickinson—"The Quest Eternal."
- Warner—"Alleluia."
- Catalonian—"Winter with Its Ice."
- Jungst—"While Shepherds Watched."
- Saboly—"Tis the Time for Mirth."
- Eighteenth Century—"The Angels Were Singing."
- Corner—"A Babe Lies in a Cradle."
- Handel—"The Shepherds Sing."

I wish I could include several other complete carol services, but there is space merely for annotations of features of outstanding programs. W. H. Oetting at the South Avenue Methodist, Wilkesburg, Pa., used H. A. Matthews' "Lovely Voices of the Sky," which remains one of the most popular of Christmas solos, and Dean Lutkin's "The Waits are Singing in the Lane," together with no less than seven of Dickinson's traditional carol arrangements and all three of Harvey Gaul's "North American Carols," with Barnes' little "Legend of Ireland" for good measure; a thoroughly good program of which anyone could be proud. Another Methodist church which had a superior service was the Central Methodist of Yonkers, whose choirmaster, H. C. Wood, is one of the most skillful of program makers. Besides a number of the Dickinson carols he used Gaul's "Sioux Tribal Carol" and Mackinnon's "Mary the Mother," together with other fine things, ending with the big Dickinson anthem already mentioned.

At the First Baptist Church of Los Angeles, served by Alexander Stewart, the program began with the first few phrases of Dickinson's "Nowell," which were printed on the program with a greeting from Dr. Dickinson to the choir. Most of the carols used were Dickinson arrangements; an interesting exception was A. E. Whitehead's "The Bird Carol" in traditional style. Another very fine program from Los Angeles was W. R. Dorr's, at the Wilshire Presbyterian Church, which included two of Mackinnon's best carols—"Sleeps Judea Fair" and "On a Winter's Night"—which seem to me two of the best written in this country. Mr. Dorr was particularly pleased with Voris' anthem, "The Lame Shepherd," which, he writes me, is capable of magnificent effects with boys' voices, particularly in the "Gloria."

Skipping to the South, there is a beautiful program from the First Presbyterian Church of Greensboro, N. C. (Professor George M. Thompson, who is not my relative, I am sorry to say). Besides a number of the Dickinson arrangements he used Lefebvre's "God Rest Ye Merry," Christiansen's "Beautiful Saviour"—a prime favorite—and J. H. Hall's "Sleeping the Christ Child."

In the Beverly Presbyterian Church, Brooklyn, Charles C. Bonte gave a carol service of all nations, including Edward Shippen Barnes' "Little Carol of Ireland," Barnes' "Mary Kept All These Things," Forsyth's "The Burning Flame," Mrs. Beach's "Around the

Manger" and two of Gaul's North American carols. I think that represents our country very well, and the rest of the program is as fine.

Across the river, in the Church of St. Mary the Virgin, R. Nold presented a program made up largely of works by modern English composers, including: Holst's "Personent Hodie" and "A Babe Is Born" and "Now Let Us Sing" and "Jesu Fili Virginis" and "Salvator Mundi," Elgar's "I Sing the Birth," G. Shaw's "How Far Is It to Bethlehem" and Davies' "The Blessed Birth" and "The Holly and the Ivy." That is certainly being fair to our cousins across the sea.

The Elgar anthem just mentioned was sung in several other churches, including St. Stephen's, Providence (Walter Williams). I note that Mr. Williams, like many other good choirmasters, is fond of Bach's chorale, "Break Forth, O Beauteous Heavenly Light." That number from the Christmas Oratorio seems a great favorite. At Trinity Congregational Church, East Orange, N. J., R. S. Gilbert used that chorale and its lovely companion, "Beside Thy Cradle"; later in the program he used his own anthem, "The Annunciation."

It is an encouraging fact that choirmasters are no longer content to use the same numbers Christmas after Christmas. For example, at Plymouth Church, Sherrill, N. Y., Zilla Holmes used three new numbers of 1929: Scarmolin's "Bethlehem, O Little Town," Montani's "The Virgin at the Crib," and Shure's arrangement of "King of Angels, Sleep."

It is also encouraging to observe that American composers are well represented in the service lists of our more progressive choirmasters. At the Church of the Resurrection, New York, William Webbe's new "Missa Fidelium" was used. Mackinnon's name occurs frequently; for example, I note his carol, "I Saw Three Ships" in the excellent program of the First Baptist Church of Everett, Wash., where Arthur E. James was organist. Candlyn's "The Son of Mary" was sung in

the Beverly Church, Brooklyn (C. C. Bonte), and his "Sleep, Holy Babe" at Plymouth Congregational Church, Minneapolis, where Hamlin Hunt gives so much fine music to his congregation. On Mr. Hunt's list I note also Harvey Gaul's new Mexican carol and Carl Mueller's "Away in a Manger." Alexander McCurdy used J. S. Matthews' carol, "The Eve of Grace," and "All My Heart This Night Rejoices" by Maxson. Barnes' delicate carol-anthem "Mary Kept All These Things" appears in the program of the Creston Avenue Baptist Church (Emily C. Bockell) of New York, where there was a fine carol service. At St. Stephen's, Hollywood, B. E. Ballard used two numbers by Woodman, "The Mother's Revery" and "Hail Our Redeemer." Dr. Coombs' "Brightest and Best" was sung in the Baptist Temple, Brooklyn (C. Van Rees), and the same anthem was used with violin and harp obbligatos by the Jamesburg Choral Society, directed by R. E. Maryott. Dr. Parker's anthems are still standard works; for instance, I note his "Before the Heavens Were Spread Abroad" on the lists of Grace Church, Brooklyn Heights (Frank Wright).

One old favorite of my own I noted on only one program; Cesar Franck's beautiful duet, "The Virgin at the Manger" was given by N. L. Norden as part of a fine service at the First Presbyterian Church, Germantown, Pa.

Early in 1931 you will probably find in this department a similar survey of the Easter programs of 1930. Meanwhile I should like to thank the generous people who send me their lists—even though I can mention only a few by name in my articles.

Reuter for Missouri University.

James T. Quarles, dean of the school of fine arts at the University of Missouri, has placed with the Reuter Organ Company a contract to build a two-manual organ to be installed in the fine arts building at the university. The instrument, which will be one of eight sets of pipes and fifteen stops, will be installed during the summer.

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For soli and chorus.

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1908—Former Warden and Head
of the Examination Com-
mittee of the A. G. O.**

Warren R. Hedden, Mus. B., F. A. G. O., well-known organist and choir-master of New York, passed away in the Fifth Avenue Hospital on May 2. Though in failing health for some time, Mr. Hedden had kept up his work until a few weeks before his death. For the last seventeen years he had been organist of the First Reformed Church in Brooklyn. He was also a professor at the Guilman Organ School in New York, in which connection many organists now prominent will remember him for his work since 1908, under the directorship of Dr. William C. Carl.

Mr. Hedden entered the choir of Trinity Church, New York, as a boy, and was later a pupil and assistant of the famous Dr. A. H. Messiter. Later he studied the organ with Frederic Archer, piano with Richard Hoffman and composition with Dudley Buck. He became a brilliant solo organist and pianist and at the age of 19 gave a series of recitals on Sunday afternoons in Chickering Hall, New York. In 1884 he took charge of the music in Trinity Church, New Haven, remaining there until 1893, when he went to Zion and St. Timothy's Church, New York, for three years. In 1896 he was appointed to the Church of the Incarnation, New York, and remained until 1913. The chancel organ there was built in 1896 under his supervision and the monthly musical services became an important feature of the city's ecclesiastical music.

Mr. Hedden took the bachelor of music degree at Trinity, Toronto, in 1896, and won the fellowship of the American Guild of Organists in 1902. He was warden of the Guild in 1908 and 1910, and enlisted the cooperation of organists in Canada, going to Toronto and Montreal to start the Ontario and Quebec chapters, later establishing chapters in Cleveland, Ohio, and Rochester, N. Y., in addition to chapters in Michigan and California. As chairman of the examination committee of the Guild from 1913 to 1923 about 1,000 candidates took the examinations prepared by him.

Mr. Hedden was the composer of a Te Deum, a cantata, "Psalm 100" and several settings of the Benedictine and other church music. His wife, Janet Smedley Hedden, who died three years ago, was a noted teacher of voice and assisted for many years in the training of the solo boys at the Church of the Incarnation.

Mr. Hedden came from an old colonial family, his ancestors having settled in New York prior to 1657, and he was a member of several patriotic societies, including the Founders and Patriots, the Sons of the Revolution and the Loyal Legion. He is survived by a son, Victor R. Hedden, and a brother, James S. Hedden.

In Warren R. Hedden the organ world had a man who stood effectively for many years for the highest standards of scholarship and whose own work, not only as a church organist and choir-master, but as a teacher of theory, helped to make a new generation of organists.

Welte in Larger Chicago Office.

The Welte-Tripp Organ Corporation of Sound Beach, Conn., has moved its Chicago offices into larger quarters and announces that it is now located in the Chicago Bank of Commerce building, 7 South Dearborn street, Chicago.

The Rev. Edward J. Chapuran, pastor of St. Wenceslaus' Church, Omaha, gave the men of the Pipe Organ Service Company, who are rebuilding the two-manual Kimball organ in his church, the following interesting information. The organ was purchased largely through the efforts of Anton Dvorak, who was selected to approve the instrument upon completion. On this occasion Mr. Dvorak played for the first time, it is said, his now famous "Humoresque."

Warren R. Hedden



AUSTIN FOR COLUMBIA, S. C. NEW MOLLER AT ELMHURST

**Three-Manual Nearly All Enclosed—
Preparations for Echo.**

Ebenezer Lutheran Church at Columbia, S. C., has purchased a three-manual organ of the Austin Organ Company. All of the instrument except the great and pedal open diapason is enclosed. The specification of speaking stops is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte (lower octave stopped), 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Viol Aetheria, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Tuba Harmonic (prepared for), 8 ft., 73 pipes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste (prepared for), 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 12 pipes.
- Violina, 4 ft., 12 pipes.
- Violin Celeste, 4 ft., 12 pipes.
- Oboe Horn, 8 ft., 73 pipes.
- Vox Humana (separate chest, box and tremulant), 8 ft., 61 pipes.
- Swell Valve Tremulant.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 notes.
- Viol Aetheria, 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Flageolet, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

ECHO ORGAN.

Five blank tablets in console for future additions.

PEDAL ORGAN.

- Open Diapason, 16 ft., 12 pipes.
- Sub Bass, 16 ft., 12 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.

There will be a full equipment of couplers and mechanicals, including eight pistons to each manual.

**Installation of Three-Manual Com-
pleted at Redeemer Lutheran.**

The forces of M. P. Möller in Chicago have just completed the installation of a three-manual, with preparations for future addition of an echo division, in Redeemer Lutheran Church at Elmhurst, a suburb of Chicago. The builder constructed a handsome grille covering the organ front. The stop specification of the organ is as follows:

GREAT ORGAN.

- 1. Bourdon (Pedal Ext.), 16 ft., 17 pipes.
- 2. First Open Diapason, 8 ft., 73 pipes.
- 3. Second Open Diapason, 8 ft., 73 pipes.
- 4. Dulciana, 8 ft., 73 pipes.
- 5. Principal, 4 ft., 61 notes.
- 6. Gross Flöte, 8 ft., 73 pipes.
- 7. Viola da Gamba, 8 ft., 73 pipes.
- 8. Flute Harmonic, 4 ft., 73 pipes.
- 9. Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

- 10. Bourdon, 16 ft., 97 pipes.
- 11. Open Diapason, 8 ft., 73 pipes.
- 12. Stopped Diapason, 8 ft., 73 notes.
- 13. Flute d'Amour, 4 ft., 73 notes.
- 14. Nazard, 2 1/2 ft., 61 notes.
- 15. Flautino, 2 ft., 61 notes.
- 16. Salicional, 8 ft., 73 pipes.
- 17. Vox Celeste, 8 ft., 61 pipes.
- 18. Cornopean, 8 ft., 73 pipes.
- 19. Oboe, 8 ft., 73 pipes.
- 20. Viole d'Orchestre, 8 ft., 73 pipes.
- 21. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- 22. English Open Diapason, 8 ft., 73 pipes.
- 23. Unda Maris, 8 ft., 61 pipes.
- 24. Aeoline, 8 ft., 61 pipes.
- 25. French Horn, 8 ft., 61 pipes.
- 26. Clarinet, 8 ft., 73 pipes.
- 27. Clarabella, 8 ft., 73 pipes.
- 28. Solo Flute, 4 ft., 61 notes.
- 29. Harp (Deagan A), 49 bars.

PEDAL ORGAN.

- 30. Double Open Diapason (Large scale), 16 ft., 44 pipes.
- 31. Bourdon, 16 ft., 44 pipes.
- 32. Lieblich Gedeckt, 16 ft., 32 notes.
- 33. Bass Flute, 8 ft., 32 notes.
- 34. Octave, 8 ft., 32 notes.
- 35. Cello, 8 ft., 32 notes.

**AUSTIN ORGAN BOUGHT
FOR GARY MEMORIAL**

ORDER BY WHEATON CHURCH

**Three-Manual Specification Prepared
for Beautiful Edifice in Chicago
Suburb—Other Austin Con-
tracts in Chicago.**

The Austin Organ Company, represented in Chicago by Calvin B. Brown, has obtained the order to build the organ for the beautiful Gary Memorial Methodist Church at Wheaton, Ill. It will be a three-manual, the stop list of which shows the following resources:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 85 pipes.
- Major Diapason, 8 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Chimes (Deagan class A), 25 tubular bells.

SWELL ORGAN.

- Bourdon, 16 ft., 85 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Flute (Chimney), 4 ft., 73 pipes.
- Violina (Salicional), 4 ft., 61 notes.
- Quint, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Double Oboe Horn, 16 ft., 85 pipes.
- Oboe, 8 ft., 73 notes.
- Clarion, 4 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Gamba, 8 ft., 73 pipes.
- Contra Gamba, 16 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute, 4 ft., 61 notes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celestial Harp, 8 ft., 73 bars and resonators.
- Harp, 4 ft.
- Chimes (Great).

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Dolce Bourdon (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 20 notes, 12 pipes.
- Flute, 8 ft., 20 notes, 12 pipes.
- Oboe Horn (Swell), 16 ft., 32 notes.
- Trombone (Great Trumpet ext.), 16 ft., 20 notes, 12 pipes.
- Violoncello (Choir Gamba), 8 ft., 32 notes.
- Violine (from Great), 16 ft., 32 notes.

The large four-manual Austin organ in the First Methodist Church of Evanston, over which Porter Heaps presides, is to be modernized and enlarged by the Austin Company.

The First Methodist Church at Beloit, Wis., has ordered a two-manual to be built by the Austin factory.

Frank W. Asper, organist at the Salt Lake Tabernacle, writes the White-Smith Company that he is delighted with the latest organ number by Stoughton entitled "Isthar." An excerpt from a letter just received is as follows: "I have been so very pleased with the favorable comment on the Stoughton number 'Isthar' that I have put it on my program which will be broadcast from the Salt Lake Tabernacle Monday, May 12."

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Last Dinner of Season in New York.

A dinner, followed by a lecture on early American music by President Harold Vincent Milligan, marked the final function of headquarters activities for the season on May 20 in the Pythian Temple, New York City. Fully half a hundred persons sat down to the dinner presided over by Herbert Stavelly Sammond, chairman of the executive committee. Following the opening remarks by Mr. Sammond, Miss Mary Arabella Coale, a member of the executive committee, was called upon to speak. She described the activities at headquarters throughout the season, mentioning the opportunity afforded members to attend rehearsals of the B minor Mass of Bach as directed by Albert Stoessel, conductor of the New York Oratorio Society; of the value of Dr. Hugh Ross' lecture in St. Bartholomew's Church earlier in the season, the opportunity of listening to the rehearsals of Margarete Dessoff's Adesti chorus and of Father Finn's splendid choir of boys and men.

Mr. Sammond later announced the presence at the dinner of Edward S. Breck, winner of the Skinner prize competition for the best organ transcription of the "Prince Igor" Overture by Borodin. Warm applause greeted Mr. Breck. Reginald L. McAll then spoke briefly about the forthcoming convention in Los Angeles, mentioning a few of the splendid programs in preparation.

After the dinner Mr. Milligan gave an illuminating and intensely interesting talk on "Pioneers in American Music." Mrs. Alice Goddill Perkins, soprano soloist at the Riverside Church, illustrated Mr. Milligan's lecture with excerpts from the works of Francis Hopkinson, the first American composer of note, and Stephen Foster. Mr. Milligan was perfectly at home with his subject, most interestingly telling of Hopkinson's versatility, for besides being a composer he was one of the signers of the Declaration of Independence, a poet, a painter, and, last, but not least, a capable organist! An executive committee meeting preceded the dinner, and was honored with the presence of Mrs. Bruce S. Keator, who recently returned from an extensive tour of Palestine, Jerusalem, Greece and other Mediterranean ports.

Farnam at St. George's, New York.

The final recital of Lynnwood Farnam's series, "Bach and His Fore-runners," was held under the auspices of the N. A. O. in St. George's Church on the evening of April 28. Mr. Farnam was assisted by the Brooklyn Morning Choral, a chorus of women's voices under the direction of Herbert Stavelly Sammond. The chorus reflected great credit on the conductor in the singing a capella of two compositions, an "Ave Maria" and "Duo Seraphim," both by Vittoria. The usual crowds which testify to the popularity of Mr. Farnam's Bach recitals at the Church of the Holy Communion filled the larger church. The growing interest in these recitals is one of the encouraging signs of a developing taste for the best music.

Big Plans for New Jersey Rally.

Everything is in readiness for the rally of the New Jersey council Wednesday, June 4, at Trenton. The business meeting will be held in the old Revolutionary Barracks, which adjoins Stacy Park and which includes

the new Masonic temple and the state capitol, in its beautiful setting. Luncheon will be served at Washington's Crossing, where George Washington crossed the Delaware the night before the battle of Trenton, and which is nine miles up the river. This trip constitutes a beautiful drive.

A recital will be given by Miss Lillian Carpenter of the Institute of Musical Art, New York City, in the afternoon on the three-manual Austin organ in the Third Presbyterian Church. In the same church in the evening Harold Vincent Milligan, president of the National Association of Organists, and organist of the Riverside Church, New York, will deliver an address on the character and purpose of anthems. A choir of forty trained voices will assist Mr. Milligan.

GEORGE I. TILTON, President.

Iowa Council Holds Convention.

The Iowa council had a well-attended meeting and one promising fruitful results at Dubuque May 20, coincidentally with the annual meeting of the Iowa Music Teachers' Association. At the business meeting, over which Marshall Bidwell, state president, presided, the following officers were elected: President, Professor Fred Schoenbohm, Clinton; vice-president, Professor George Samson, Cedar Falls; secretary and treasurer, the Rev. Gerhard Bunge, Garnaville.

Mr. Bidwell led a discussion of organ specifications. Plans were made for the promotion of the N. A. O. in Iowa, including a state convention to be held in Cedar Rapids about Oct. 1. Recitals will be given on the memorial organ.

In the afternoon members of the council gave a recital at St. Luke's Methodist Church, with the following program: Allegro appassionato from Fifth Sonata, Guilman; Concert Caprice, Turner, and Finale in E flat, Guilman (Alvin Keiser, Cedar Rapids); "Paeon," Matthews; "Paradise," Fibich, and Concert Overture in C minor, Hollins (Dwight Phelps, Dubuque); "Lift Up Your Heads," Klein; "God So Loved the World," Palme; "Agnus Dei," Melody (1557), and Gloria (Twelfth Mass), Mozart (Wartburg Lutheran Male Chorus, Professor F. E. Schoenbohm, director); Grand Chorus, Kinder; Barcarolle, Samson, and Triumphal March, Hollins (George Samson).

Attend Stoessel Rehearsal.

Headquarters members and those of their friends who had signified an interest in the constructive program of choral education which is being sponsored by the N. A. O. in New York were invited to attend one of the rehearsals of the New York Oratorio Society, Albert Stoessel, conductor, in preparation for the performance of the Bach B minor Mass. This was an opportunity both to observe methods of choral conducting and to become more familiar with the mass, which can be heard in New York only once a season. The members owe gratitude to Mr. Stoessel and to the public meetings committee for arranging the meeting.

Connecticut Council.

Ninety singers from various church choirs in Hartford and vicinity took part in the second annual choir festival of the Hartford council in the Horace Bushnell Memorial Hall May 6. The successes attained in the first festival, held at Center Church Palm Sunday, 1929, were repeated. A large audience attended.

The chorus was directed by Edward F. Laubin, organist and choirmaster of the Asylum Hill Congregational Church. Under his leadership there were exquisite effects in shading and reverential interpretation of several well-known choruses. The Kyrie from Verdi's famous Requiem Mass was splendidly given. Other anthems were Noble's "Fierce Was the Wild Billow"; "Psalm 150," Franck; "O Gladsome

Light," by Dudley Buck, who spent the early part of his life in Hartford and was organist of two of the city's churches, and the "Hallelujah Chorus" from Handel's "Messiah." In this last number Mr. Laubin attained his most dramatic heights of the evening, and the singing of the chorus was exceptionally fine.

Joseph C. Beebe played six of the shorter Bach chorale preludes for an opening voluntary. The offertory was the allegro from Widor's Fifth Symphony, played by Miss Pauline Voorhees. Lemmens' "Marche Pontificale" was the postlude, and was played by Miss Josephine Kendrick. Miss Esther Nelson played the service and Mrs. Burton Yaw was piano accompanist. The Rev. Dr. Willis H. Butler of the Asylum Hill Congregational Church, chaplain of the council, conducted the service and gave an interesting address on "The History of Church Music."

The festival was in charge of a committee consisting of Wyllys Waterman, Edward F. Laubin, Walter Dawley, Clifton C. Brainerd and Esther Nelson.

Worcester Chapter.

Two members of the Worcester chapter—Walter Edward Howe and Harry Upson Camp—entertained their colleagues happily on the evening of May 12 at the home of Mr. and Mrs. Camp in Reading, Mass., where a two-manual Frazee organ has been installed. Mr. Howe, who is director of music at Abbot Academy, organist of the Worcester festival, Chautauqua Institute and the Meeting-House Hill Church, Dorchester, played a program of French music. Mr. Howe's playing was all that could be desired in facile technique. The registration, also, was distinctive, each number being given its own individuality by thoughtfully chosen tone blending. The organ of which Mr. Camp is the possessor is a surprising accomplishment in a home. The guests marvelled that so great a variety of tone quality could be brought out and so complete an ensemble, in view of the limited space allotted for organ chambers. At the conclusion of the concert, Mr. and Mrs. Camp served a buffet luncheon.

An added item of interest and pleasure was the trip to and from Worcester, which takes the motorist over much historic ground of Lexington and Concord. A stop was made at the bridge in Concord where the first shot of the Revolution was fired—a spot especially beautiful in the height of apple blossom time.

The committee planning this delightful evening was composed of Mrs. F. J. Crosson, chairman; Mr. Howe, Ralph M. Warren and Alfred W. G. Peterson.

At a recent meeting one new member was admitted—Ernest A. Williams of Westboro, Mass.

The chapter year ends June 9, when a dinner and annual meeting will be held. Dr. Hamilton C. Macdougall of Wellesley College will be guest speaker.

ETHEL S. PHELPS, Secretary.

Easton, Pa., Chapter.

No meeting of the Easton chapter was held in April as there was no presiding officer present. A short recital was arranged for the members on the new Hillgreen-Lane four-manual organ in Brainerd Presbyterian Church. Ralph Dorshimer played: "Resurrection Morn." Johnston; "Evening" (Summer Sketches), Lemare; Meditation-Elegie, First Suite, Borowski. Mark L. Davis played: "The Squirrel," Weaver; "Dreams" ("Tristan and Isolde"), Wagner; Largo appassionato Allegro, "Sonata Romantica," Yon.

The May meeting of the chapter was held in St. Luke's Lutheran Church Monday evening, May 19. The president, Charles W. Davis, presided. The program committee for June will consist of Charles Davis and Mark Davis. The chapter will hold its banquet Monday evening, June 2. In accordance

with the resolution passed at the convention in Williamsport, the president appointed Ralph Dorshimer to the nominating committee. Raymond Schlough was appointed by the board of directors and Miss Ruth Yegle and Miss Mae Litzinger by the meeting.

Pottsville Chapter.

It is with profound regret that we announce the sudden death on April 11 of William P. Strauch, husband of our president, Beulah M. Strauch. To his widow the chapter extends deep and sincere sympathy.

The Rev. F. L. Gray (Methodist Episcopal Church) and the Rev. E. W. Weber (Trinity Lutheran) have been elected to honorary membership.

The annual spring concert was held May 26 in the First Evangelical Church.

ORRIE KAISER, Secretary.

Reading, Pa., Chapter.

The Reading chapter held its final program for the year in May. It was in the form of a public service in St. Paul's Memorial Reformed Church. In the absence of Miss Emilie Strause, the organist, Kenneth Christman was in charge of the program. The prelude, "Christus Resurrexit," was played by Marguerite A. Scheifele. This was followed with the invocation by Dr. C. E. Creitz, pastor of St. Paul's Church, and the opening hymn, "All Hail the Power of Jesus' Name." A Toccata by Dubois was played by Mr. Christman, after which the choir sang "Jubilate Amen," by Max Bruch. "The Angelus," by Massenet, was played by Ira M. Ruth. This was followed by a short address by Dr. Creitz. Another anthem was "A Song in Praise of the Lord," by Nagler-Dickinson. The postlude, Finale in B minor, by Cesar Franck, was played by William Moyer.

Kentucky Chapter.

At the May meeting of the Kentucky chapter the following were elected: President, Farris A. Wilson; vice-president, Mrs. Frank A. Ropke; recording secretary, Mrs. Elan Harris; corresponding secretary, Miss Florence Ritter; treasurer, David Bishop; chairman program committee, Maurice Davis. There was a good attendance at this, the last meeting of the season.

Delaware Chapter.

The monthly dinner meeting of the Delaware chapter was held at the McConnell restaurant in Wilmington, with a large number of the members present. Firmin Swinnen was the after-dinner speaker and gave the members a vivid description of the new organ at Longwood. He invited all the members to come out at the next meeting in June to go through the organ and hear it played. Three new active members were taken in—Mrs. Sylvia Barnes Thomas, Miss Judith Robinson, Miss Florence Horn—also one new associate member—Paul Thomas.

WILMER CALVIN HIGHFIELD, Secretary.

Union-Essex Chapter.

The Union-Essex chapter held its monthly meeting April 29 in the Crescent Avenue Presbyterian Church, Plainfield, N. J. An inspiring and educational program was arranged by Mrs. Charlotte Mathewson Lockwood, F. A. G. O., organist and musical director of the church. A large congregation assembled and joined our members in expressing thanks for the program in the form of a generous collection for our treasury.

Mrs. Lockwood opened with Bach's Fantasia in G major, in which she again showed that technical proficiency and appreciation of the musical ideas that delighted our chapter so much in her recital last year. The Intermezzo from the "Storm King" Symphony of Dickinson and the Finale in B flat of Cesar Franck were also played by Mrs. Lockwood with a sensitiveness to their character and a feeling for color that

fully repaid the long distances which many of our members traveled to hear.

The singing of the quartet and chorus under the direction of Mrs. Lockwood showed splendid technique and polished shading. Russian music was represented by the Antiphon of Ippolitoff-Ivanoff; "Glory to the Trinity," by Rachmaninoff, and "Easter Song of Little Russia," by Kopolyoff. The delicate part 2 of "The Vision," by Clokey, gave the chorus a chance to do beautifully shaded work, and the alto solo was exquisitely sung by Miss Louise Smith. Following Dickinson's "The Norfolk Chimes," which held everyone spellbound, Mrs. Lockwood presented her anthem "The Triumphal Entry," with the words by Dr. Moment. The chorus and the fine organ blended well in this thrilling composition.

Three hymns were sung. The congregation sang with much spirit. In the second and fourth verse of "Crown Him with Many Crowns" the chorus sang a descant with glorious effect.

Dr. John J. Moment, one of the ministers of the church, gave a short address on "The Art of Worship." Dr. Moment pleaded to have only the best in words and music for the church service.

After the program a reception was tendered Mrs. Lockwood and the singers in the parlors of the church. Our president, Henry Hall Duncklee, introduced our members to Mrs. Lockwood and never made a mistake in a name.

RUSSELL SNIVELY GILBERT, Secretary.

Miami, Fla., Chapter.

On May 9 Mrs. Alys DeMuth Swords, a former pupil of Harrison Wild, and for a time alternate organist of the Olympia Theater in Miami, gave a widely varied program of organ music at that theater as the contribution of the chapter to music week. Her selections ranged from Grieg and Tschaiakowsky to modern jazz, displaying all the resources of the instrument. The early hour—9:30 a. m.—precluded a large attendance, but those present enjoyed the unusual program.

The next morning, May 10, members met even earlier for a trip by automobile to Palm Beach to visit the Skinner organ studio at the invitation of H. H. Tchakarjian, representative of the Skinner Organ Company. After luncheon at the studio, where the residence organ is equipped with an automatic player, the guests were taken to see the four-manual in beautiful Trinity Episcopal Church and then to the magnificent new home of J. H. Cooper, where a large music-room directly overlooking the ocean contains an organ similar to that in the studio. Appreciation for this delightful occasion was expressed by W. S. Sterling, president of the chapter.

A banquet to close the year was planned for May 26.

ALICE V. WILLIAMS, Reporter.

Monmouth, N. J., Chapter.

Monmouth chapter held a reception for its president, Mrs. Bruce S. Keator, at the home of Miss Sadie Child in Red Bank May 13. There were twenty-six members present. During the evening the members presented Mrs. Keator with a beautiful framed etching of Johann Sebastian Bach by Mignot. The evening was spent in interesting discussion of Mrs. Keator's recent trip to the Holy Land. A delightful luncheon was served at a late hour. The final meeting of the year is to be held June 2 in the Monterey Hotel, Asbury Park, at which time a delegate will be chosen to represent the chapter at the national convention in California.

Central Chapter, New Jersey.

At the annual business meeting, held in the Third Presbyterian Church May 12, the following officers were elected: President, Edward A. Mueller; first vice-president, Miss Isabel Hill; second vice-president, Mrs. Norman W. Hartman; secretary, Miss Nita Sexton; treasurer, Edward W. Riggs. After the business session the members inspected the Third Church organ under the direction of George I. Tilton, organist of the church. Mr. Ambrose conducted an amusing spelling bee on musical terms. A social hour followed.

A splendid recital was given under the auspices of the chapter in the State



"THE HALL OF FAME"

IN BRIDGETON, N. J.

THE Second Presbyterian Church of Bridgeton, N. J. has dedicated a new three-manual Hall organ. In addition to the beauty of design, a striking feature of the installation is the echo organ. This comprises muted viol, vox angelica, fern flute, chimes and tremolo, and is located in a tower room at the rear of the church. The pleasing performance of this organ justified its selection on merit, which, through years of established reputation, has earned the slogan . . . "The Hall of Fame."

THE HALL ORGAN COMPANY
WEST HAVEN CONNECTICUT

Street Methodist Church, Trenton, April 8, by Edward A. Mueller, chapter president. The program was made especially interesting by the playing of Mr. Mueller's own "Medieval Suite" for organ, including three numbers: "Chivalry and Romance," "The Song of Blondel" and "A Medieval Festival." The State Street church quartet assisted with duet, trio and quartet numbers. The program was exceptionally well balanced and delightfully rendered. Many Trenton organists are organ pupils of Mr. Mueller.

RAMONA C. ANDREWS.

Portland, Maine, Chapter.

Portland chapter held a dinner at the Congress Square Hotel Feb. 6. The Rev. Mr. Silliman, pastor of the Old First Parish Church, established in the early part of the eighteenth century, made a historical address on the services of the church from the time when only Psalms were sung (line by line, first by a deacon, then by the congregation) to the present, when they have an excellent mixed quartet and a three-manual organ. The first musical instrument allowed in the church was a bass viol; then a cello, clarinet and bassoon were added. In 1822 an organ was installed.

The Portland chapter has concentrated its activities this year upon re-

citals. These have been well attended and the people have come to recognize our organization and to take an interest in recitals under our auspices. The churches are glad to welcome us and all the members have enjoyed becoming acquainted with the different church organs and hearing each other play.

On Jan. 5, in the First Parish Church, Maud H. Haines, Velma W. Millay and John E. Fay were the organ soloists in a vesper service at which the quartet of the church sang. Gertrude L. Buxton is organist and director. On Feb. 26, Alfred Brinkler, F.A.G.O., state N.A.O. president, and Fred Lincoln Hill, state treasurer, gave a joint recital under the auspices of the chapter in the First Baptist Church, which has a new Hall organ. On March 27, at Mr. Brinkler's studio, a recital was given by Harold Holt and Donald Allton, pupils of Mr. Brinkler, and George Faxon, pupil of Professor Hurd of Fryeburg Academy.

VELMA WILLIS MILLAY,
Secretary.

Illinois Council.

Members of the Chicago chapter invaded Wisconsin on the evening of April 29 and gave a joint recital on the new organ at the Lutheran Church of the Atonement in Racine. Those participating were Porter W. Heaps of

the First Methodist Church of Evanston and the University of Chicago; Miss Fannie Mapes, assistant organist at St. Luke's Church, Evanston, and S. E. Gruenstein of the First Presbyterian Church of Lake Forest. They found a beautiful new church edifice of which the prosperous city on the lake and the people of the parish, led by the Rev. John I. Meck, may well be proud, and a very adequate organ built by the Maxcy-Barton Company, the first three-manual in a Racine church. And the audience was made up of about 600 people, all of them trained by Orson E. White, organist of the church and a decidedly capable and enterprising pianist and teacher, to appreciate organ music of the highest type. The visitors also included organists from the state line to Milwaukee.

The offerings of the evening consisted of the following: Elegy, H. V. Milligan; "Swing Low, Sweet Chariot," arranged by Archer; "Dreams," Hugh McAmis; Introduction to Third Act of "Lohengrin," Wagner (Mr. Gruenstein); Andante Cantabile, Symphony 4, Widor; Minuet, Boccherini; Seraphic Chant (Sonata 2), Lily W. Moline-Hallam; "Caprice Heroique," Bonnet (Miss Mapes); Spinning Song, Dupre; "Dreams," Guilmant; "Scherzo, Rousseau;" "Ride of the Valkyries," Wagner (Mr. Heaps).

Modern Church Music Subject of Survey for Master's Degree

[Subjoined is an abstract of a thesis submitted by Bethuel Gross, a Chicago organist, to obtain the degree of master of music at the Northwestern University School of Music. It is based on answers received to a questionnaire addressed to a number of prominent organists and choirmasters of America.]

By BETHUEL GROSS

It is generally conceded that of all the arts, music has suffered the most in the worship of God. Great cathedrals have been constructed whose walls evidence the influence of the ages, whose windows were years in the making, and whose altars would demand the reverence of even the most cynical; but we as an American nation have not always held the same high standard for the manner in which we sing praises to God Almighty. Can it be expected that persons invested with a cultural discernment should continuously enter into religious services whose musical content is of inferior character?

The purpose of this thesis is, in some way, to counteract the effusions that have flooded our churches for the past hundred years, by determining as nearly as possible the indications of what might be considered a standard of modern church music. Over-exaggerated sentimentality has invaded the sanctuaries to such an extent that it is time, along with the other progressive strides of drama, literature and art, that the musicians of this country come to an appreciation of true music.

In consideration of this problem other things must remain equal. It is taken for granted that rural communities for financial reasons and lack of vocal talent cannot produce the type of music that demands thorough musical training. This research concerns itself with the city parish whose wealth, institutional facilities and musical opportunities warrant and demand music that is equal to the architectural grandeur and the nobility of the better present-day churches.

The first endeavor is to refute the main arguments that have been most responsible for the condition which exists. The greatest defense of church musicians for the present condition is the request of the laity—"Sing some of the good old things—something we know." In other words, what is really meant is to sing something that will require little or no mental effort to understand or appreciate. One can ask, how successful would be the clergyman who never presented a philosophy which demanded more thought and after-consideration than that of the Golden Rule, or the Parable of the Ten Talents? What is, then, the primary endeavor of worship, which, in the last analysis, is all any church is trying to obtain? Is the music of the sanctuary something which is offered for the delectation of the congregation? If so, then why does not the church resort to folksongs or arias from operas, which unfortunately is often done?

Hence, rather than invite unpleasant complications, the majority of church musicians will, upon the above request, render an anthem by Simper, or Shelley, or some florid number by Dudley Buck, which in most cases can be melodically and harmonically heard in its completion by the ordinary layman after the first phrase has been announced.

Another common situation found is the demand made by a group of laymen who constitute the music committee. They contend that since it is the laymen who are responsible for the position the church musician holds and enjoys, the music should meet the fancy of those who create this office, regardless of their appreciation of things musical. There can be no definite suggestion as to how one who finds himself in such circumstances should handle the matter. It would depend greatly upon the convictions and enthusiasms the church musician maintained in regard to sacred music, and on how much value he placed upon

holding his position. One might ask if the same laymen who were responsible for the edifice in which they worshipped were fully aware of the different periods of architecture which were represented in its construction; of the full symbolism and history that is found in every part of the chancel and nave; of the intricate processes which stained-glass windows reflect; of the correct interpretation of the hymns; of the sources and theories from which the clergymen find inspiration to present their sermons. In most cases the answer would be in the negative. However, the entirety of all these instruments of worship is not lost in the effect to help the layman, regardless of how uneducated, to a complete communion with God. The same condition exists when music of the better type is sung in the chancel. True, the laymen cannot understand or account for the harmonic and melodic construction of the Rachmaninoff "Beatitudes," but the worshipful atmosphere its rendition creates is just as essential as the glow of the soft stained windows.

The last and great reason for the general decline of church music has to do with theology. Since the time of the Reformation the approach to the evangelical forms of religion has been that of sentiment. The transformation from an austere and severe ritualism to highly emotional forms of worship was only a natural reaction. Hence, most, if not all, of the church music since the death of Gibbons has been characteristic of sentimentality, a thing which is carefully avoided by the majority of our modern theologians. The tendency of the past twenty-five years to return to the chancel form of architecture and worship again assures the need of a noble and more worthy type of music to keep pace with the progress which present indications show.

Before making any further investigation of what might represent a present-day standard it is necessary to recognize the schools which in the past have produced a type of sacred music that probably can never be surpassed. There are four distinct schools which need no introduction. The first is the plainsong of the medieval period which is found in the early Roman Church. This has, as an outgrowth, the contrapuntal school of Palestrina. The second school was established under Byrd, Tye and Tallis, and closed with the death of Gibbons. It is known as the Early English, a noble style of church music of which the Anglican Church may well be proud. The third school is based on the German chorales and found its full expression in that master of all musicians, Johann Sebastian Bach. The fourth and last class consists of the works which fall under the heading of classics. Handel, Beethoven, Mendelssohn and Brahms are the culmination of all the first three schools listed above. There is no need for further comment concerning the desirability of church musicians turning to the classics for the distinctive periods and festivals of the church year. There can be no higher peak of artistry and inspiration than Brahms' "Requiem." It touches the high point of musical and yet religious inspiration.

Let it be well understood that there will be a careful avoidance of these four schools in this research. Many leading church musicians today never go outside these four schools for church programs. Indeed, many have asked if there is sufficient modern material to warrant the recognition of a modern school of church music. It is this question that offers a challenge to every serious student of choral sacred music. The four schools mentioned may or may not be entirely sufficient for the present-day sanctuaries. The question is: Does modern sacred music express the religious convictions of the present day, and at the same time does it do honor to the art of music—not just art for art's sake, but an inspired yet truly musical call to worship God Almighty?

It is interesting to note at this point that the four great schools of sacred music find expression in the faiths in which the chancel conception of worship are predominant—Roman, Anglican and Lutheran. At this point one could logically ask: Why, if we find a

Bethuel Gross



return of all Protestantism to the chancel atmosphere, do we not return to the contrapuntal schools for our music? To this question there are two answers: The first will be answered by making comparisons. To the grandeur of the Gothic structures of today have been added all the modern luxuries of present-day comforts, so that the atmosphere of the old cathedrals pervades along with the conveniences of cushioned pews, ventilation, controlled heating systems and unique lighting effects. The organ, which is, incidentally, the only instrument that can ever inspire an appreciation of things divine, has been modernized in both the chambers and consoles to such an extent that far greater dynamic possibilities are at the organist's command. The pulpit is presenting the philosophies of Christ that are strengthened and brought into the realm of reality by the discoveries in the fields of science and sociology. The same situation can and must apply to the music problem. The noble, straightforward and yet intricate qualities of the early church music can be joined to the freedom and dissonant trend of modern music. It is only when this is done that our modern church music will show marked signs of improvement.

The second argument is that, regardless of a return to symbolism and austerity, the majority of laymen for many generations to come will be evangelically minded, so that the feasibility of plainsong serving as a religious expression or language is doubtful. Modern demands are being made in every other phase of human endeavor; so it can be expected that the same demands will be made upon church music.

The next step is to prove that the larger part of modern sacred music as popularly known is inadequate for present-day needs. For example, that familiar anthem, "Gounod's 'Send Out Thy Light'" (which represents the average choral work), was subjected to a few interesting experiments with several students of the Northwestern University School of Music. First, four students were found who because of choice of instrument and different lines of study were not interested in choral music and were not familiar with the anthem. They were all given the melody and the basic harmonic progressions of the first phrase, which embraces the words "Send out Thy light and Thy truth, let them lead me," and asked to write the next three phrases that would normally grow out of the first phrase. There were variances in the four melodies submitted, which were very similar to the contour and rhythmic pattern of Gounod's melody. The harmonic progressions were all identical with those of Gounod. We found by this experiment that "Send Out Thy Light" had the same characteristics that are wholly

responsible for the popularity of what we call "jazz"—namely, obvious chord progressions, regular recurrence of rhythmic patterns and continuous diatonic phrase sequences. Then the melody of the whole first section of this same anthem was inverted and presented to six students, who did not recognize the tune in its inversion. They were asked to make an outline of the following sections which would, according to the banal treatment of most anthems, normally develop from this theme. Five out of the six listed the A B A C A form which is identical with Gounod's arrangement; four of the six listed the same keys for different sections. The reader should bear in mind that these students when questioned on this test were cautioned not to make the listings according to the nature of the modern influences and freedom of the present day, but to make no mental effort in arranging the diagram asked for.

Does this not prove the obviousness of what has long been considered sacred music? Is there anything which the human mind can conceive that is less interesting and inspiring and which fails to hold respect continuously more than those things which are obvious? The feasibility of going further into such experiments to show the musical merits of well-known anthems is doubtful. Any serious musician who constantly recognizes that there is room for improvement will immediately agree that sacred music can in no way be compared with secular music. The question at this point which is invariably raised is: Should it? This again reflects back on the standards of worship the parish maintains and advocates.

We will now try to find the indications of a norm by citing the opinions and suggestions of leading church musicians over the country. To obtain this data there was mailed to the church music directors of Protestant churches and better-known composers a letter containing these questions:

1. State the name and composer of two choral works (anthems) most popular from the standpoint of your laymen.
2. State the names and composers of two choral works (anthems) which you consider examples of good sacred music.
3. What contributions are you making toward raising the standard of musical appreciation of your laymen?

Any comment you may care to add will be more than welcome.

Before going further let it be fully understood that this research is not attempting to determine on a distinct norm. To embark upon such a project would be to invite a host of violent criticisms that would find birth in many different prejudices that are bound to exist. Every choir director has a selected group of anthems which, because of the sentiment of his early associations, or the peculiarities of his creed, or the sincere religious conviction he has found in the rendition of certain works, can never be withdrawn from his library. Most musicians also have a certain number of chord progressions which please the ear to such an extent that if found in any anthem they will invariably make said anthem a criterion of sacred music. It is doubtful if a Palestrina, a Tallis or a Bach could at this period in America's development present a comprehensive norm which would be accepted or would transplant the rigid patterns that have been so definitely ingrained upon the past generation. All one can even hope to do and still escape severe criticism is to point a finger in the direction of what the majority of church musicians consider the modern trend, or approach of a norm.

The first question was listed to prove that church music composition the last hundred years has been on a decline. The musical taste of the average layman is, on the whole, on a very low plane. This is not a reflection on the laymen. It is due to the carelessness of church musicians in making selections that do not require any great amount of effort and consideration. It stands to reason that the laymen's taste will be equal to the type of music heard in early years. It is agreed that the task is not to educate the laymen musically, but to create a spirit and mind for worship and meditation.

However, there is a responsibility in that the continuous mediocrity of the method in inviting them to worship does and has led to a decline. No human endeavor can stand still. The human race experiences either progression or retrogression.

The majority of anthems listed to the first question were by Goss, Spicker, Shelley, Stainer, Woodward and Buck, all men who have written more or less in the lighter vein. Let it be understood that there is no discounting the musicianship of these men. Some of their better-known anthems have probably done more to advance the Kingdom of God than any other agency of the Christian world. The contention is and still remains that "Hark, Hark, My Soul," which was listed in over 75 per cent of the returned questionnaires, is not musically adequate for a cultured church-going public. Tests were made with this anthem as previously described with "Send Out Thy Light." The results again were convincing of an objectionable obviousness.

Another work which was found listed as a popular laymen's anthem, and also listed by a number of church musicians as good sacred music, was "The Silent Sea," by Neidlinger. The conclusion upon analyzing this work was found immediately summed up in one word, "atrocious." The hackneyed phrases in this anthem are disheartening when found to be so popular with both laymen and church musicians. There is no further argument needed in stating that this type of anthem stands in the musical world as Zane Grey stands in the field of literature.

It was interesting to note that the laymen whose appreciation ranked the highest were those who had been fortunate enough to attend churches where only the best was used. The word "best," however, is a vague term, for many replies which detailed the intentions of singing only the best listed "The Silent Sea," by Neidlinger, as a criterion of modern music. In replies which designated a musically intelligent group of laymen it was found that the anthems of the modern Russian liturgies were most common.

To those having a sense of humor the apologies that were made for the replies to the question concerning the laymen's tastes would have been most interesting. One respondent when listing "Hark, Hark, My Soul," Shelley, and "The King of Love," Shelley, for popular laymen's anthems printed in bold type on the side, "Alas, Alas!" Those two words contained more sentiment concerning the present situation than any number of explanatory pamphlets could contain. Another listing of "The King of Love," Shelley, assured the department in parentheses that they did not hear it very often. A prominent Chicago musician insisted he would not list any of the "war horses" because of his embarrassment over them.

There were varied conceptions of what is considered good sacred music. The composers listed the largest number of times were Christiansen, Stewart, Lutkin, Noble, Andrews, Parker, Chadwick, Dickinson, Norden, Macfarlane, Martin, James and a few for Rogers. There were, of course, many composers listed who belong to the classical schools which we will, as stated before, avoid in this discussion and a vast number of composers of the Russian school. The many omissions of truly fine composers and sacred works are due to the fact that this thesis is only dealing with the materials and data which were received through the return mails. This research records only the opinions of those who are considered leading church musicians. The endeavor was as far as possible to omit personal prejudices and pedagogical conceptions of the subject.

The anthem which was listed in over 50 per cent of the returned answers was the "One Hundred and Fiftieth Psalm," by Franck. The most outstanding men in church music listed this work as a criterion, so, before going further, an analysis of this work will be made in order to discover what present-day tendencies indicate. The main characteristic of this work lies in the voice leading. It is not like the majority of anthems written on a

Mrs. James Reeder



Mrs. James Reeder of Bloomington, Ill., was honored recently on the occasion of her twenty-fifth anniversary as organist of the Second Presbyterian Church of that city, as recorded in The Diapason May 1.

chordal basis. Every voice is a distinct melody within itself, thus denoting a thorough contrapuntal knowledge and feeling. The mastery of the parts as a whole is evident when there are not found innumerable seventh and ninth chords and ordinary sounding progressions that many of the return cards designated as "sugar." Every progression is bold and straightforward, yet avoiding the subdominant and dominant tonic phrases. The phrases as they follow have no tendency to ordinary diatonic sequential or sectional contrasts. Each section and phrase spells only the one word—freedom. There were returns to original rhythms and melodies, but never at regular obvious intervals. The beauty of the work, on the whole, is the reserve found in the materials used. The ability to develop a complete anthem on two short themes by inversions, irregular rhythmic entries, diminutions and unisons is an art many composers might do well to emulate. In the melodies of this anthem Franck subjected it to a severe test—that of writing it in unison. Austerity and not sentiment makes melody convincing, and thereby inspirational. Another point of interest lies in the accompaniment, which, if invested with the requisites of our highest standards, is a means which can add great beauty and worth to any choral work. This point, however, is optional, for the greatest anthems of the Russian liturgy are written for a cappella singing. Franck has made a delightful contrast with this anthem by using a theme in the accompaniment entirely foreign to the materials given to the voices. This theme, which is announced first by the accompaniment, is insistent throughout the anthem and in the final climax is given to the basses in their upper register, causing a thrilling effect and convincing any student of the importance and artistry of developing whole sections with a limited amount of material.

Next attention was directed to the Russian school. There were few exceptions to the replies that contained a high standard that did not have at least one Russian work listed. The selections from this school varied greatly. No one composer or anthem stood out, thus indicating a wealth of splendid material from this source. The most representative anthem of this school and, incidentally, the anthem which was listed a number of times is Rachmaninoff's "Beatitudes." It opens with an introductory eight-measure phrase which is, in itself, a musical gem because of its simplicity. The main theme, which has a rhythmic pattern wholly foreign to regular

accents, is rhythmic in its entirety. The harmonic texture is almost beyond chordal analysis. Its primarily tonic-dominant construction, yet its freedom for key relations, is convincing. At first glance it appears to be constructed on the basis of perpendicular harmonization, yet in the last section there are found the same materials treated in a contrapuntal fashion that can be compared to any Tallis or Purcell. It contains melodies for the bass section which are conducive to an enthusiasm that singers find difficult to control. Its main characteristic is how beautifully it avoids the inevitable cadences.

There is no better remedy to stir the imagination and ambition of church musicians who have become indifferent to the subject at hand than a comprehensive study of the Russian school. Along with the technical perfection there is a religious conviction that is inspiring. "Blessed Jesu," by Dvorak, was also listed frequently. Here is another example of a large artistic development on one small theme. Its ponderous declamations will demand the reverence and attention of the most ardent disciples of "Hark, Hark, My Soul."

Another anthem of the Russian school which was listed many times and which is also very characteristic was "Bless the Lord, O My Soul," by Ipolitoff-Ivanoff. Here we find melody with more or less regular rhythmic patterns, but in direct opposition to the A B A or A B A C A forms. A direct simplicity recommends it for use in the smaller parish.

It is impossible to cover the Russian school adequately because of its immensity, both in its library and number of contributing composers. They have gone farther in finding the norm than any other group of present-day musicians.

The next group to be discussed is the American composers. There already have been listed those who found the greatest favor with musicians over the country. Now it is left to determine the main contributors of these better-known anthems. Of the American composers Parker leads the list. Parker is the one American who became internationally known by his oratorio "Hora Novissima." When England will accept an American as a first-class choral writer his competencies then become like Caesar's wife, "above suspicion." Parker is best known and was listed the largest number of times by "The Lord Is My Light." In this work one is convinced that he is susceptible to good melody. However, there can be seen the influence of the sentimental environment of the American sanctuaries, a thing from which composers will have to divorce themselves if any real contributions to the sacred classics are made. Parker also demonstrates fully that the contrapuntal school is essentially a vocal institution and should be made predominant in every vocal attempt. He has an innate sense of harmonic and religious fervor. "The Lord Is My Light" denotes a splendid rhythmic pattern and a keen appreciation of


Arthur Dunham



Arthur Dunham has completed for the season his recitals at the Methodist Temple, Chicago, and has cut another notch in his unique record of organ programs on weekdays in downtown Chicago. Mr. Dunham's recitals on Tuesday and Friday at noon stand as the only offerings of this kind in Chicago. The setting is ideal. Mr. Dunham has a four-manual Skinner organ and a church auditorium adequate for all demands. This auditorium is at Washington and Clark streets, in a tall skyscraper, adjacent to the county building and city hall and near the large hotels and stores. These noon-day recitals, sponsored by George Dixon, a leader in the First Methodist Church, have attracted growing audiences of men and women from offices and stores and many out-of-town visitors who have been drawn to hear Mr. Dunham. In the season of 1929-1930 fifty-seven recitals were played in the period from Oct. 4 to May 16. The programs included performances of 373 compositions, of which forty-five were repeated by request. Twenty-four new pieces were played this year, including major works of modern composers for the organ. All three of the Cesar Franck Chorales were played twice. Many of Bach's works were given, including those not so well known. Three new Rhapsodies by Herbert Howells were presented for the first time. Mr. Dunham played all except two of the recitals; for the remaining ones Keith Holton was at the console.

dynamic possibilities. Parker tends a little to the A B A forms, but he has freedom in his use of them. In Macfarlane's "Open Our Eyes" there is a true simplicity which speaks of genius; however, it is almost defeated by its numerous hackneyed cadences. Here also is a contrapuntal approach and a conservative handling of harmonic materials.

[To be continued.]



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Tribute to Widor as He Completes Sixty Years at St. Sulpice

[The following tribute to Charles Marie Widor and review of his career was written for The Diapason, at the request of its editor, by Albert Riemenschneider, a former pupil of the great Frenchman and for many years a close associate and warm admirer of the organist of the Church of St. Sulpice in Paris, where M. Widor, now 85 years old, has served for just sixty years as organist.]

By ALBERT RIEMENSCHNEIDER

An event of great interest to the organ world was recently celebrated at Paris. The colleagues of the perpetual secretary of the Academie des Beaux Arts, Charles M. Widor, had gathered upon the occasion of his receiving the medal from the city of Paris in honor of his sixtieth year of services as organist at St. Sulpice. During two hours, from midnight until 2 o'clock, he related anecdotes in his inimitable manner about this church and its associations. When one member of the Academy of Sciences asked him when he became organist of St. Sulpice he replied: "I do not desire to recall, but I might say that I was at the organ in 1870 and, as I belonged to the 'garde nationale,' I was imprudent enough to play with my spurs on and received a very severe wound in my leg thereby."

It would be safe to say that the great French master of the organ has created a record for long-time service which has never been equalled, and doubtless will not be, in this time of restless change. A number of things go to make this anniversary a most unusual one. First, it is seldom that an organist is appointed at so early an age as 24 to so important a position as that of St. Sulpice, which is considered the finest organ position in France. Second, the wonderful work which the master has accomplished in so many directions as composer, organ virtuoso, teacher of innumerable first-class organists, writer, lecturer, editor, advisor to French musicians, leader in thought and last, but not least, as perpetual secretary of the Academie des Beaux Arts, which is one of the greatest honors conferred in France. Third, his unusual age and the wonderful vitality which he has preserved in his thought and work. One thinks in vain of a similar case. Of course, Reinken, whom Bach visited when he was 97 years of age and who lived until he was 99, was an outstanding example, but he did not take the position at St. Katharine's Church until he was 40, thus making sixty years of service in one place an impossibility.

There is no doubt that the high position of French organists today is due in great part to the influence of Charles M. Widor. He was aided in this by the organ builder, Cavaille-Coll, who furnished the means in the way of a most excellent organ, and by Alexandre Guilmant, who did much to popularize the instrument; but to Widor must no doubt go the lion's share of the credit because of the lasting quality of his work. Fortunate indeed is the country and the art which has a man with such a versatile genius to lead the destinies of that art!

Charles M. Widor was born at Lyons, France, Feb. 22, 1845. Some writers have attributed his unusual sense of rhythm to the fact that he is of Hungarian descent. He studied under his father, whom he succeeded as organist of St. Francois, Lyons, in 1860. He also studied at Brussels with Fétis and Lemmens. The latter is considered the founder of the present French school of organ playing.

In 1869 he became organist of St. Sulpice, Paris, and has served there at the largest and finest organ in France continuously since that time. He has repeatedly said that the organ at St. Sulpice has been the inspiration for his first eight symphonies and that the symphonies and this organ are so closely connected that they are the personification of each other. That being the case, it should be a duty of organists who wish to interpret these works in their correct spirit to study the St. Sulpice organ and its possibilities.

Charles M. Widor, Whom Organ World Honors



Wallace Goodrich has done American organists a noble service in this respect in his book "The Organ in France."

The inspiration for the "Symphony Gothique" is the church of St. Ouen at Rouen, where the father of Marcel Dupre is organist. This is one of the most beautiful Gothic structures in France and contains a remarkable organ. Similarly the Romar cathedral at Toulouse St. Sernin was the inspiration for the "Symphonie Romane."

Three periods might readily be discerned in Widor's ten symphonies. The first four are based to a large extent upon the foundations of the past. The second group of four opens up a whole world of new organ thought and, although close to a half century has passed since their composition, nothing has since appeared which threatens to eclipse them. It will indeed be some time before they are appreciated at anywhere near their full value. The "Gothique" and "Romane" form a third period in which the spiritual quality appears on its highest plane.

A number of times prior to 1914 the master had told the writer that he never intended to compose any additional symphonies for organ. However, a few years ago appeared his set of "Bach's Memento," which consists of six free arrangements and adaptations from Bach's works and in 1927 was published the beautiful "Suite Latine," which ranks with his best works for organ and shows the tremendous vitality of the man of 82 years of age at the time it was written.

Widor is one of the most popular professional men in France. He is revered by everyone. His personality is positively captivating and he has a wonderful sense of humor. He has the happy faculty of saying the right word and doing the right thing at the right time and place, and his fund of anecdotes is unlimited.

He has untiring patience, as the following anecdote will show. The writer was leaving the Institute de France after taking a lesson when another student, an organist from Sweden, began his lesson. It was the E flat Prelude of Bach. A number of requests to repeat the opening measure drew the writer's closer attention to the episode and before the organist went on there were seventeen repetitions by actual count of the opening measure until it was considered satisfactory. On the other hand, the one thing which he cannot tolerate is indifferent and mediocre work. He once instructed the writer, whom he had called to interpret a lesson for a poorly trained pupil who could not talk French, to tell that pupil "that I am gone, gone to England"—"no," he said, "tell him that I am dead and cannot give him any more lessons."

Widor has written in practically every large form of composition with success. He has written a number of books such as "Initiation Musicale," "Technique de l'Orchestre Moderne,"

"Fondations Portraits de Massenet et Paladilhe," as well as numerous "prefaces" to important works of other authors.

He is a man of tremendous spiritual values, a good companion in any gathering, an inspiration to the earnest student and a man to whom the whole organ world can look up as a real leader.

NEW SERIES AT NOTRE DAME

Dr. Middelschulte Will Play Sunday Afternoon Recitals.

Another summer series of recitals at Notre Dame University, South Bend, Ind., by Dr. Wilhelm Middelschulte is announced. These recitals have drawn large audiences in past years and are the occasion for the presentation of a great deal of classic and new organ literature of high merit. Dr. Middelschulte will be assisted in all the recitals by the Rev. Aloys Mergel, violinist. The first program will be presented in the Sacred Heart Chapel Sunday afternoon, June 29, at 4 o'clock and the last on July 20. On July 27 there will be a recital by Dr. Middelschulte's pupils.

Following are the programs to be presented:

June 29—Chromatic Fantasie and Fugue, Bach; Sonata, G minor, for violin and organ, Henry Purcell; Elegy, Borowski; Fanfare (new), Mergel; "Isolde's Death Song," Wagner; Doric Toccata, Bach; "Agnus Dei," Stelzer; Finale from Concerto in A minor, Middelschulte.

July 6—"Marche Funebre et Chant Seraphique," Guilmant; Sonata in G major for violin and organ, Bach; "In Summer," Stebbins; Variations on "Weeping, Mourning," Liszt; Pastorale, Reger; "Kyrie Eleison," Sister Regina Dolores; "Ave Maria," Sister Marie Cecile; Toccata, Fifth Symphony, Widor.

July 13—Prelude to "Parsifal," Wagner; Sonata in E minor for violin and organ, Veracini; "Prayer" (new), Florence Frumviller; Aria with Thirty Variations (Goldberg Variations), Bach (transcribed by Middelschulte); Adagio from Sonata, Op. 22, Beethoven (transcribed by H. R. Thatcher); Finale from First Symphony, Vierne.

July 20—Toccata in F major, Bach; Concertino for violin and organ, Mergel; Heroic Piece, Rosseter G. Cole; "Moonlight," Cordelia Schellinger Pardee; Chorale in A minor, Franck; Andante cantabile from Sonata in D minor, Albert Scholin; Andante and Finale from Concerto, Op. 136, Rheinberger.

Opens Tellers-Kent Office.

The Tellers-Kent Organ Company has assigned Mark B. Petersen to take over its office at 13 Stevens avenue, Jersey City, N. J. Mr. Petersen is the successor to the firm of Charles C. Petersen & Brothers, established since 1910. He will devote his time exclusively to the sale and maintenance of Tellers-Kent organs.

That Distant Past as It Is Recorded in The Diapason Files

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

The American Guild of Organists at its annual meeting elected Frank Wright, Mus. B., A. G. O., warden. Dr. William C. Carl was elected sub-warden. The membership committee reported that the Guild had approximately 1,000 members.

A three-manual organ for the famous Mission Inn at Riverside, Cal., was ordered of the W. W. Kimball Company.

The Austin Organ Company reported the construction of nine four-manuals for the year.

The three-manual Kimball organ built for Belmont College for Women, Nashville, Tenn., was dedicated with a recital by Harrison Wild of Chicago.

All the property of the Hope-Jones Organ Company of Elmira, N. Y., was taken over by the Rudolph Wurlitzer Company and the employees of the factory were moved to North Tonawanda, N. Y.

The Canadian College of Organists held its first council meeting and Dr. Albert Ham was elected the first president of the new organization.

R. Huntington Woodman completed thirty years of service as organist of the First Presbyterian Church of Brooklyn, N. Y., a post he still holds.

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

Charles M. Courboin planned to make regular trips between Syracuse and Philadelphia by airplane, to attend to his duties as organist in the two cities.

A growing scarcity of skilled labor and a steadily rising cost of materials for organs were pointed out in a letter to members of the Organ Builders' Association of America by Secretary Adolph Wangerin as problems to be considered at their annual meeting in New York late in July.

Lynnwood Farnam, organist of the Fifth Avenue Presbyterian Church, New York, was appointed organist and choirmaster of the Church of the Holy Communion and was to take up his new duties in October.

Mrs. Laura Wood Grebe, a member of the American Organ Players' Club of Philadelphia and prominent organist of that city, was stricken with paralysis while playing at a musical service at the First Presbyterian Church and died a few hours later at her home in Bristol, Pa.

The Diapason pointed out editorially that the organ building industry was facing a serious situation because of an embargo against the shipment of so-called nonessentials in view of the transportation snarl caused by lack of equipment and unauthorized strikes.

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**Boston News-Notes;
Chadwick Honored;
Record by Truette**

By DR. HAMILTON C. MACDOUGALL

Boston, Mass., May 24.—It is generally agreed that the most significant events of May have been the Chadwick celebrations of April 6, a concert of his compositions in Jordan Hall by the New England Conservatory orchestra, Wallace Goodrich conductor, and the Apollo Club, Thompson Stone conductor; and a dinner in his honor on the following evening at the Copley Plaza Hotel, Charles Dennee, chairman. The dinner was an excellent one and the speeches were very good indeed; I cannot remember listening to better ones. Every speaker had an idea which he voiced eloquently and persuasively. Among those speaking were Henry Hadley, John Philip Sousa, Edward Burlingame Hill and Chadwick himself. After all, where will you find among the American native sons a composer of music superior in sincerity and originality or smacking more invitingly of American humor?

Everett E. Truette has just completed thirty-two consecutive years of service as organist and choirmaster at the Eliot Church, Newton. He gave an organ recital on May 21 on the Casavant memorial four-manual and echo organ of eighty-six stops, with a program from Widor, Vierne, Bonnet, Bossi, Philip James, Dvorak and Cyril Jenkins and a movement from his own Suite in G minor. Truette is a man and musician for whom we all have a deep respect.

The Women Organists' Club gave its final program in the Elks' Hotel May 6 at 11 a. m. It is to be hoped that this club will give a series next season.

The annual meeting of the New England chapter of the Guild was held May 19, some thirty members being present. There was an election of officers, a paper by your correspondent on the A. G. O. convention in Memphis last June, which he attended as delegate from this chapter, and refreshments. John P. Marshall, who has served effectively as dean for four years, declined another election. The unanimous choice of all voting, and this included some forty proxies mailed, was for the nominating committee's ticket: Raymond Robinson, dean; Francis Snow, sub-dean; Arthur Ryder, secretary; Edgar J. Smith, treasurer. A few changes in the executive committee arising from expiration of stated terms of service were made. There is the finest spirit of co-operation among the members of the chapter and plans for next season are already underway.

The Central Church, Boston, is using its new Welte-Tripp organ in special music Sunday afternoons and on May 20 an evening recital by Charles M. Courboin was given. Henry R. Austin of the Arthur P. Schmidt Company is organist of this church.

Francis Snow at Trinity Church during May used pieces by Bossi, Jongen, Widor, Karg-Elert, Pierre and Bach. Among anthems appear Parker's "Behold Ye Despisers" and Ireland's "Many Waters Cannot Quench Love." Good old Stanford's Te Deum in B flat was on one list and the Te Deum in F by Charles Bennett, for many years soloist in Trinity choir, on another.

One of the interesting church calendars that comes to my office is the Parish Bulletin of All Souls' Church, Lowell, Harold Schwab, organist. This leaflet, three and one-half by six inches, usually contains a sympathetic note on the service music. A specimen program of the Sunday afternoon vespers service contains the Bach Passacaglia in C minor, Theme and Variations, "Concertante Duo," for organ and piano, by Ebenezer Prout, and for the same instruments Franck's "Piece Heroique," Minuet from Schu-

bert's Sonata, Op. 78, the Intermezzo from Bizet's "L'Arlesienne" Suite, and for piano solo the "Moonlight" Sonata entire. Carl Lamson was the pianist. There were baritone solos and the service was punctuated by the music and included a sermon.

Gerald Foster Frazee sends me No. 1 of volume 2 of "Notes from the Choir Loft," published by the senior and junior choirs of the Auburndale Congregational Church. This is a large octavo of four pages; it is embellished with a cut of the organ, choir-loft and pulpit as they appeared on Christmas, 1914. I have read every word of this interesting leaflet, finding it both enjoyable and instructive. Horatio Parker's mother was organist of this church at one time and Parker wrote for the choir and dedicated to the minister of the church his anthem, "Thou Shalt Remember All the Way that the Lord Thy God Hath Led Thee."

At Trinity Church, Newton, Dubois' "Seven Last Words" was sung on April 15. On Passion Sunday, assisted by a violin and a violoncello, Leland A. Arnold of Trinity Church played as an extended prelude, "Sanctissima," Corelli; "Marche Funebre," Saint-Saens, and Largo ("New World" Symphony), Dvorak. I note frequent appreciative references in the parish paper to the music of the church. The choir has recently had a dinner and theater party and elected its officers for the coming year.

Richard Law is organist and master of the music at St. Andrew's Church, Wellesley. He sends me a service list with organ pieces by Gigout, Corelli and Smart.

Frederick N. Shackley of the First Congregational Church, Everett, with the assistance of his choir and several soloists, including Carl Webster, 'cellist, gave a miscellaneous secular program May 14. The musical offerings were varied and must have given much pleasure.

Leland A. Arnold of Trinity Church, Newton Center, has been editing the parish paper during the indisposition of Dr. Sullivan, the rector. The service lists show a sustained catholicity of selection in service music.

May 28 the Ensemble Choir, made up of a number of choirs of various denominations of greater Boston, was announced as giving a concert in Jordan Hall. Thompson Stone is conductor and Leland A. Arnold organist.

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Played with much success. The young Organist has a fluent manual and pedal technique.—MUSICAL COURIER.

He carried us into ecstasy. We venture to predict great things for him in a musical career. We are proud of him in his musical attainment, as we are of Lindy in his sphere.—REV. A. G. JOHNSON, Musical Courier.

A large audience greeted him. * * * The climax of his concert came when he played the Fifth Symphony of Widor's. * * * His pedal technique was most unusual.—SPRINGFIELD UNION, Springfield, Mass.

The remarkable talent displayed made a profound impression upon his hearers. The program consisted of several selections, masterpieces of their respective composers, which, because of their difficulty of construction require exceptional ability in presenting of them which was fully met by the skill of the player.—COLD SPRING RECORDER, Cold Spring, N. Y.

Showed marked ability. * * * His recital at Greene Ave. Baptist Church, Brooklyn, N. Y., was well played and was enjoyed by a large audience.—THE DIAPASON.

He has a finished touch and a great future before him.—REV. WM. R. TORRENS, Brooklyn, N. Y.

A rare musical treat. * * * displayed remarkable talent and skill.—GUILFORD (MAINE) REGISTER.

His program was varied and contained difficult selections which were mastered with ease.—BANGOR (MAINE) NEWS.

Franklyn W. MacAfee can be classed as an artist. He charmed the large audience that greeted him. * * * his fine selections, so wonderfully played * * * expressed enthusiasm of the audience was spontaneous.—HASTINGS BANNER, Hastings, Mich.

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MUSICAL FETE OPENS WHITE PLAINS CENTER

CHRISTIAN AT BIG AEOLIAN

DeLamarter Concerto Displays Fine Qualities of Large Instrument in Community Center—Stoessel Directs Vast Chorus.

By RALPH A. HARRIS.

The Westchester County, N. Y., Recreation Center was opened and dedicated in an impressive manner, with appropriate ceremonies, on the evening of Thursday, May 22. The building occupies a prominent site near the White Plains station, on the beautiful Bronx river parkway, and is from every angle an imposing structure. To the casual eye it gives an awe-inspiring impression of extreme simplicity of design, yet with great strength and solidity. Both inside and out the design is modern, with geometric motifs of both cylindrical and rectangular shape, beautiful to behold. The proscenium arch, flanked by the modernistic case of the organ, is most unusual, reminding one somewhat of the mall in Central Park because of its exactly semi-circular shape, with a peculiar arrangement of arrows at regular intervals. It is adorned artistically with crimson velour drapes, against a drop of a dark blue shade, and all that against a most beautiful background of blue sky, with here and there an occasional fleecy cloud.

That is the setting in which we viewed a chorus of nearly 2,500 voices, with a symphony orchestra of approximately 100 instruments, all under the direction of Albert Stoessel. The auditorium, the only part of the building completed, seats about 7,000 persons, and was packed.

After the singing of "The Star-Spangled Banner" by the entire assembly Mrs. Eugene Meyer, chairman of the Westchester Recreation Commission, introduced the speaker, Ray L. Wilbur of Washington, secretary of the interior. He congratulated Westchester on its being a pioneer in the field of doing something to restore to children of the modern civilization the things which those of former generations had—natural play. Recreation is not necessarily rest; it may be mere recuperation, change, or satisfaction; these things we can restore to our children by really concerted effort. Mr. Wilbur conveyed the congratulations of one whom he termed "America's great open-air and camp-fire man, Herbert Hoover."

The Bach "Break Forth," sung with both organ and orchestral accompaniment, was skillfully restrained and effectively interpreted, with a splendid momentary climax. An unusual arrangement of the ancient hymn "Ye Watchers" was most effective—a stanza for the women's voices, then one for the men, with a delightful descant, and finally the voices in unison against a contrapuntal background of orchestra and organ.

After the intermission came the important number of the evening, the DeLamarter Concerto in E for orchestra and organ, with which Palmer Christian dedicated the large Aeolian organ. The specification of this instrument was published in The Diapason Aug. 1, 1929. The Chicago man's work (only the second and third movements were used) gave ample display of the beautiful strings, the brilliant flutes, almost dazzling in resonance, and the enormous pedal organ. These three features Mr. Christian ably demonstrated; and what is more important at the first hearing of an organ than a clean, intelligible display of just what is there?

The fanfare floating organ is on high pressure, and seems very effective. And, we may further say, that the organ at all times seems to maintain its own individuality, never once losing itself in the composite tonal effects of the orchestra.

The finale of the program, excerpts from the last act of "Die Meistersinger," was thrilling. A larger male chorus would have improved it, but Mr. Stoessel made the most of the material at hand. This number was a fitting and splendid finale to a magnificent program.

Texas Organists in Session at Dallas



TEXAS CONVENTION MAKES A NEW RECORD

DALLAS MEETING SUCCESS

Guild Forces Gather for Two-Day Session and Re-elect Officers, Headed by Mrs. Walter Alexander—Excellent Program.

The fifth annual state convention of the Texas chapter, A. G. O., was held in Dallas, May 20 and 21. The religious service which opened the convention was most impressive. It was conducted by the Rev. W. J. H. Petter, rector of All Saints' Church.

Organ solos were played by Mrs. E. R. Brooks, Mrs. Alexander Dollins and Mrs. Walter Alexander, and Gounod's "Divine Redeemer" was sung by Mrs. Albert Smith with accompaniment of organ by Miss Katherine Hammons, Mrs. Harry V. Culp at the piano, Matthew Blair, violinist, and Mrs. Viola Lovelace, cellist. The choir of the East Dallas Christian Church sang "Rejoice in the Lord," by Mascagni.

After the registration the annual reports of standing committees were heard. These reports indicated a most successful year's work. Mrs. Ernest Peoples, Jr., chairman of the membership committee, reported twenty-two new members, two transfers and one re-instatement.

A very interesting talk on the subject "Will the Radio ever Take the Place of the Church Service?" was made by Mrs. Claire Perkins Mangum, organist and choir director of Wesley Church, Greenville, Tex. The roundtable discussion on "How May We Promote Interest in Guild Work?" led by Miss Sallie Carr, organist of the First Presbyterian Church of Hillsboro, brought forth many fine ideas.

At the luncheon greetings were brought from Homer Wade of the Dallas Chamber of Commerce; Mrs. Mamie Folsome Wynne, president of the Dallas Federation of Music Clubs; Miss Sallie Carr, president of the Second District of Federated Music Clubs; Harry Lee Spencer, for the visiting organists, and W. J. Marsh from the Texas Composers' Club. A unique favor in the form of a blue-bonnet scene painted on a small wooden map of Texas was laid at each place. These were painted by Mrs. J. K. Oglesby, a member of the Texas chapter.

The composers' concert at the First Presbyterian Church was a highly creditable affair.

At this concert Miss Dora Poteat, Mrs. Charles Mitchell, W. J. Marsh, Mrs. J. H. Cassidy and Kenneth E. Runkel presented new works of their own.

The close of the convention came with the musicale-tea at the University Club, which is on the roof of a ten-story building in the heart of the city.

Without doubt this has been the most successful convention ever held by the chapter, and the record of the year's work shows that the organization has been fortunate in the choice of its presiding officer, Mrs. Walter Alexander, who has been untiring in her efforts, and that she has had co-operation from her associates and from the membership.

The election of officers for the year took place during the business session and resulted in a re-election of the entire staff, as follows:

Dean—Mrs. Walter Alexander.
Sub-dean—W. J. Marsh.
Secretary—Miss Alice Knox Ferguson, A. A. G. O.
Registrar—Mrs. I. W. Simmons.

Treasurer—Mrs. J. M. Sewell.
Auditors—Mrs. V. M. Fulton and Miss Edith Brown.

Parliamentarian—Mrs. J. L. Price, A. A. G. O.

Executive board for three years—Miss Gertrude Day, Mrs. W. H. Satterfield and Mrs. H. M. Whaling, Jr.

Chaplain—Dr. Floyd E. Poe.

Those present from other cities were: Fort Worth, Misses Helen Ewing, Frances Davies, Marie Lytan, Mrs. L. N. Rudmose, W. J. Marsh; Paris, Mrs. Roy Johnson; Waco, Mrs. Alexander Dollins and Harry Lee Spencer; Cleburne, Mrs. V. M. Fulton; Hillsboro, Miss Sallie T. Carr; Greenville, Mrs. Edward Mangum; Jacksonville, Kenneth E. Runkel.

Weltes for New York University.

The Welte-Tripp Organ Corporation has installed a two-manual and a three-manual for the music department of New York University. These organs were designed by Dr. Hollis Dann and Dr. T. Tertius Noble.

Graduation recitals of high merit were played by three students of Russell Gee at Lake Erie College in the Helen Rockwell Memorial music building in May. Judith Sunkle played May 8, Frances Coates May 11 and Dorothy Schneider May 15.

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Glen Ellyn, Ill.

CHRIST EVANGELICAL LUTHERAN CHURCH,
Jersey City, N. J.

SACRED HEART R. C. CHURCH,
Hudson Heights, N. J.

ST. CASMIR'S CHURCH,
Rochester, N. Y.

UNITED BROTHERS CHURCH,
Shamokin, Pa.

IMMANUEL LUTHERAN CHURCH,
Bristol, Conn.

SLAVIC LUTHERAN CHURCH,
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The Estey Organ

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

Big Contract Awarded to Esteys

For Seven Large Three-Manual Reproducing Organs for New York City High Schools at Cost of \$168,000

IN the face of some of the keenest competition in the history of the organ industry, the Estey Organ Company has been awarded the contract for building pipe organs for seven of the large New York City High Schools. It is one of the largest organ-building orders ever recorded in the trade, and larger than any other one contract ever negotiated by the Estey Company.

The actual sum involved in the contract is \$168,000, making the cost of the seven organs average approximately \$24,000 each. The specifications call for instruments identically alike for each of the seven schools, and each organ is to be equipped with automatic player. The contract, finally signed this month, calls for delivery of the organs within one year from date.

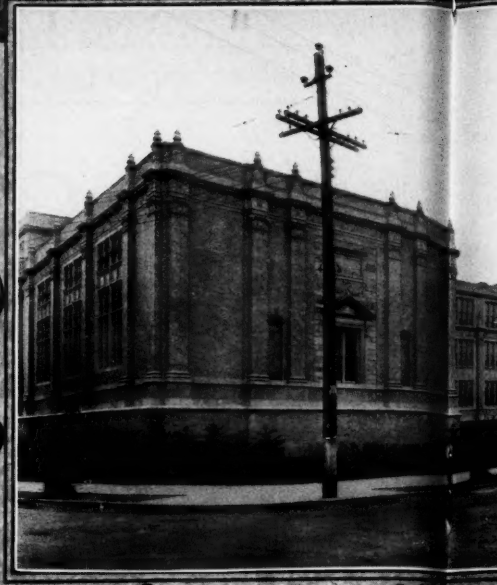
When these seven Estey organs are installed, New York City schools will have embarked on a program of musical education and appreciation with organ equipment which will outrank that of any other city in the country, but this is only a beginning of the program. Additional appropriations have been made for still further use of the pipe organ in the large high schools of the city, giving a permanent recognition to the importance of the pipe organ in school music courses.

That the Estey instrument should be the choice of New York City experts both on the score of price and quality after six months of careful consideration, is a matter of interest and importance to other municipalities which may be considering organs for school purposes.

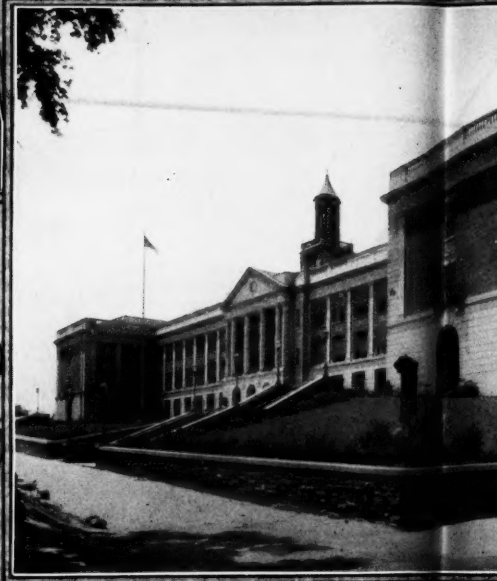




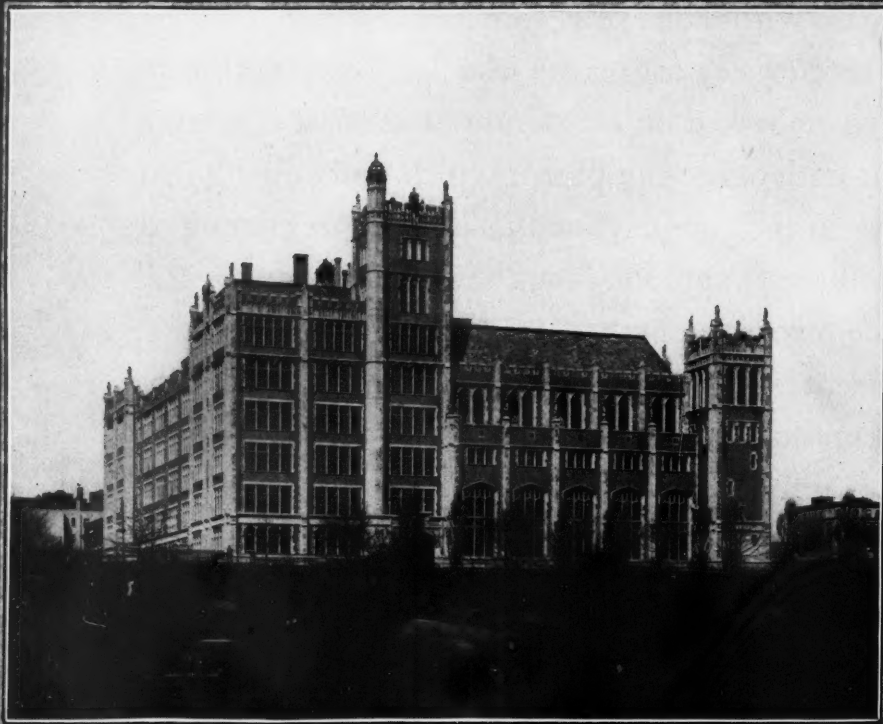
Richmond Hill High School - Queens



Far Rockaway High School



Jamaica High School

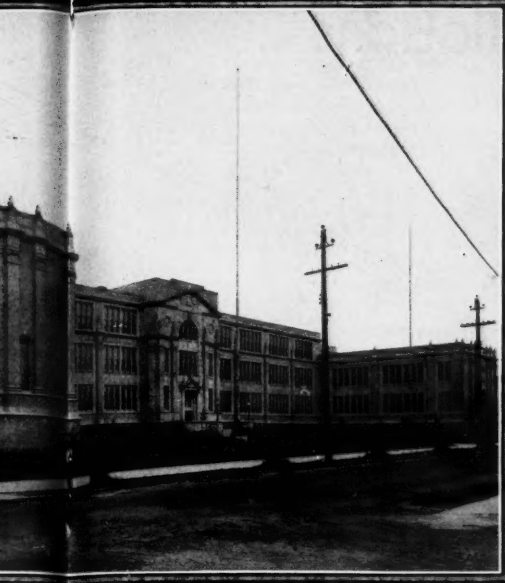


New York Training School for Teachers - Manhattan

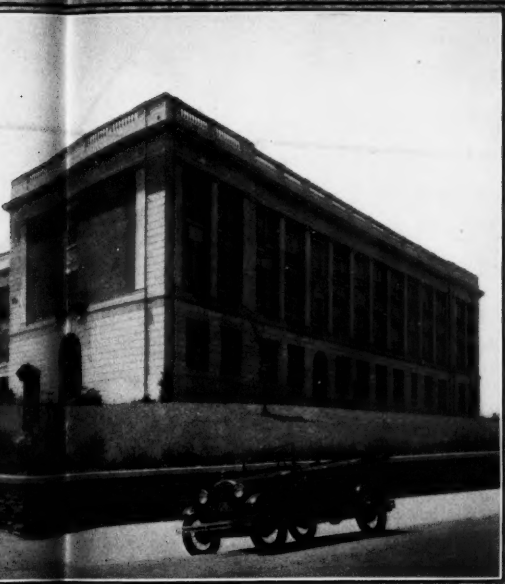


St. Henry

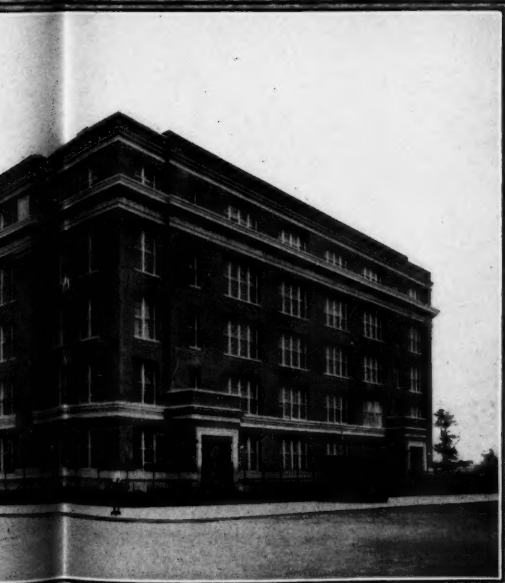
The Estey Organ



High School --- Queens



High School --- Queens



Theodore Roosevelt High School --- Bronx



DeWitt Clinton High School --- Bronx

Some Other Estey Organ Installations In Schools and Colleges of the United States

Lewisburg, W. Va.	Greenbriar College	Boston, Mass.	Boston University
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Sioux City, Ia.	Morningside College	Los Angeles, Calif.	Polytechnic High School
Smyrna, Turkey	A. B. C. F. M. College	Syracuse, N. Y.	Syracuse University
Columbia, S. C.	Columbia College	Franklin, Mass.	Dean Academy
New York City	Institute of Musical Art	Wellesley, Mass.	Wellesley College
Poughkeepsie, N. Y.	Vassar College	Stockton, Calif.	College of the Pacific
Salem, Ore.	Institute for the Blind	Canton, N. Y.	St. Lawrence University
Baltimore, Md.	St. Mary's Industrial School	Ferrum, Va.	Ferrum Training School
San Rafael, Calif.	Dominican College	Pawling, N. Y.	Pawling School
Portland, Ore.	Reed College	Pikeville, Ky.	Pikeville College
Statesville, N. C.	Mitchell College	Palo Alto, Calif.	Castilleja School for Girls
Middlebury, Vt.	Mead Memorial Chapel	Irvington, N. J.	High School
Brooklyn, N. Y.	Hebrew Orphan Asylum	Mt. Hermon, Mass.	Chapel, Mt. Hermon School
Boston, Mass.	Boston University	Stockton, Calif.	College of the Pacific
Nevada, Mo.	Cotta College	Auburn, N. Y.	Academic High School
Granville, O.	Denison University	Glen Mills, Pa.	School for Boys
Vancouver, Wash.	State School for the Blind	Brooklyn, N. Y.	Polytechnic Preparatory County Day School
Brookings, So. Dak.	S. D. State College	Waltham, Mass.	Notre Dame Training School
E. Providence, R. I.	Mt. St. Mary's Academy	Worcester, Mass.	Notre Dame Normal Institute
Greenville, S. C.	Greenville Womans College	Berkeley, Calif.	State School for the Blind
Greenville, Tenn.	Tusculum College	Harrogate, Tenn.	Lincoln Memorial University
Greenville, S. C.	Womans College	Chicago, Ill.	College of American Surgeons

The character and distinction of an Estey organ is a reflection of eighty years (four generations of Esteys) of Vermont skill and integrity. Investigation of the factory, raw material, methods, personnel, financial strength, size, exclusive features and completed instruments will convince one interested that the installation of an organ embodying superior design, construction and, most important of all, tone, may be intrusted to Estey.

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**RIVER FOREST CHURCH
GIVES SKINNER ORDER**

FOR NEW GRACE LUTHERAN

Beautiful Edifice in Western Chicago Suburb to Have Three-Manual with an Echo Division—Lochner the Organist.

Grace Evangelical Lutheran Church of River Forest, Ill., whose new edifice is to be a beautiful addition to the ecclesiastical architecture of the western suburbs of Chicago, and of which Professor M. Lochner is the organist, has awarded to the Skinner Organ Company the contract for a three-manual, with an echo division. Herbert E. Hyde, in charge of the Chicago office of the Skinner Company, closed the deal.

Following is the stop specification prepared for this instrument:

GREAT ORGAN.

- Bourdon, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Grave Mixture, 122 pipes.
- Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Voix Celeste, 2 rks., 8 ft., 146 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (blank), 8 ft.
- Tremolo.

CHOIR ORGAN.

- Concert Flute, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp and Celesta, 61 bars.
- Tremolo.

ECHO ORGAN (Playable from Great).

- Diapason (blank), 8 ft.
- Fern Flöte, 8 ft., 73 pipes.
- Vox Angelica, 2 rks., 8 ft., 146 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Cathedral Chimes, 25 tubes.
- Tremolo.

PEDAL ORGAN.

- Open Diapason (bearded), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Echo Bourdon (Great), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Waldhorn (Swell), 16 ft., 32 notes.
- Cathedral Chimes (from Echo).

FOR A PROVIDENCE CHURCH

Fraze to Install Three-Manual at Westminster Unitarian.

An important new contract awarded to the Frazee Organ Company, Everett, Mass., is for a three-manual for Westminster Unitarian Church, Providence, R. I. This contract was secured through the Frazee Organ Company's Providence representative, George W. Stanley, Jr. Frederick W. Very is organist and choirmaster of this church and prepared the specifications. The stop list is as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Concert Flute (from No. 26), 8 ft., 73 notes.
3. Gamba, 8 ft., 73 pipes.
4. Dulciana (from No. 28), 8 ft., 73 notes.
5. Octave (from No. 10), 4 ft., 73 notes.
6. Orchestral Flute (from No. 26), 4 ft., 73 notes.
7. Grave Mixture, 2 ranks, 122 pipes.
8. Chimes (from No. 33), 8 ft., 25 notes.

SWELL ORGAN.

9. Bourdon, 16 ft., 97 pipes.
10. Open Diapason, 8 ft., 85 pipes.
11. Gedeckt (Ext. No. 9), 8 ft., 73 notes.
12. Viol d'Orchestre, 8 ft., 73 pipes.
13. Sallcional, 8 ft., 85 pipes.
14. Voix Celeste, 8 ft., 49 pipes.
15. Aeoline Celeste, 2 ranks, 122 pipes.
16. Flute (Ext. No. 9), 4 ft., 73 notes.
17. Sallcet (Ext. No. 13), 4 ft., 73 notes.
18. Twelfth (Ext. No. 28), 2 1/2 ft., 61 notes.
19. Flautino (Ext. No. 9), 2 ft., 61 notes.
20. Tierce (Ext. No. 28), 1 3/5 ft., 61 notes.
21. Mixture, 3 ranks, 61 notes.
22. Cornopean, 8 ft., 73 pipes.

Franklyn W. MacAfee, Young Concert Organist



Franklyn W. MacAfee, the talented young organist who has been making an exceptional record as a recitalist both in his home city of Detroit and in the cities of the East, is to teach a summer organ course at the New York School of Music and Arts, 310

West Ninety-second street, according to an announcement from the school. Mr. MacAfee has been heard this season in a number of cities and the press comments evoked by his performances in all the places visited have been most flattering.

Edward S. Breck



As announced in last month's issue, Mr. Breck is the winner of the cash prize of \$100 given by Ernest M. Skinner under N. A. O. auspices for the best arrangement for the organ of the Overture to "Prince Igor," by Borodin. Mr. Breck is organist and director of music at the Morrow Memorial Methodist Episcopal Church of Maplewood, N. J.

23. Oboe, 8 ft., 73 pipes.
24. Vox Humana, 8 ft., 61 pipes.
25. Harp Celesta, 49 notes.

CHOIR ORGAN.

26. Concert Flute, 8 ft., 73 pipes.
27. Flute Celeste, 8 ft., 49 pipes.
28. Dulciana, 8 ft., 85 pipes.
29. Unda Maris, 8 ft., 49 pipes.
30. Orchestral Flute (Ext. No. 26), 4 ft., 61 notes.
31. Dulcet (Ext. No. 28), 4 ft., 61 notes.
32. English Horn, 8 ft., 61 pipes.
33. Chimes, 8 ft., 25 tubes.
34. Vibra Harp, 8 ft., 49 bars.

PEDAL ORGAN.

35. Open Diapason, 16 ft., 32 pipes.
36. First Bourdon, 16 ft., 44 pipes.
37. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
38. Bourdon (Ext. No. 36), 8 ft., 32 notes.
39. Flute (from No. 26), 8 ft., 32 notes.
40. Dulciana (from No. 28), 8 ft., 32 notes.

ing, she has become a prominent figure in the organ world. Miss Cramp showed in this recital her usual brilliant technique and clean-cut style in both manual and pedal work. Her program included works both classic and modern, the big feature being the Allegro from Dr. Dickinson's "Storm King" Symphony.

Bach B Minor Mass in New York.

The Bach B minor Mass was given at Carnegie Hall, New York, by the combined Oratorio Society and Bach Cantata Club, with a symphony orchestra under the baton of Albert Stoessel, with Hugh Porter at the organ, Monday evening, May 5. A packed house, filled with enthusiastic admirers of the work, enjoyed both chorus and soloists, in spite of the mid-summer temperature. The choral work was exquisite and the soloists performed, in a remarkable way, the difficult, sometimes almost impossible, tasks assigned to them. The event was acclaimed as one of the finest presentations of this work in recent seasons. Mr. Porter handled the new Kilgen organ brilliantly, always in fine unanimity with orchestra and chorus.

Marchal Conducts Chicago Classes.

During his stay in Chicago Andre Marchal, organist of St. Germain-des-Pre, Paris, gave a series of interpretation classes and private lessons for advanced organ students of the American Conservatory of Music under the direction of Frank Van Dusen.

Ernest C. Schirmer of the E. C. Schirmer Music Company, Boston, has acquired the set of the celebrated Bach-Gesellschaft edition of the complete works of Johann Sebastian Bach, the only complete edition of Bach's works in full orchestral score where so composed, formerly belonging to the late Right Hon. the Earl of Balfour. The works consist of fifty-seven folio volumes bound in cloth, gilt and leather, with the name of the Earl of Balfour stamped on the cover. The Gesellschaft edition of the complete works of Bach is now next to impossible to procure.

Recital by Carolyn M. Cramp.

Carolyn M. Cramp was one of the principals in a recital at the Town Hall, New York, May 3. Her work has been frequently reviewed in these columns. A graduate of the Guilman school, and active in high school music train-

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The Diapason

A Monthly News-Magazine Devoted to the
Organ and to Organists

Official Journal of the National Association
of Organists.

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CHICAGO, JUNE 1, 1930.

ORNAMENTS OF PROFESSION

"Well done, good and faithful servant" may well be the greeting this month to several prominent men in the world of organ playing whose anniversaries are subjects of news articles in this issue of *The Diapason*. And the greeting is the happier for the fact that all of them are still on this earth continuing in their usefulness.

R. Huntington Woodman has achieved the remarkable record of half a century in the First Presbyterian Church of Brooklyn and his neighbors and friends among the organists of Greater New York made it very evident at the jubilee service in this church what they thought of Mr. Woodman, who has been a conspicuous ornament of the profession, not only by virtue of his church work from Sunday to Sunday, but through the medium of his excellent compositions.

In Philadelphia one of the best-loved organists of this generation has also just completed fifty years of church work, though his service has included two churches, in one of which he has played for the last forty years. Dr. John McE. Ward likewise has served not only his church, but his fellows throughout the country, in many ways. As president of the American Organ Players' Club he has been at the helm of this valuable and distinguished organization for more years than the files of *The Diapason* serve to recall. And Dr. Ward, like Mr. Woodman, is by no means at the point of retirement.

Next we turn our attention across the Atlantic and there the man who is probably the best known in America of all French organists, though he has never set foot on this side of the sea, has been signally honored by the entire French nation on the sixtieth anniversary of his appointment as organist of the Church of St. Sulpice in Paris. Literally hundreds of American organists who have received direct inspiration from Charles Marie Widor pay him honor on his anniversary. Although he has reached the age of 84 he is still active and cheerful—a shining example of the healthfulness of organ playing. We are indebted to Albert Riemenschneider, himself a tower of strength in the organ world, whose name as a concert organist and as director of the conservatory of Baldwin-Wallace College is known far beyond the bounds of his home city of Cleveland, for a fine tribute to Widor this month.

When one stops to consider the usefulness of the lives of Woodman, Ward and Widor—three great "W's"—he has reason to be proud of his calling.

COLONEL JACOB G. ESTEY

The death of Colonel Jacob G. Estey comes as a shock because of its suddenness and the fact that the leader of the third generation of a noted family of organ builders was still in the prime of life. Colonel Estey was

a man of many activities and responsibilities. Quiet and retiring in disposition, he seldom, if ever, was seen in gatherings of his fellow organ builders or at conventions of organists. But those who won his friendship found it to endure and in his home community no man was more highly esteemed or more frequently approached for advice. In addition to his lifework, which was to continue the Estey tradition—a task which he undertook at the age of 20 years, when he became a factory superintendent—he was prominent as a banker and as a leader in the national guard of Vermont.

Descended from a race of sturdy, hard-working, patriotic New Englanders, Colonel Estey embodied all of their characteristics. Leadership came to him naturally, but with that capacity went a keen sense of fairness that won respect from those with whom he came in contact. Generosity and gentlemanliness were among his outstanding characteristics. In his death the organ world loses not only one who commanded one of its largest industries, but a man who met all responsibilities in the straightforward way that marks good citizenship.

SCHOLAR IS TAKEN HENCE

As very aptly and conservatively stated in our news article on the death of Warren R. Hedden, "he helped to make a new generation of organists." Never in the limelight, never apparently a seeker after what the world calls "popularity," he left a record of service which few organists in America have been able to achieve. Aside from serving in important churches, Mr. Hedden was for more than twenty years connected with the Guilmet Organ School and in this capacity taught many men the theory of music in a way which has enabled them to "carry on" today in every part of the country. And as chairman of the examination committee of the American Guild of Organists for a period of ten years he conducted the tests of the Guild in a most painstaking manner and was responsible for the examinations taken by at least a thousand candidates for the Guild degrees. Here alone is a work of the highest importance to the entire profession, though not one which evokes loud applause or entails the bestowal of prizes and other outward honors. Mr. Hedden's epitaph may well read: "A scholar who served the organ world by his unflinching adherence to the highest standards."

ORGANS FOR OFFICES

First the church, then the concert hall, next the public auditorium, then in succession the residence, the theater, the large factory, even the riding academy and the athletic exhibition hall, and now the office! The organ has found a new place and purpose, as the news columns of this issue of *The Diapason* reveal. The president of the Credit Clearing-House of New York has decided to make the appointments of his office complete by installing an instrument that is to be equipped with a reproducing device and even a grand piano attachment. Informal recitals for his friends are to be played from time to time and thus the transaction of business is to be made smoother and pleasanter. Perfect harmony is to be sought through that king of creators of harmony, the organ, and important deals will be negotiated with greater facility.

And why not? In the old days a few drinks would be used to lubricate the transaction of business. Today it is a universal custom to hand out cigars as a means of establishing an entente cordiale in business conferences. Sales are made over a bounteous luncheon or dinner. In the next decade we may expect the shrewd executive or sales manager to have as a prelude to the consideration of difficult matters the performance of two or three beautiful selections on the office organ. This will be merely copying the lead of the church, which has recognized organ music as the one great means of putting a congregation in the proper frame of mind to benefit from a religious service. And when some temperamental Saul shall threaten to gum up the works, some modern David will be called upon to seat himself at the console in the room adjoining

the chief's private office and the angry spirits will be gently subdued with lovely strains, while to stimulate a drowsy staff all that will be necessary will be to put on a record of "Work for the Night Is Coming," or the chorale prelude "Sleepers Wake, a Voice Is Calling."

PRINTER'S INK BRINGS RESULTS

An example of effective use of printer's ink to make the music of the church better known to the people of the parish and the city—and likewise better understood—is afforded at Muskegon, Mich., one of those busy, growing manufacturing towns of Michigan and a prominent Lake Michigan port. Here Paul H. Eickmeyer, a young and enthusiastic musician, presides over a large new Austin organ in St. Paul's Episcopal Church and makes good use of his opportunities. In the church paper, mailed every week to more than 500 families, emphasis is laid on all the musical features arranged for the services and the Thursday evening recital program, with explanatory notes, is placed in the hands of the people in advance.

The local newspaper has cooperated by publishing the programs in the paper each week. The result was that even though the recitals were at an early hour—7 o'clock—the church was well filled at the beginning of each recital.

Mr. Eickmeyer's plan might well be followed with encouraging results by many of his fellow organists who are striving for larger attendance and deeper interest in the musical activities of their churches.

Every age and season has its own problems and difficulties. Those who gnash their teeth today over the fact that not as many organs are sold as two years ago might be interested in the information in our "ten years ago" column this month, picturing a few of the clouds of a decade back. In 1920 an embargo against the shipment of so-called nonessentials, as a result of a railroad congestion caused by unauthorized strikes, lack of equipment and other post-war transportation troubles, caused the organ builders to be confronted with the peril of being unable to ship organs at all. At the same time a growing scarcity of skilled labor and a steadily rising cost of all materials increased the difficulties of the situation. It was almost impossible to make bids on instruments, as prices of everything that went into an organ might go up overnight and leave the builder with a loss on his contract. Today railroad service is adequate and quick, and some of the other dangers mentioned have been removed. These things are brought up merely to show that the golden age is still to come and that business has always encountered some impediments and disadvantages.

Interesting statistics showing the extent of the organ industry in Italy are published by our Leipzig contemporary, the *Zeitschrift für Instrumentenbau*. The figures show that there are ten concerns building organs and that approximately 1,000 persons are employed in these establishments. It is estimated that an average of 100 organs a year are produced in Italy.

The Cipher, an interesting paper published by the Camden chapter of the National Association of Organists, in its May issue reprinted the article on "The Wedding Music and Its Problems," which appeared in *The Diapason* two years ago. As weddings continue to be celebrated and music still is demanded for them, it might be suggested that organists who missed *The Diapason* article, with its suggestions and sample programs, may obtain copies of the issue in which the article appeared by sending to this office. The price is 20 cents postpaid to any address—the regular price of back numbers more than one year old.

With a true appreciation of all that is appropriate the North Carolina chapter of the A. G. O. has elected as its treasurer, as recorded in our news columns, Miss Mary F. Cash.

The Free Lance

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

A notice of an organ recital coming under my eye recently referred to the program as composed of "pure" organ music. The word "pure" naturally calls to mind its antonym, impure, and the scoffer is moved to ask: "Pray what is impure music? Please give me an example?" The come-back to this is: "What is pure mathematics?" Honors are easy. Parry uses "pure" as descriptive of organ music in the Bach style. Pure organ music is that which is original, uncorrupted by base uses, essentially related to the genius of the instrument; in that sense pure music for the harp would make use of arpeggios, the violin would employ itself in melodies, and the organ would turn naturally to sustained music. We organists may chafe under the necessity of confining ourselves to music not too quick nor with more or less complicated rhythmic figuration, but we cannot help ourselves; let us recognize our limitations frankly.

Take a case in point: Have you ever heard the "Oberon" overture attempted in an organ recital? I have several times. It is an example of ambition overleaping itself. I have heard world-famous symphony orchestras play this overture and, listening as hard as I could, I have never heard the second of the two repeated notes in the sixteenth-note figure that opens the allegro; how, then, can the organ make it? Another instance of either impure playing or impure writing is the figure of two triplet eighth notes, six notes in all, at the first measure of Beethoven's Eighth Symphony, last movement. I have never been able to distinguish the six notes, no matter what orchestra has played them, or supposedly played them. I figure that these two triplets are played at the rate of twelve notes a second, which is going some.

I suppose that much music written for the organ and many arrangements must be grouped under the heading of "impure." Yet—wait a moment. Let us keep our heads. Music is an art that makes its appeal to the intelligence through the ear; if music makes an effective sound-appeal to your ear it is pure music for you and for all others who find it pleasant.

Now that the French (several times), the English (twice at least) and the Italians (twice or three times) have collected American organ recital dollars with success it is the turn of the Germans. I nominate the young organist who in 1918 succeeded Straube as organist at Bach's old church in Leipzig; his name is Guenther Ramin and he is 32 years old. Would it not be a relief to hear an organ recital without Franck's Chorale in A? Or even the Toccata and Fugue in D minor by the immortal J. S. B.? We are continually prating of the enormous variety of Bach's work; why not play something else besides the Toccata in F, the "St. Ann's" and the Fantasia and Fugue in G minor? Come on, Ramin, and let us hear what you can do. And, please, not too much Reger.

I see that Harold Samuel is down for a Bach course at Yale. It will no doubt be highly valuable. I have heard Samuel many times in Bach programs and have never failed to be carried away with his power as an executant and interpreter; there is never any sensationalism, no tricks; just good honest playing with absolute technical mastery. This reads as if Samuel were a sort of glorified old fogey. Nothing of the sort; he is fully alive in every way. Samuel plays the suite movements always with the repeats as marked, but with no ritards at the half-way double bars except the last time, at the very end of the movement. I was always taught to make a ritard at the cadences, which would

make four slackenings of the time in each complete movement. These slackenings mark off the form and, despite Samuel, I still hold to that opinion. Samuel's reasons for not ritarding are (1) that to ritard at the double bar would be to give a purely printer's device a musical importance and (2) that the best traditions are against the ritard. This is well worth thinking over.

It is rather encouraging to note that some of the English daily papers are already discounting the probable success of the New York Philharmonic concerts in England and the continent by referring to the orchestra as "without a single American in its membership." I remember being very much disconcerted—and this was a long time ago—by a remark made to me by a member of the Covent Garden Orchestra. I had spoken of the skill of the Boston Orchestra as evidence of the growth of music in the United States, to which he replied: "But there aren't any Americans in the Boston Orchestra, are there?" The eagle stopped screaming! Personally I hope that all the foreign papers will comment again and again on the absence of the old American stock in our great orchestras and on the selection of an Italian to conduct the Philharmonic in Europe. If we are told often enough and emphatically enough that we are, as Americans, entitled to no credit whatever for our superb music we may ask ourselves: "Why is it that our rich men have not considered the young American musician in establishing these bands? Why is it that young Americans with a gift for conducting have not been given a chance? Why not take the long view instead of simply catering to a foolish desire for getting the present best at the expense of the ultimately best?"

A grumble in this column about the apparent inertness of the Guild drew forth a private letter from the warden calling my attention to some of the practical benefits accruing to members. I cannot help feeling, however, that the United States is too large to be governed musically by a centralized body in New York. Without making too great a point of it, why do we not have, as the supervisors have, central bodies taking care of large districts or groups of states? Why not throw responsibility on the individual chapters of the Guild? In fact, would it not be better if we were decentralized and if our common interests were discussed once in two or three years in a convention made up of delegates from chapters? Is it not time to ask, also: Are the services under Guild auspices of any real benefit to the cause at large? Are service standards any higher because of these services? In other words, is it not time to sit down on a tack, or on anything else that will stimulate thought, and find out where we are, what we are doing; and if we are not doing much of anything, what is the matter?

Messrs. Midmer-Losh, Inc., send me a paper-weight made of a piece of zinc plate from which the CCCC pedal pipe of the organ in the Atlantic City convention hall was made. The souvenir is three by two and one-fourth inches and weighs eight ounces. I am wondering what the weight of the pipe—described by Midmer-Losh, Inc., as the world's largest metal pipe—is.

A New History of Music.

In the preface to her "History of Music," just published by Dodd, Mead & Co., a handsome volume of 382 pages, Grace Gridley Wilm states the difficulty that every writer on any large subject must face.

"It is humanly impossible," she writes, "to avoid grave difficulties of selection and interpretation."

She has, however, in the main, successfully solved her problems and has made an entertaining narrative condensing skillfully the commonly conceived views as to the relative importance of the various schools and the comparative value of their principal exponents. It is good to note that romanticism is not stressed in the history; after all, every age except the

present one has seemed romantic at first, and then, after its extraneous peculiarities have worn off, has been termed classic. As Walter Pater said, "the romanticism of today is the classicism of tomorrow." Like the corresponding sections of all histories of music in English with which I am acquainted, Mrs. Wilm's discussion of the composers and the music of the minute is tempered with more discretion than zeal. "He goes safe who goes soft."

Mrs. Wilm is rightly skeptical as to the Palestrina legend; one needs only to study the Pope Marcellus masses to see how ridiculous the legend is. Six pages of the history are devoted to American music; how would it do to scrap the thirty-eight pages about Chinese, Egyptian, Hindu, Persian, Arabian, Hebrew and Greek music, and give the space to our own? Or are we not worth the trouble?

Professor E. C. Wilm writes a valuable introduction on the origin of art to which I direct the attention of all interested in aesthetics. There are eight portraits of great composers, a four-page bibliography and a good index. At the close of each chapter beginning with chapter 8 is a helpful list of Victor, Columbia and Brunswick records of illustrative material. It is astonishing to note how many available aids for students and general readers there are nowadays.

H. C. M.

For Wide Non-Warping Shutters.

Johnstown, Pa., April 30.—Editor of The Diapason: May I heartily commend the exceedingly sane, sensible and logical remarks of Mr. Robert Pier Elliot in the current issue of The Diapason anent the question of enclosed great organs. Theory to the contrary, in fact the average American organ shows a great division that is "enclosed but without possibility of expression."

I believe that a moment's consideration will indicate that, if there is any lessening of brilliance in a fully enclosed great division, that lessening is caused mostly by the shutters of the box or chamber, and not by the walls and ceiling of the box.

Consider the shutter construction as usually encountered. Each shutter is narrow and thick. The width will average from eight to ten inches and the thickness from two to three inches. Obviously, when open—and remember that "open" means standing at approximately a sixty-degree angle—there remains a lot of wood to baffle and reflect back into the box the tones produced therein. And equally obviously, the more we eliminate the baffling effect the more shall we approach the tonal brilliance of pipes standing entirely in the open.

What is the answer? WIDER SHUTTERS. Shutters of, say, two feet width! Shutters with a mechanism that will open them completely, not to a 60-degree angle, but to the full 90 degrees. You will then have approximately 90 per cent of the front of the box open and free for tone passage instead of scarcely 50 per cent, as matters are now arranged.

The howl, of course, will go up that wood shutters two feet wide will warp! Well, who said anything about making them of wood? Just because Hook, Jardine and Johnson made their shutters of wood is no sufficient reason for builders of this day confining themselves to a material that warps. Use sheet metal with deadening material between the sheets, or use a metal skeleton frame and face it with one of the modern nonresonant materials that come in sheets ready for cutting. The problems involved should not bother a competent designer for more than fifteen minutes.

Go a bit farther than the usual tradition in designing the front that carries the shutters, also, and let the frame extend beyond the edges and top of the box for strength, rather than, as at present, building it to be flush with the sides and top. In that way you will remove a four to six-inch baffle that now exists at the sides and top—and exists at one of the worst places for such an effect.

When these things are done I am willing to gamble my hopes of eventual heavenly rest that no listener will be able to say whether the great is

**"LET US BE HIGH HAT IN MUSIC
but
LET US NOT BE HIGH BICYCLE"**

The taste of many of us in organ design and organ music is very likely to run in the period of fifty years ago, which was an excellent period, in its way, in its day, but we are now living in 1930, with sixteen-cylinder motor cars, seven-octave organs, and double languid organ pipes, not to mention a host of other details representative and suitable to this current period.

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enclosed or not—as he judges it from the standpoint of pure tone quality.
Sincerely,

GORDON BALCH NEVIN.

Death Takes Felix Guilmant.

Felix Guilmant, son of the late Alexandre Guilmant, the distinguished French organist and composer, passed away at his home in the Boulevard Brune, Paris, on Good Friday. Mr. Guilmant was a well-known artist and frequently exhibited in the Paris salons, where his work was received with high favor. His studio for many years had been in the Latin quarter and until the death of his father in 1911 he also had a studio at the Villa Guilmant at Meudon. The funeral was held in the Church of Notre Dame du Rosaire, Paris. Joseph Bonnet played two of the organ compositions of Alexandre Guilmant. M. Guilmant was the last male heir of the Guilmant family and leaves a widow and two sisters, Mme. Maurice Aliamet (Pauline Guilmant) and Mme. Victor Loret (Marie Louise Guilmant).

Mr. and Mrs. Floid Fuller of Bethlehem, Pa.—Mrs. Fuller is Isabel Pearson Fuller, the organist—are among those who are taking up flying. Both have been taking lessons at the ground school at the Bethlehem airport and Mr. Fuller has had his learner's license for some days. When they have become experts in aviation an airplane will take its place beside the automobile at their home.

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Lettice Prey's Ordeal

By ROLAND DIGGLE, Mus. D.

In a squalid dwelling on millionaire row in Beverly Hills, Cal., there sat one bitter cold day a refined and delicate young woman. Her face, which was handsome in spots, nevertheless showed signs of wear and tear. Miss Lettice Prey had indeed had a hard life. Her mother had gone East with an ice man and her father, long a respected inmate of the Keeley Institute, had succumbed to the bite of a red snake with blue and yellow spots that used to play the harmonica sitting on his bed rail.

For months this fair young thing had been living from hand to mouth, sometimes going for as long as three hours with nothing to eat but a pound or so of chocolates. This could not go on. So, putting on her mink coat, she ordered her Rolls-Royce and told the chauffeur to drive her to the First Wesavem Church.

Our good friend Dr. Dinty Moore had spent the morning teaching some theater organists to play hymn-tunes. It was weary work, for outside of the chorus of "Onward, Christian Soldiers" the old left leg simply would not percolate, and the good doctor, to say the least, was not in the pink. When Lettice Prey entered the studio he felt like telling her to go to a place mentioned by the pastor in the previous Sunday's sermon. However, the beauty of Lettice Prey's cabinet work soon won him over, and although she had never played an organ before, he assured her that in a few lessons he would have her ready for a tryout at the MacAngeles Temple, where this ghastly work was in progress.

I am sorry to say that Lettice did not share Dr. Dinty's faith, and at night, after a long day in the trenches with the good doctor, her face took on that haggard look which one frequently encounters in those pictorial advertisements for backache. Would her turn never come? The tryouts had now been going on for seven years. Some 700 organists had played the mighty organ. Of the original music committee two were in insane asylums and two were dead, but still the dread work went on.

At last came the day, and Lettice Prey was asked to appear for trial. As she walked to the organ console she had all the sensations of a man about to be hanged, except that she had not been able to choose her breakfast. At last, white as a page of Max Reger, she is seated at the organ. The keys look like rows of teeth ready to eat her up. As in a dream she hears a voice asking her to play, and with a silent prayer she opens up her copy of Handel's Largo and goes to it.

All is well; the Largo is done; the "Hymn of the Nuns" is done good; the Widor Toccata is rather underdone; the hymns rather overdone.

But what is this she hears? "Will you please modulate from D into G for the Dixology?"

O Lettice Prey, at this moment we are undone, we are indeed undone—she is in C—she is in F—she is in A—and there is still to leave her. With the look of a lost soul she is still struggling on, hoping against hope, and fearing that only in heaven will she reach the grand amen.

Henry F. Seibert, organist of Town Hall, New York, played a recital there Friday evening, May 16, for the New York Times in connection with the national oratorical contest.

Readers of The Diapason passing through Chicago during the summer on their vacation trips are invited to visit the office of The Diapason and to make use of the facilities offered at our headquarters. Information bureau at your service. The office in the Kimball building, situated at Wabash avenue and Jackson boulevard, is open from 9 to 5.

OPENING AT MADISON, CONN.

Leon P. Beckwith Takes Charge of New Möller Three-Manual.

Dedication of the three-manual built by M. P. Möller took place in the First Congregational Church of Madison, Conn., April 6. Leon P. Beckwith is the new organist of the church and drew up the stop specification. May 1 he played a dedicatory recital. The organ is a memorial to Thomas G. Shepard. The stop list is as follows:

- GREAT ORGAN.
1. Double Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason (from No. 1), 8 ft., 61 notes.
 4. Doppel Flöte, 8 ft., 73 pipes.
 5. Melodia, 8 ft., 73 pipes.
 6. Gemshorn, 8 ft., 73 pipes.
 7. Viola da Gamba, 8 ft., 73 pipes.
 8. Octave (from No. 27), 4 ft., 61 notes.
 9. Flute Harmonic (from No. 30), 4 ft., 61 notes.
 10. Tuba Profunda (Unit), 16 ft., 85 notes.
 11. Tuba Mirabilis (from No. 10), 8 ft., 73 notes.
 12. Tuba Clarion (from No. 10), 4 ft., 61 notes.
 13. Chimes (Deagan A), 25 bells.
- SWELL ORGAN.
14. Bourdon (Unit), 16 ft., 97 pipes.
 15. Gedeckt (from No. 14), 8 ft., 73 notes.
 16. Orchestral Flute (from No. 14), 4 ft., 73 notes.
 17. Flute Twelfth (from No. 14), 2 3/4 ft., 61 notes.
 18. Flautina (from No. 14), 2 ft., 61 notes.
 19. Violin Diapason, 8 ft., 73 pipes.
 20. Viole d'Orchestre, 8 ft., 73 pipes.
 21. Salicional, 8 ft., 73 pipes.
 22. Voix Celeste, 8 ft., 61 pipes.
 23. Salicet (from No. 21), 4 ft., 61 notes.
 24. Cornopean, 8 ft., 73 pipes.
 25. Oboe, 8 ft., 73 pipes.
 26. Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.
27. English Open Diapason, 8 ft., 73 pipes.
 28. Dulciana, 8 ft., 73 pipes.
 29. Unda Maris, 8 ft., 61 pipes.
 30. Flute Harmonic, 8 ft., 73 pipes.
 31. Doppel Flöte (from No. 4), 8 ft., 73 notes.
 32. Gemshorn (from No. 6), 8 ft., 73 notes.
 33. Viola da Gamba (from No. 7), 8 ft., 73 notes.
 34. Flauto Traverso (from No. 5), 4 ft., 61 notes.
 35. Dulcet (from No. 28), 4 ft., 61 notes.
 36. Clarinet, 8 ft., 73 pipes.
 37. Chimes (from Great), 25 notes.

- PEDAL ORGAN.
38. Resultant, 32 ft., 32 notes.
 39. First Open Diapason, 16 ft., 41 pipes.
 40. Second Open Diapason (from No. 1), 16 ft., 32 notes.
 41. Bourdon, 16 ft., 44 pipes.
 42. Lieblich Gedeckt (from No. 14), 16 ft., 32 notes.
 43. Octave (from No. 39), 8 ft., 32 notes.
 44. Flute (from No. 41), 8 ft., 32 notes.
 45. Violoncello (from No. 7), 8 ft., 32 notes.
 46. Tuba Profunda (from No. 10), 16 ft., 32 notes.
 47. Tuba Mirabilis (from No. 10), 8 ft., 32 notes.
 48. Tuba Clarion (from No. 10), 4 ft., 32 notes.

In his recital May 1 Mr. Beckwith played this program: "Hosannah!" ("Chorus Magnus"), Dubois; "Liebestod" ("Tristan and Isolde"), Wagner; Gavotte, "Mignon," Thomas; "Piece Heroique" (in memoriam), Franck; Grand March, "Aida," Verdi; Largo, "New World" Symphony, Dvorak; Toccata in G minor, Becker; Spring Song, Hollins; "Harmonies of Evening," Karg-Elert; Folksong, Lemarc; "Finlandia," Sibelius.

During the summer months Madison has a large population of cultured people from various parts of the country and as this is the only church in the township it is the center for all worshippers.

Guilmant School Commencement.

The annual commencement exercises of the Guilmant Organ School were held in the First Presbyterian Church of New York on the evening of May 26. An account of this event will appear in the July issue of The Diapason.

Six Boys Wreck Organ.

Six boys ranging in age between 14 and 17 years were arrested after having broken into the Garden Theater at Richmond Hill, N. Y., where they wrecked the organ, carrying off the pipes, which they were plotting to sell for junk.

Leon P. Beckwith



Leon P. Beckwith, who has been appointed organist to preside at the new Möller instrument in the First Congregational Church of Madison, Conn., is a business man who finds his great love in leisure hours to be the organ. He began as organist of the First Congregational Church of Guilford, Conn., twenty-five years ago in May, at the age of 16 years. In 1908 there was installed in this church for his use the Willie Sage Tuttle memorial organ, built by the Hall Organ Company, a three-manual of thirty-three speaking stops. This organ was used not only for the church services and musical services, but in recital to bring the world's music into a town with a population of 3,000.

In 1923, in conjunction with two friends, Russell B. Kingman, president of the New Jersey Symphony Orchestra, a well-known cellist, and Edmund F. Dudley, secretary and treasurer of the Guilford Savings Bank, Mr. Beckwith established the Guilford chamber music festival series of annual summer concerts. They realized that the beautiful colonial church auditorium and the organ, situated as it was, presented a wonderful possibility for chamber music. Concerts have been given for the benefit of a local charity, and after expenses have been paid there has always been a balance remaining to turn over to the beneficiary. Sometimes Mr. Beckwith has appeared as a soloist, sometimes in combination with noted artists.

In the summer of 1927 Mr. Beckwith resigned as regular organist of this church, owing to ill health, and was made organist emeritus. Later he played in the Church of the Epiphany in New Haven and Christ Church in West Haven temporarily. When the movement was started to build the organ in the Madison church it sought him to be the organist and he cooperated with the committee during the installation of the organ.

FOR LABOR TEMPLE IN N. Y.

Austin Company Building Three-Manual Organ for Edifice.

A three-manual Austin organ is to be installed in the Labor Temple in New York City. The scheme drawn up for the instrument is as follows:

- GREAT ORGAN.
- First Open Diapason, 8 ft., 73 pipes.
 - Second Open Diapason, 8 ft., 73 pipes.
 - *Grossflöte, 8 ft., 73 pipes.
 - *Gemshorn, 8 ft., 73 pipes.
 - Octave, 4 ft., 73 pipes.
 - *Tuba Harmonic, 8 ft., 73 pipes.
 - *Chimes (from Choir), 25 notes.

*Enclosed in Choir expression chamber.

- SWELL ORGAN.
- Contra Gemshorn, 16 ft., 73 pipes.
 - Open Diapason, 8 ft., 73 pipes.
 - Gedeckt, 8 ft., 73 pipes.
 - Salicional, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 61 pipes.
 - Aoline, 8 ft., 73 pipes.
 - Flauto Traverso, 4 ft., 73 pipes.
 - Nazard, 2 3/4 ft., 61 pipes.
 - Flageolet, 2 ft., 61 pipes.
 - Tierce, 1 3/5 ft., 61 pipes.
 - Mixture (drawing above three mutation ranks), 61 notes.
 - Corno d'Amore, 8 ft., 73 pipes.

SUMMY'S CORNER

Two unusually fine new Recital numbers for Organ CANTILENA in F

By W. R. VORIS

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FOUNTAIN IN THE MOONLIGHT

By GERALD F. FRAZEE

Charmingly characteristic and descriptive is this piece for Pedal solo. It will demand a deft facility in its handling and an appreciation of its elusive color and atmosphere. Excellent "program" music. (Price—\$1.25.)

We shall be glad to send the above numbers for your consideration.

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Vox Humana, 8 ft., 61 pipes.

Tremolo.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 25 tubular bells.
- Tremolo.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gemshorn (from Swell), 16 ft., 32 notes.
- Octave (Ext. Open), 8 ft., 12 pipes, 20 notes.
- Flute (Ext. Bourdon), 8 ft., 12 pipes, 20 notes.
- Tuba Profunda (Ext.), 16 ft., 12 pipes, 20 notes.

Exhibit on Organ History.

H. B. Parker, an organ voicer of Milwaukee and head of the H. B. Parker Pipe Organ School of that city, exhibited at the recent national convention of the Music Supervisors' Association in Chicago original sketches to show that the modern organ is a valuable and unique vehicle for aesthetic interpretation. The historical development of the organ since 200 B. C. is outlined by fifteen sketches prepared for students of varying ages studying music appreciation. For students specializing in organ there is a series of forty sketches and lectures showing the mechanical action for organs of each period. The Sims Visual Music Company of Quincy, Ill., has made these sketches available as lantern slides. The supervisors took interest in Mr. Parker's booklet, "Pitch, Compass and Vibrations of Musical Instruments together with Vibration Lengths of Colors and Invisible Rays."

Channing Lefebvre conducted his Downtown Glee Club in its spring concert at Carnegie Hall, New York, May 2. The chorus of 250 sang a very interesting program, featuring numbers by Palestrina, Morley, Wagner and Strauss, as well as some modern works of Forsyth, Philip James and Joseph W. Clokey and an original "Battle Chant of the Janissaries," by Mr. Lefebvre.

HAPPENINGS IN MILWAUKEE

BY ARTHUR A. GRIEBLING.

Milwaukee, Wis., May 19.—Because of a slip for which this writer feels responsible, no news from Milwaukee appeared in last month's Diapason. Several events last month were of great enough importance, however, to bear repeating. The two outstanding events were the two great "Passions" of Bach. "The Passion according to St. Matthew" was presented April 6 at All Saints' Cathedral (Anglo-Catholic), by Milton Rusch and the cathedral choir. "The Passion according to St. John" was presented by Earl P. Morgan and his choir of men and boys at St. Paul's Church (Episcopal) April 13. Both of these performances were excellent.

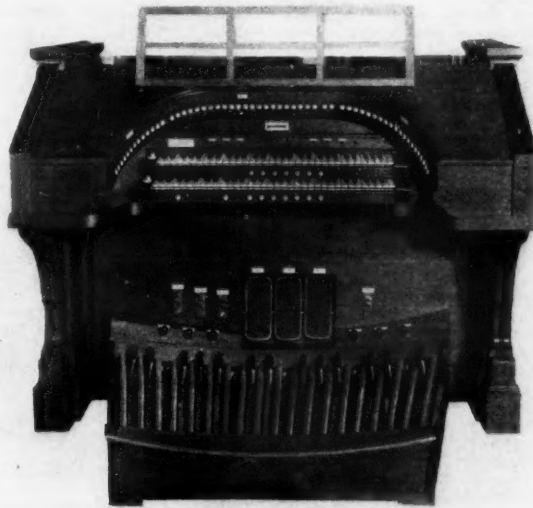
Mention should also be made of a recital given by Walter Ihrke, a degree pupil of Herman A. Nott, at Immanuel Reformed Church April 21, and also of a recital at the Church of the Resurrection (Lutheran) by Frieda J. Diekmann, March 30.

Mrs. Rees E. Powell, a member of our local Guild chapter, is completing her thirty-seventh year as organist and music director of the First Methodist Church this year.

On May 4 Erving G. Mantey presented an organ recital at the First Unitarian Church. His program follows: Sonata in F minor, Mendelssohn; "Canyon Walls" (from "Mountain Sketches"), Clokey; "Angelus" and Chorale Prelude on "Aughton", J. S. Matthews; "Starlight," Karg-Elert; "A Dream Mood," Foster-G. B. Nevin; Toccata from Symphony 5, Widor.

Tuesday, May 13, Dr. Irvin J. Morgan of Philadelphia dedicated the three-manual Pape organ at Holy Ghost Church. He was assisted by the choir under the direction of Sister Mary Oliva. O. S. F. Dr. Morgan's numbers were: Prelude and Fugue on the name of "Bach," Bach; "Benedicamus," Dr. Morgan; Com-

Novel Console for Organ in New York Office



John W. Campbell, president of the Credit Clearing House, New York, who has a magnificent office-studio in the Grand Central Terminal building, has awarded a contract to the Welte-Tripp Organ Corporation for a large reproducing organ. This instrument, unique in itself, has a special console of semi-circular type with drawknobs, designed by Charles M. Courboin. A

grand piano having sixteen stages of expression working dynamically on the hammers is also playable from the console. This organ is equipped with a "Musical," which permits the selection of any ten rolls to be played from any part of the office. Mr. Campbell intends to have a series of informal recitals for his friends, inviting several organists to preside at the console.

munion, Batiste: "The Forest Choir," from "Indian Music." Morgan; Overture and Excerpts from "Faust," Gounod; "Sonata Religiosa," Morgan, and "The Storm," Lemmens.

The mixed choir of Trinity Lutheran Church gave a concert May 11 commemorating its founding eighty-five

years ago. Karl Markworth is organist and choirmaster at Trinity Church.

The same evening the choir of the First Adventist Church gave a sacred concert. Mrs. Bertha Hickman is director of music at this church.

The glee club of Carroll College presented a concert also on May 11 at Berean Presbyterian Church.

NEWS-NOTES FROM ST. LOUIS

By DR. PERCY B. EVERSDEN.

St. Louis, Mo., May 19.—Among the many events which marked the observance of music week in St. Louis was a recital by Mrs. Marjorie E. Buchanan, organist of Grace Presbyterian Church, who played the following program: Toccata and Fugue, D minor, Bach; "In Springtime," Kinder; Scherzando, Gillette; Suite No. 1 (Prologue, March, Intermezzo, Toccata), J. H. Rogers.

Miss Ida Messmer on May 10 gave a music week studio recital with Edward Skipwith, Jr., which included the Bach B flat minor fugue and the smaller Fugue in F major.

Charles Galloway gave his last recital of the 1929-1930 series at the Graham Chapel, Washington University, Sunday, May 18, with the assistance of the university choir.

One of the events of music week was the joint recital at St. Peter's Evangelical Church on the evening of May 14 by Hugo Hagen and Christian Stocke, the latter showing his ability as a director with his well-trained choir of fifty voices from Salem Evangelical Church.

Charles Galloway played a recital at the Church of the Messiah (Lutheran) May 11 on the organ recently installed in that church by George Kilgen & Son, Inc.

Oscar Jost, formerly of St. John's M. E., has taken the position of organist at the Tyler Place Presbyterian Church. Another change brings Nicholas Emig from Belleville to the West Park Baptist Church.

Mrs. David Kriegshaber has taken up her duties as organist at Temple Israel, playing her first service May 7.

Walter Wismar, organist of Holy Cross Lutheran Church and in charge of the music at Concordia Seminary, gave a delightful program with his men's chorus at the Odeon which also marked the appearance of the Dayton Westminster Choir.

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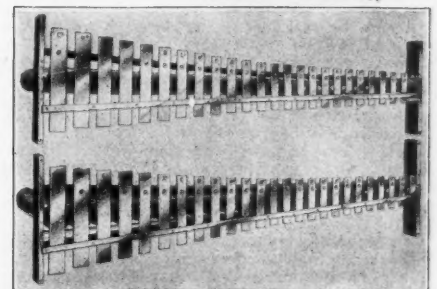
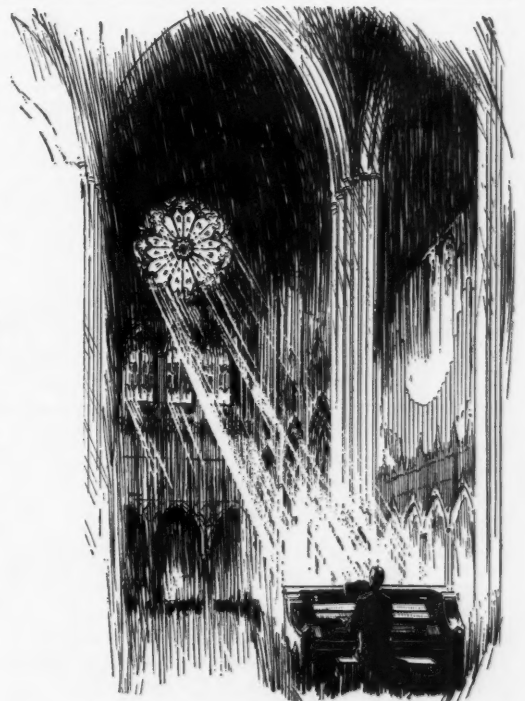
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News of the American Guild of Organists

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

Annual Meeting Held in New York.

The annual meeting of the American Guild of Organists was held Monday evening, May 19, at the Beethoven Association club-rooms, New York, Warden Frank L. Sealy presiding. Half a hundred organists, mostly from the metropolitan district, had assembled. Other chapters represented were New England, Oklahoma and Pennsylvania.

After the reading of the minutes, the warden gave a resume of the year, speaking of the five major functions sponsored by the Guild in New York City—the reception to Marcel Dupre at the Estey studios, followed by the informal dinner at the Hotel Gotham, the annual New Year's luncheon, the carol service by Morris W. Watkins at the Church of the Saviour, Brooklyn, the festival service of a cappella music by St. Paul's choristers under the direction of Ralph A. Harris and a service at St. Paul's Chapel, Columbia University, by Dr. Walter H. Hall, May 27. He offered a suggestion that a course of lectures on musical subjects might be a profitable undertaking for another season.

Twenty-six anthems have been submitted in the H. W. Gray competition; these will be adjudicated by Philip James, Channing Lefebvre and R. Huntington Woodman. Mr. Sealy called attention to the convention to be held next month in Philadelphia. He asked all to reserve the date of the next New Year's luncheon Jan. 1, 1931, for another get-together.

The Guild has forty-three chapters and eight branch chapters, with a membership of 3,741.

Seventeen members have died during the year, three of them founders—Messrs. Marzo, Stebbins and Hedden. Mr. Sealy voiced a beautiful eulogy of Warren R. Hedden, and his remarks were supplemented by words from Drs. Brewer and Marks. In token of respect the assemblage stood in silence for a moment.

The tellers brought in a report of the ballots, as follows: Warden, F. L. Sealy; sub-warden, D. McK. Williams; general secretary, Ralph A. Harris; general treasurer, Hugh McAmis; registrar, S. Lewis Elmer; librarian, James W. Bleecker; auditors, Oscar F. Comstock and J. Trevor Garmey; chaplain, the Rev. Caleb R. Stetson; counselors for three years, Dr. J. Hyatt Brewer, Grace L. Darnell, Kate E. Fox and William Neidlinger.

Light refreshments and a social were enjoyed.

San Diego Chapter.

The San Diego chapter is closing a very busy and successful season. The final meeting of the year was held May 6, and the reports of the committees indicated a substantial gain in membership, financial resources and general activity.

The chapter has given seven public services, five of which were included in the very successful fortnightly series during Lent and Easter. The series was an overwhelming success in every way. The audiences were excellent and the programs varied and interesting. There has been a general request for a similar series next year.

The chapter enjoyed a charming dinner on the occasion of the final meeting and as the affair was also in the nature of a bon voyage dinner for two local musicians who are planning to study in France during the summer, it was a very happy occasion. Mrs. Dorothy Roughan will study with Marcel Dupre in Paris and Mrs. J. M. O'Toole will travel extensively.

Dr. H. J. Stewart, dean-elect, gave a short explanation of the recent decoration which has been conferred on

him by the Pope. This has been the first time that a musician has been honored by receiving this decoration, "Commander of the Order of the Holy Sepulchre," and Dr. Stewart has been so honored because of his long life of usefulness as a musician and composer.

Officers for the year were elected as follows: Dean, Dr. H. J. Stewart; sub-dean, Mrs. Dorothy Roughan; secretary-treasurer, Charles Shatto.

North Carolina Annual Meeting.

The eighth annual meeting of the North Carolina chapter was held at the First Presbyterian Church of Greensboro, N. C., May 8. At 3 o'clock the business meeting was held with Dean C. J. Velie of Elon College presiding. The following officers were elected: Dean, C. G. Vardell, Jr., Winston-Salem; sub-dean, F. S. Smith, Hickory; secretary, Miss Elizabeth J. Brewer, Rockingham; treasurer, Miss Mary F. Cash, Winston-Salem; chaplain, Dr. H. E. Rondthaler, Winston-Salem.

Frederick S. Smith, head of the music department at Lenoir Rhyne College, Hickory, gave a very interesting address on "Church Music and Its Relation to the Service." At 5 o'clock George M. Thompson, head of the organ department at North Carolina College and organist and choir-master at the First Presbyterian Church, Greensboro, gave a delightful vespers recital. This was followed by a dinner at the Hylemore tea-room. At 8:30 o'clock Cowen's "Rose Maiden" was given in the Odell memorial building at Greensboro College.

Central Ohio.

The Central Ohio chapter sponsored a series of noon organ recitals during music week from May 5 to 10. The programs were played in the First Congregational Church of Columbus. The players were Eugene Gordon, Clara Strickler, Margaret Evans, George Leland Nichols, Dorothy MacFadon, Mildred Roberts Burch and Glenn Grant Grabill.

Mr. Gordon, who played the Monday program, presented these offerings: "Vision," Rheinberger; Intermezzo, Rogers; "Dreams," Stoughton; Scherzo from Fifth Sonata, Guilman; Reverie, Dickinson; Scherzo and Toccata (from First Sonata), Becker.

Mr. Nichols of Ohio Wesleyan University at Delaware played Wednesday and his program included: Prelude and Fugue in C minor, Bach; "Rosace" (from Byzantine Sketches), Mulet; Entr'acte Gavotte, from "Mignon," Thomas; Intermezzo from Suite in E major, G. L. Nichols; Fire Music from "Die Walküre," Wagner; "Up the Saguenay" (St. Lawrence Sketches), Alexander Russell; "Finlandia," Sibelius.

Mr. Grabill of Westerville played as follows Saturday: Overture to "Sakuntala," Goldmark; "Lohengrin" (a potpourri), Wagner, arranged by Glenn G. Grabill; Scotch Fantasia, Macfarlane.

Florida Chapter.

The Jacksonville, Fla., branch of the American Guild of Organists held its election of officers for next season at a luncheon meeting at the home of Mrs. Robert Lee Hutchinson, with Mrs. W. W. Liddell and Mrs. Mave T. McKinnon as joint hostesses. The retiring regent, Mrs. Robert M. Baker, announced the selection by ballot of the following board to take office in October: Mrs. Marion Bowles, regent; Mrs. William E. Sweney, vice-regent; Miss Helen Vrieze, secretary; Mrs. Thomas L. Snowdon, treasurer. Arrangements were made for a picnic at the country home of Mrs. Bowles, newly-elected regent, May 21, when reports from the state convention in St. Petersburg were to be heard and good-bys said until fall.

Missouri Chapter.

The Missouri chapter presented Hugo Hagen and the Salem Evangelical choir of St. Louis, directed by Christian H. Stocke, in a recital at St. Peter's Evangelical Church May 7. The choir sang a varied program of modern and classic works, including the following: "Break Forth, O Beautiful Heavenly Light," Bach; "Blessed Are the Pure in Heart," Voris; "Hear My Cry, O God," Kopyloff; "In the

End of the Sabbath," N. Herbert Caley; "Incline Thine Ear," Ippolitoff-Ivanoff; "Swing Low, Sweet Chariot," arranged by F. H. Huntley; "It's Me, O Lord," arranged by Noble Cain; "A Joyous Easter Song," Reimann-Dickinson. The organ program of Mr. Hagen included: Chorale in A minor, Franck; Largo from Concerto in D minor for two violins, Bach; "Departing Day" (dedicated to Hugo Hagen), Carl F. Mueller; "Will-o'-the-Wisp," Nevin; Nocturne, Alfred L. Booth; "Harmonies du Soir," Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; Concert Overture in C major, Hollins.

Eastern New York.

A recital on the newly-enlarged organ at Skidmore College, Saratoga Springs, was presented by the Eastern New York chapter on the evening of May 6. One feature was the organ and piano number, Clokey's Symphonic Piece, played by Stanley Saxton, A. A. G. O., and Louis Edgar Johns. The program and performers were as follows: "Melodia," Op. 118, No. 6, Bossi; Gavotte, Wesley, and Finale from "Six Pieces," Franck (Renato Rolando); Allegro (Sixth Symphony), Andante ("Symphony Gothique") and Allegro Vivace and Finale (Second Symphony), Widor (Helen Henshaw, A. A. G. O.); March-Prelude, Candlyn; Scherzo in A flat, Bairstow, and "Meditation a St. Clotilde," James (Dr. T. Frederick H. Candlyn, Mus. B.); Symphonic Piece, for organ and piano, Clokey (Stanley Saxton, A. A. G. O., and Louis Edgar Johns).

Texas Chapter.

The Texas chapter held its monthly meeting April 17 at the East Dallas Presbyterian Church, with the dean, Mrs. Walter Alexander, presiding. One new member, Mrs. Viola Frederick, was received.

An American program under the leadership of Miss Carolyn Schadek was given by Miss Anita Hansen, Mrs. H. M. Whaling, Jr., Miss Grace Switzer and Miss Alice Knox Ferguson.

THREE-MANUAL BY FRAZEE

Organ for Church at Southington, Conn., to Be Ready Sept. 1.

The First Congregational Church of Southington, Conn., has placed with the Frazee Organ Company an order for a three-manual. Harry Upson Camp, sales director of the Frazee Company, closed the deal. The organ will be ready for use about Sept. 1 and the inaugural program will be played by Marshall S. Bidwell of Coe College, Cedar Rapids, Iowa. The tower chimes in the church will be made playable from the organ console.

The stop specification is as follows:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Clabella, 8 ft., 73 pipes.
Gedeckt (from Swell), 8 ft., 61 notes.
Octave, 4 ft., 73 pipes.
Gemshorn (from Swell), 4 ft., 61 notes.
Trumpet (from Swell), 8 ft., 73 notes.
Chimes, 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 notes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 85 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Octave Gemshorn, 4 ft., 77 pipes.
Twelfth, 2 2/3 ft., 61 notes.
Fifteenth, 2 ft., 61 notes.
Seventeenth, 1 3/5 ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Harp Celesta (Choir), 49 notes.
Tremulant.

CHOIR ORGAN.

English Diapason, 8 ft., 85 pipes.
Concert Flute, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 73 notes.
Piccolo, 2 ft., 61 notes.
English Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Vibra Harp, 49 bars.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diapason, 16 ft., 44 pipes.
First Bourdon, 16 ft., 44 pipes.
Second Bourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Grossflöte, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.

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**Farnam's Recitals
of the Season Make
Ancient Works Live**

By CHARLES HAUBIEL

"Bach and His Forerunners." So stands the title on the booklet of ten programs offered us by Mr. Farnam during the season just past. The Church of the Holy Communion in New York was the unpretentious home of this formidable undertaking, where on certain Sunday afternoons and Monday evenings during October, November and April lovers of music for the organ repair and fill the auditorium.

This is music with a very special appeal, and lovers of the archaic were particularly pleased when Mr. Farnam announced this series. For students of the art of composition as well as for students of musical history these recitals were an invaluable lesson. They confirmed us in our conviction that the greatest art is never iconoclastic, but deeply founded in tradition, which it will vary, but never destroy. Certainly the works of J. S. Bach, "who is, was and shall be" the greatest of all musicians, demonstrate most beautifully this principle of evolution. His music has a more vital character, living beauty and expressiveness than the music of any of his predecessors, excepting only a few works of supreme genius, which had, as it were, "involuntarily escaped before their time." But in bringing to music these superlative qualities he never found it necessary to deviate from the principles of composition as they had been evolved by his predecessors.

How grateful should we not be to Mr. Farnam for having made to live for us these works of the fifteenth, sixteenth and seventeenth century musicians of Italy, Spain, France, Germany and England! Unfortunately music is an art that needs the interpreter as intermediary between the composer and his audience. Even the best schooled musicians, who may hear the sounds indicated on the printed page merely by perusing it, cannot feel the same keen sense of enjoyment they experience while actually listening. Thus a great responsibility rests upon the interpreter. And the composers of that long-distant past could not have had a more inspired advocate.

We must confess that upon Mr. Farnam's announcing this particular series we were diffident as to the appeal of these early masters on purely musically emotional grounds. Even when interpreted by a supreme artist these archaic compositions sometimes fail to move us because of the strangeness of their language. Most assuredly this is not "music that plays itself." With the popular works of Bach the case is different; such pieces as the Toccata and Fugue in D minor, the G minor Fantasia and Fugue, to mention only two of his best-known compositions, can inspire pleasure even when only adequately performed. But such masters as Orlando Gibbons (1583-1625), Samuel Scheidt (1587-1654), Jean Tite-louze (1563-1633) and William Byrd (1542-1623) require the most sensitive and subtly imaginative interpreters. Mr. Farnam did more than perform these works with his well-known impeccable technique and fine taste for registration; his playing was a revelation! The spiritual quality of this music may only be realized by one who is devout in his worship of beauty in its ascetic manifestations. Simple tenderness, mystic apperception of oneness with God, exalted transcendentalism are the inspiring motives of this music. As these qualities must have had their residence in the souls of the composers who gave them realization, so must they be a part of the nature of the interpreter who would play these works with justness of feeling.

Who can listen to the chorale prelude "From God Shall Naught Divide Me" by John Michael Bach (1648-1694) without sensing the steadfast affirmation of faith of the Protestant Lutheran? Or listen to the "Messe du Premier Ton" by André Raison (1650-1714) without realizing the mystic devotion of the Roman Catholic?

E. William Doty



The School of Music of the University of Michigan, at Ann Arbor, announces the engagement of E. William Doty as a member of its faculty beginning with the next university year. Mr. Doty made his first public appearance as an organist at the age of 13. He studied theory and organ under H. Glenn Henderson for several years, later entering the University of Michigan, where he received the A. B. degree, the degree of bachelor of music from the University School of Music (1927) and the degree of M. A. in philosophy and musical theory the following year. Since then he has taught at the University of Illinois.

Besides serving as church organist in Kalamazoo and Lansing, Mich., and Champaign, Ill., Mr. Doty has given recitals at the University of Michigan, at the Detroit Institute of Art, Berea College, Ky., at the University of Illinois and a series of recitals in Champaign. He will divide his time as instructor and in concert playing as an assistant to Palmer Christian.

Those were days of high, noble purpose in the art of music for the organ, a music dedicated to prayer, worship and contemplation. A literature of concert music of a purely sensuous nature had not as yet come into being. It remained for composers of a later day to divert organ music from its true course while developing the coloristic and technical resources; for the nobility, dignity and grandeur of this instrument is really at odds with a music basically secular; and while the instrument has gained tremendously in range of expression, the music written for it has lost much of its original power through the inclusion of too wide a variety of emotional reactions.

Among the many names of composers, some familiar and many absolutely new to us, the oldest was Josquin des Pres, a Flemish writer of the fifteenth century. What music could be more ideally suited to the spirit of prayer and devotion than his "Ave Verum Corpus"? This is music of the purest style. In contrast to it there was the lovely "Fantasia in Echo Style" by Jan Pieter Sweelinck (1562-1621), an early attempt toward the secular in organ music, but a secular style replete with dignity and beauty. In hearing the music of these unfamiliar masters who lived through three centuries from 1450 to 1750 we were able to get a true perspective of the growth of music during this final stage of the medieval epoch. To my mind this constituted a most valuable reason for such a series, and our gratitude is due Mr. Farnam for having undertaken a task which must have proved ungrateful to a lesser artist. But through the magic of his genius for interpreting these old works written with a technique so inflexible, and at times even inarticulate (to modern ears, at any rate), we were able to receive a joy other than that of the antiquarian.

In his series for next year Mr. Farnam has promised us Bach's great

"Art of Fugue," among other things. Certainly this artist must be acknowledged among the great benefactors of our time; for these concerts, of which he gives from twenty to forty every year, are absolutely free to the public and can bring him no commensurate financial return. They represent on his part many hours of practice every day, a tremendous amount of energy expended in developing and maintaining his colossal technique and repertoire. Only the appreciation of the hundreds who fill the church every time he plays is his reward. But to the true artist this suffices.

Mrs. Fox Directs "Elijah."

Music week in Berkshire county, Mass., was opened in an auspicious manner May 4 when Mendelssohn's "Elijah" was sung in an excellent manner by the chorus of the First Congregational Church of Dalton, assisted by special soloists. The presentation was under the direction of Mrs. Kate Elizabeth Fox, organist. "To Mrs. Fox and her excellent drill should go much of the credit for the chorus work," wrote a critic in the Berkshire Evening Eagle. "Such choruses as the cry of the priests to Baal and that depicting the fire descending from heaven to wipe out the ditch filled with water were sung with precision and verve."

Tina Mae Haines, organist of St. James' Methodist Church, Chicago, has been able to return to her duties after a long and trying illness. In the winter Miss Haines fell on the ice and fractured her leg. After a hospital siege she was stricken with scarlet fever, which greatly prolonged the period of her physical incapacity.

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Organs and Organists in the Universities

IX. Harvard University

By HAMILTON C. MACDOUGALL

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

A man of medium height, ample figure, with the keen blue eye typical of men of fair complexion, a face expressing energy and determination, a manner cordial and unassuming despite a great success as organist and choir-master of the Appleton Chapel Choir, and conductor of the Harvard Glee Club—such is Dr. Archibald T. Davison of Harvard University.

It will be easily recalled that Harvard is the oldest, richest and best equipped of the institutions of learning in the United States; founded in 1638 as a college, it has within the past hundred years expanded itself into a university and become independent of state control.

Musically Harvard is held in grateful remembrance by musicians as the American university first recognizing music as a subject of academic value, and for its connection with the first American musician, John K. Paine, who was able to write music using the European idiom. Theodore Thomas performed Paine's "Spring Symphony" not infrequently, and the music to several of the Greek plays has kept Paine's memory alive.

Although Harvard, like Cornell, has its campus in a city, the former is squarely in the middle of Cambridge, a town of nearly 175,000 people, while the latter secretes itself in a degree by climbing to the hill 400 feet above Ithaca. Cambridge also has a hold on the interest of musicians as the town where, in 1640, the first book printed in the British American colonies (the "Bay Psalm Book") was published. It is interesting to remember that here or hereabouts Emerson, Thoreau, Hawthorne, Bronson Alcott, Longfellow, Holmes, James Russell Lowell lived, moved and had their being. Altogether, by foundation, history and environment Harvard smacks strongly of New England's glory, culture and idiosyncrasies.

Archie Davison—for so his intimates call him—was born in Boston in 1883, taking his B. A. in 1906, M. A. in 1907 and Ph. D. in 1908, all at Harvard. The title of his thesis for the doctor's degree was "The Harmonic Contributions of Claude Debussy." Davison's early instructors were Lewis Tilden (the teacher of the late Stuart Mason), Professor Spalding of Harvard, and, in Europe, Widor. He speaks with warm appreciation of these teachers; they not only inspired him to effort, but gave him standards of good music by which to live. Curiously, Davison drifted into music, rather than deliberately adopting it; his brilliant course at Harvard—four degrees in six years—naturally made a place for him in the department of music, or the "division" of music, as the wise men of Harvard prefer to dub it. He had been only two years a Ph. D. when he became organist and choir-master of Appleton Chapel, succeeding Warren A. Locke, who had held the post for twenty-seven years.

Davison's work Sundays at Appleton Chapel compelled him to give up appointments held in various churches in Boston and the suburbs, the chief among these being All Saints' Episcopal Church, Ashmont. Here he had an old Hutchings organ with electric action and when one thinks of the electric action in its early days one is irresistibly reminded of the law one learned in elementary physics—that action and reaction are equal, but in opposite directions.

At Appleton Chapel the university expends about \$3,000 on choir and music. There are about forty men in the choir—eight first tenors, ten second tenors, ten baritones and twelve second basses. The men are all paid; the secretary, a member of the choir, has an extra fee for taking attendance and noting other administrative details; there is a system of "cuts"—that is,

absences from rehearsals or services. Members are chosen after trial, and any registered student in the university or any graduate student is eligible for membership. The choir sings at morning chapel six days a week and at Sunday morning service; there are three rehearsals weekly, two of an hour and one of half an hour. No academic credit is given for singing in the chapel choir.

Appleton Chapel is not an attractive edifice outside or in; but plans for a new chapel have been drawn by Coolidge, Shapley, Bullfinch & Abbott. In time the university will have a chapel worthy of its reputation. For the present Appleton Chapel is large enough to accommodate the congregations that habitually use it. The organ is a Skinner of four manuals installed in 1915, and although pretty well worn with constant use, is a pleasant-toned instrument. G. W. Woodworth, a recent Harvard graduate, is assistant organist; Mr. Woodworth also is the conductor of the Pierian Sodality and of the Radcliffe Choral Society, Radcliffe being the feminine side of Harvard, founded in 1879.

Paraphrasing a widely used form of advertising, I may say that Dr. Davison put the glee in glee club. That is to say, when he took over the Harvard Glee Club in 1911 and found it a rather loose-jointed musical organization singing college songs as college glee clubs were wont to sing them and giving no heed to the finer types of choral music, he made a clean sweep of the then conventional program and taught the club to sing, if not glees, at least music by the best composers. This provoked no end of criticism, favorable and unfavorable, especially the latter, but Davison persisted and not only brought around his constituency to his way of thinking, but may well assert, if he choose, that he has changed the whole current of musical endeavor in academic institutions. Of course, this overturn made Davison a pioneer, and he has had to do pioneer work; specifically it has resulted in his making a great number of arrangements for all sorts of music, whether or not written for the men's voices he directs. Most of these, perhaps all of them, have been published and are available for all male voice choruses to use. It must be said that in less discreet hands than those of Davison, an insistence on the respectable, and sometimes dull, over the sentimental or lively, although amusing, might take the place of a judicious toning up of aesthetic taste.

The glee club represents Dr. Davison's choicest inventiveness and skill at their highest. He has brought into use methods of administration and management and rehearsal and musical culture that are quite his own. One ingenious method of intensive culture—that—at least so far as my experience goes—he has originated, is the quartet trial. After a man has been in the club for a month or six weeks he is put with three other men forming with himself a TTBB group; the individuals of this group are then tested in all ways—voice, tone production, feeling for ensemble, ability in following the baton, etc. The students who answer to the tests successfully go on with the club; those who fail are advised how to remedy their faults, whether they be of voice production, singing off the key, insensibility to general effect, or whatever it may be, and are then tried again. Trials for membership in the club are open to any student registered in the university or to any graduate student. This entrance examination once passed is never required again. The 200 members of the club are divided into twenty first tenors, about thirty second tenors and the rest baritones and basses; of course, it is with great difficulty that a good first tenor group is ever acquired.

The club is controlled by an execu-

tive committee of its members and it is administered by a manager, first assistant manager, second assistant manager and graduate manager, all except the last-named being students. There is a system of cuts, although not a rigid one; on tour, however, a printed schedule and direction sheet is handed to every man, and strictest adherence to the printed rules is exacted, so much so that, for example, one infraction of the rule that no smoking shall be done within three hours of a concert is followed by instantly sending the offender home. There are no club dues, no admission fee to membership, no charge for music.

It was in 1921—it seems much longer ago—that the Harvard Glee Club, sixty men, made its European trip. That trip was a great success in every way, and even now, Dr. Davison tells me, echoes of the concerts and of visits to European musical centers are heard. The trip was made financially possible by funds collected before the club began the journey, and the management was in the hands of the members of the club themselves.

I have alluded to the Radcliffe Choral Society; it does not seem clear whether or not the woman's branch of Harvard has a chapel and a chapel choir; Mr. Woodworth is the director of the woman's chorus and it has appeared alone and in joint appearances with the Harvard Glee Club frequently during the last few years. Mr. Koussevitzky has claimed the assistance of the combined Radcliffe and Harvard forces on several occasions, the latest being in the Brahms festival of March, 1930. I gained some idea of the enthusiasm of these young singers when I learned from Dr. Davison that the two groups—Radcliffe and Harvard—were rehearsed separately several times; there were then ten rehearsals for the combined clubs, two rehearsals with orchestra and one rehearsal with Mr. Koussevitzky. I can only quote "The Mikado" and say "Here's a how-de-do."

Davison carries a somewhat heavy program in the division of music in addition to his work with Appleton Chapel choir and glee club. A three-hour course on the history of choral music is given at Harvard and repeated at Radcliffe; he has a course in vocal counterpoint, taken by students who are interested in composition or arrangements for voices; there is another course on choral conducting given in the school of education. Two seasons ago, I think it was, he gave a course of lectures at Lowell Institute, and he is still active as an organ recitalist. He has, however, been obliged through pressure of time to give up all private teaching. As for composing, it has to be done in summer at Brant Rock, where he has a home; but he confesses having done little since 1908, when Dr. Muck played his overture, "Hero and Leander," and 1915, when his "Tragic Overture" appeared on the programs of the Boston Symphony and St. Louis orchestras. I have referred to the numerous arrangements that he is constantly making.

Consider for a moment how lavishly Dr. Davison and his able lieutenant, Mr. Woodworth, are providing music for the young people of the university: Chapel choir, glee club, Radcliffe Choral Society, society and club combined, the orchestral Pierian Sodality, all pouring out good music from vocal organs motivated by active intelligencies inspired by enthusiastic and competent direction.

I asked Dr. Davison to outline for me an average work-day; he selected Wednesday. At 8:40 a. m. chapel; 9 to 10 lecture; 10 to 11 rest; 11 to 12 lecture; rehearsal 4:30 to 5:30 or 6; class again 7 to 9 p. m. A full day!

Dr. Davison's ideals of university musical work group themselves about two heads. First, young people receiving a university education have a right to an acquaintance with the best music; nothing but the best is to be offered them. Second, graduates of the university who have acquired a taste for the best music will demand it in the communities where they may settle; this will work for the common good.

Retires After Twenty-five Years.

A. D. Bodfors, director of music and organist at Zion Lutheran Church,

Archibald T. Davison



Rockford, Ill., for the past twenty-five years, was honored guest at a farewell party April 28. Professor Bodfors retired from active participation in the musical work of the church May 1, having presented his resignation some time ago. Several members of the chorus delivered short talks. Mrs. Henry W. Doebereiner, representing the ladies' octet, presented to Professor Bodfors a pen and pencil set; Frank Hannblom, for the male chorus, presented a gold watch and chain, and the Rev. E. G. Knock, for the church membership, presented a chair and a bouquet of flowers to Mrs. Bodfors.

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**GREAT TRIBUTE MARKS
WOODMAN'S JUBILEE**

ORGANISTS ATTEND SERVICE

**Completion of Fifty Years at the First
Presbyterian Church of Brooklyn
Commemorated—Addresses
Delivered.**

By RALPH A. HARRIS.

R. Huntington Woodman's fiftieth anniversary service at the First Presbyterian Church of Brooklyn was a memorable occasion, a fitting tribute to one so highly esteemed. To begin with, the church was packed. A large delegation of academic members of the American Guild of Organists marched in procession. Much of the detail of this event was recorded in the last issue of *The Diapason*. The service was held at the church Wednesday evening, April 30, at 8:15 o'clock, the exact date of the completion of Mr. Woodman's fifty years of service. Choristers from several churches, with their choirmasters, were grouped in the organ gallery, and extending around into the side galleries of the church. There were singers from the Brick Presbyterian Church of Manhattan (Dr. Clarence Dickinson), Central Presbyterian of Brooklyn (Dr. Carl Schmidt), Church of the Holy Trinity, Brooklyn (Professor Louis Robert), Church of the Saviour, Brooklyn (Morris W. Watkins), First Presbyterian, Manhattan (Dr. William C. Carl), Flatbush Congregational, Brooklyn (Frank Kasschau), Memorial Presbyterian, Brooklyn (S. Lewis Elmer) and the Tompkins Avenue Congregational, Brooklyn (Edward K. Macrum), in addition to the mixed choir of the First Church under the direction of Mr. Woodman.

Dr. Carl played the second movement of the Guilman Fifth Sonata as a prelude, following the processional hymn. Later in the evening, Professor Robert played the Mulet Toccata, "Thou Art the Rock." Dr. David McK. Williams played the accompaniments for the choral parts of the service. These included the Cesar Franck "Psalm 150" and three Woodman anthems: "A Song in the Night," "A Thanksgiving Ode" and "O Lord, I Will Exalt Thee," the last-named being a composition especially commemorating the present occasion. Of the three we liked the "O Lord" best. It is of larger proportions than the others, very majestic and in a delightfully unified style.

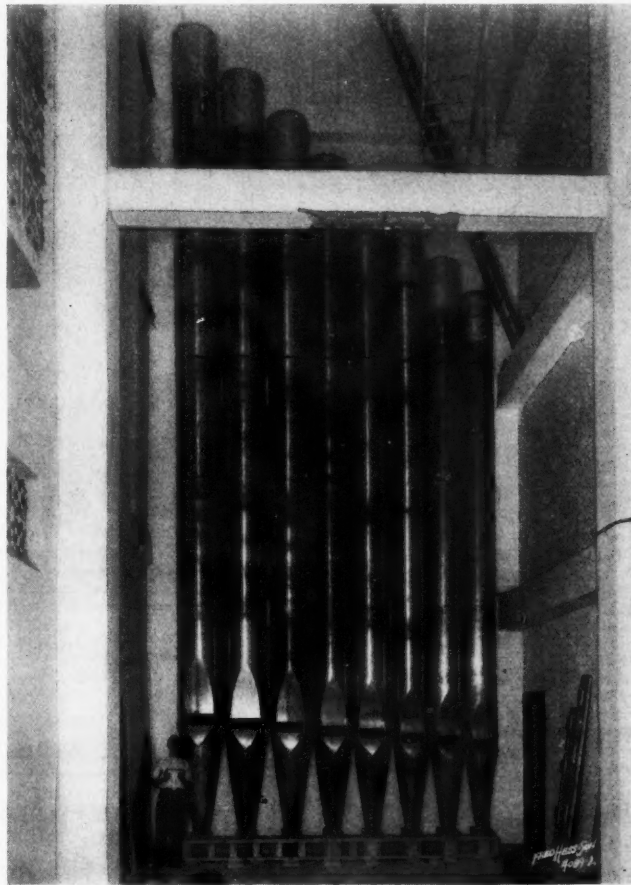
Frank L. Sealy, warden of the American Guild of Organists, occupied the central chair on the rostrum and delivered an address of appreciation of Mr. Woodman and his service on behalf of the Guild. Mr. Woodman not only was a founder of the Guild, but served several years as warden.

An eloquent eulogy was delivered by one of the officials of the First Church, a layman, speaking from a layman's standpoint. His talk was indeed an inspiration to everyone. He showed convincingly the real value of service and for this particular occasion the musical ministry as one not without its reward, in the most spiritual sense of the word.

An interesting feature of the service was the singing of the hymn-tune "State Street," composed by Jonathan C. Woodman, father of R. Huntington Woodman, who himself was organist of this church seventy-five years ago.

The St. Wilfred Club of New York, of which prominent organists and choirmasters are members, paid a signal tribute to Mr. Woodman May 15 at a dinner in the Hotel Commodore. A silver vase suitably inscribed was presented to the Brooklyn organist to mark his anniversary. Forty-six members attended the dinner. Dr. George Edward Stubbs made the presentation speech. Dr. William C. Carl in a happy talk presented to Mr. Woodman a letter referring to the latter which was written by Cesar Franck forty years ago. Speeches were made also by the Rev. Morgan Phelps Noyes, Dr. Walter Henry Hall, Charles H. Parsons, Adrian Van Sinderen, Dr. John Hyatt Brewer and Channing Lefebvre. Edmund Jaques presided at the dinner and very gracefully

Record-Breaking Pipes Are in Atlantic City



Herewith are pictured what C. Seibert Losh, of Midmer-Losh, Inc., takes oath are the largest metal pipes ever made. They have just been installed in the organ chamber at the Atlantic City convention hall. This chamber is 50 feet high. The largest pipe is 24 inches in diameter and weighs 2,200

pounds. It cost about \$1,000 to construct. It has double languids and speaks on 25-inch pressure. The man in the picture holding the small pipe in his hands is John Zidlick, who is in charge of the Midmer-Losh pipe shop in Atlantic City. The new organ will be shown at the A. G. O. convention.

introduced all the speakers. The occasion was one of the most noteworthy in the history of the club.

A number of New York organists paid tribute to Mr. Woodman on the occasion of his jubilee by presenting compositions by Mr. Woodman at their services May 4. Dr. William C. Carl at the Old First Presbyterian made use of these compositions: Prelude, Cantilene in G minor; anthems, "A Song in the Night" and "O Lord, I Will Exalt Thee"; postlude, "Epithalamium."

At the West End Collegiate Church, of which Henry Hall Duncklee is organist and director, the anthems at the afternoon service were all by Mr. Woodman and included: "In that Day," "Fear Thou Not" and "Again as Evening's Shadows Fall."

TAKES POST AT PLYMOUTH

**Bassett W. Hough Succeeds the Late
G. W. Stebbins in Brooklyn.**

Plymouth Church, Brooklyn, N. Y., announces the appointment of Bassett W. Hough as organist to succeed the late G. Waring Stebbins, organist of the church for over twenty years. Mr. Hough has been an instructor of music at Columbia University since 1919. He was trained in piano and organ at Richmond, Va., and in New York. Between 1911 and 1915 he studied abroad in Berlin with Josef Lhevinne and Ernest von Dohnanyi; in London with Dr. A. W. Richards; and later in Berlin with Leopold Wolf. From 1915 to 1918 he studied composition under Goetschius in New York. Mr. Hough has held positions in several prominent churches in Europe and America, having been organist and choirmaster of the American Church in Berlin, the Classon Avenue Presbyterian Church, Brooklyn, and Memorial Methodist Church, White Plains. He was also

private organist for Mrs. Andrew Carnegie.

The present organ at Plymouth Church, built by the Skinner Company, is the fourth in Plymouth and the third to be placed in the fine old black walnut case. The organ has four manuals, sixty-two stops and 3,336 pipes. The roll of organists since 1850 includes John Zundel (1850-54, 1856-65), Frederick F. Muller (1865-68), Walter Damroch, Harry Rowe Shelley, Robert Thallon, Dudley Buck, Scott Wheeler, Charles F. Morse, Arthur Depew, Harold V. Milligan, Bruno Huhn, G. Waring Stebbins and J. E. Corneille, who has been guest organist during the illness and absence of Mr. Stebbins.

Mr. Hough made his first public appearance at Plymouth Church in a recital April 28.

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, has risen so rapidly in the musical life of the city that for its last performance, when it gave the "St. Matthew Passion" of Bach, the entire seating capacity of the church was sold out four days in advance. According to the reports of the agencies handling the tickets, between 300 and 500 additional seats could have been sold had there been room in the auditorium. This popularity has been growing steadily since the organization was formed and the officers and directors are looking forward next year to plans which undoubtedly will be supported by capacity audiences.

Senior recitals were played April 4 by Charles M. Kiker and April 5 by Miss Evelyn Foreman of the organ class of Mrs. J. H. Cassidy at Southern Methodist University in the McFarlin Memorial Auditorium at Dallas, Tex.

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IS LARGEST IN EUROPE**

HAS A TOTAL OF 4,509 PIPES

**Walcker Work in Special Chapel on
Roof of Residence—Another Large
Instrument in Special House
Adjacent to Residence.**

A glimpse of the latest developments in residence organs in Europe may be obtained from the perusal of specifications of instruments recently erected in German homes by the factory of E. F. Walcker & Co. of Ludwigsburg, Württemberg. In the home of Fritz G. Samland in Berlin has been erected an organ of three manuals and echo, with sixty-two stops and a total of 4,509 pipes. This organ was completed in 1928 and is rated as the largest residence organ in Europe. It is installed on the roof of the building, in a special chapel built to house it.

Another large organ built by the same concern is in the residence of Gustav Klinger in Berlin-Lankwitz. This organ stands in a special organ house erected adjacent to the residence. It has sixty-two speaking stops and 3,939 pipes.

Both of these instruments have electric action and all the latest devices for the convenience of the organist. The scheme of stops of the organ in the Samland home is as follows:

- MANUAL I (58 Notes).**
1. Diapason, 16 ft.
 2. Diapason, 8 ft.
 3. Flute Harmonic, 8 ft.
 4. Gedeckt, 8 ft.
 5. Violoncello, 8 ft.
 6. Dulciana, 8 ft.
 7. Diapason, 4 ft.
 8. Flauto Dolce, 4 ft.
 9. Quint, 2½ ft.
 10. Waldflöte, 2 ft.
 11. Dolce Cornet, 8 ft., 3 to 5 ranks
 12. Cymbal, 3 rks.
 13. Oboe, 8 ft.

- MANUAL II (58 Notes).**
14. Bourdon, 16 ft.
 15. Diapason, 8 ft.
 16. Concert Flute, 8 ft.
 17. Quintatön, 8 ft.
 18. Lieblich Gedeckt, 8 ft.
 19. Viola, 8 ft.
 20. Voix Celeste, 8 ft.
 21. Principal, 4 ft.
 22. Traverse Flute, 4 ft.
 23. Aeoline, 4 ft.
 24. Nazard, 2½ ft.
 25. Piccolo, 2 ft.
 26. Tierce, 1 3/5 ft.
 27. Mixture, 3 to 4 rks.
 28. Horn, 16 ft.
 29. Clarinet, 8 ft.
 30. Krummhorn, 8 ft.
 31. Clarion, 4 ft.

- MANUAL III (58 Notes).**
32. Nachthorn, 16 ft.
 33. Geigen Principal, 8 ft.
 34. Horn Flöte, 8 ft.
 35. Aliquot, 8 ft., 1 to 3 rks.
 36. Octave Flute, 4 ft.
 37. Quintatön, 4 ft.
 38. Schwiegel, 2 ft.
 39. Gross Mixture, 4 to 5 rks.
 40. Horn, 8 ft.
 41. Schalmel, 4 ft.

- ECHO ORGAN.**
42. Echo Bourdon, 8 ft.
 43. Quintatön, 8 ft.
 44. Echo Gamba, 8 ft.
 45. Vox Angelica, 8 ft.
 46. Gemshorn, 4 ft.
 47. Quinte, 1½ ft.
 48. Carillon, 4 rks.
 49. Trumpet, 8 ft.
 50. Vox Humana, 8 ft.

- PEDAL.**
51. Untersatz, 32 ft.
 52. Principal Bass, 16 ft.
 53. Sub Bass, 16 ft.
 54. Sanft Bass, 16 ft. (from No. 14).
 55. Nachthorn Bass, 16 ft. (from No. 52).
 56. Octave, 8 ft.
 57. Violoncello, 8 ft.
 58. Bass Flute, 8 ft.
 59. Zart Bass, 8 ft. (from No. 19).
 60. Choral Bass, 4 ft.
 61. Pedal Mixture, 6 rks.
 62. Horn, 16 ft. (from No. 28).

St. Catherine of Sienna Roman Catholic Church, at Sixty-eighth street, New York City, will have a two-manual Welte organ when the building is completed. The contract was awarded to the Welte-Tripp Organ Corporation, Sound Beach, Conn., by the Rev. Father James H. Foster.

The Chicago office of M. P. Möller, Inc., has closed a contract with Trinity Episcopal Church, Janesville, Wis., for a large two-manual organ. The Rev. Henry F. Willman is the rector.



By WILLIAM LESTER.

Seventeen Slow Movements from the Pianoforte Sonatas of Beethoven, transcribed for organ by Howard R. Thatcher; published by the G. Fred Krantz Music Company, Baltimore, Md.

This month comes to hand the first volume of the set listed above. Volume I includes nine of the numbers. The second volume will conclude the series with the remainder. The sonata excerpts are arranged in subsequent opus numbers—which makes for convenience in paging. As a matter of valuable record we list the contents of the first volume: Adagio, Op. 2, No. 1; Largo appassionato, Op. 2, No. 2; Adagio, Op. 2, No. 3; Largo, cum gran espressione, Op. 7; Adagio molto, Op. 10, No. 1; Largo e mesto, Op. 10, No. 3; Grave and Adagio cantabile, Op. 13; Andante, Op. 14, No. 2, and Adagio con molt' espressione, Op. 22. Of the quality of the music itself nothing remains to be said—these pages long have been accepted as high lights of pure inspiration. Mr. Thatcher has handled the technical problems involved in the change of setting in superb fashion. Under his expert treatment the movements become veritable organ gems. The Beethoven idiom remains unchanged in all its beauty and effect. The long list of pieces will add much of intrinsic value to the repertoire of the instrument. The effects laid out have been achieved with surprisingly few technical hazards; the stop demands are equally modest in view of the colors attained. The book is beautifully engraved and bound and should be in the library of every organist with taste for the fine things of music. The advent of the second volume is awaited with keen interest.

"Dance of the Gulls," for organ, by Lily Wadhams Moline; published by Clayton F. Summy Company, Chicago, Ill.

This charming essay in minuet style has much to recommend it; melodically it lifts along. Within its simple bounds much opportunity for individual coloring is given, and the craftsmanship is first-class. As a relief number on the formal recital program or for teaching and theater purposes it should meet with wide approval.

"Drifting Boat and Evening Chimes," for organ, by Frederic Tristram Egner; published by Waterloo Music Company, Waterloo, Ont.

The well-known chime motive of St. Anne's Church at Beupre is used as the opening motto of this delightful number. This leads into an ingratiating barcarolle set for light solo combinations. After this ends the chime motive reappears as a quiet coda. This is simple music of no great pretensions, but well written, sincere in statement, individual in thought, and set down with the possibilities of the instrument in mind.

"Ave Maria," for organ, by Gerald Rean; published by the White-Smith Music Publishing Company, Boston, Mass.

A simple melody, set for quiet flute and string stops with a vox humana solo as the contrasting middle section. The alberti bass type of background figuration gives it a dated flavor. Will be specially usable for easy teaching or as service routine fodder.

Overture to "A Midsummer Night's Dream," by Mendelssohn; transcribed for organ by W. E. Ashmall; published by William E. Ashmall & Co., Boston, Mass.

One of the masterpieces of music most effectively adapted to the peculiar demands of the organ. The orchestral coloring has been preserved in a really remarkable manner, and this without making the layout inordinately difficult. The player will need well-trained

fingers if the passage work is to come out clearly at the suggested speed, and the organ must provide fast-speaking registers to match. These provided, the result should be a fascinating piece of fine music, brilliant, scintillating and attractive to both listener and player.

St. Cecilia Collections for Organ, numbers 26 and 27, edited by William E. Ashmall; published by William E. Ashmall & Co., Boston.

These two volumes offer a liberal quantity of upstanding though simple music at a very low price. None of the music is difficult, none approaches that type we dub "modern." The layout is for two staves only. The pedals must be used at the player's discretion. A list of the composers represented will be as good a way as any to signify the scope of the material: Marchant, Swift, King Hall, Rinck, Lloyds, Gamarelli, Page, Elliott, Godfrey and Leybach. Where simplicity is the main consideration these volumes can be recommended with surety.

"Morning Song," by G. Waring Stebbins; "Noontide Rest," by G. Waring Stebbins; Festival Postlude in C, by Clarence Kohlmann; Festival Postludium, by John Hermann Loud; published by Theodore Presser Company, Philadelphia.

The above listed organ pieces are all good routine fodder for regular needs, in that they are all respectable music, easy to play and effective. The Loud composition is probably the most ambitious, both in technical demands and in content, but even here the bounds of good teaching music are not exceeded. The types of the separate numbers are clearly suggested by the titles. All four can be recommended as effective organ solos for church uses.

OPENING AT BECKLEY, W. VA.

Möller Three-Manual With Echo Division in First Baptist Church.

M. P. Möller recently completed a three-manual and echo in the First Baptist Church at Beckley, W. Va. The opening recital was played by John H. Elterman, organist of St. Mark's Lutheran Church, Baltimore, and the dedicatory service by H. Monroe Ridgely of the Möller staff.

Following is the stop specification:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 notes.
- Grossflöte, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Flute Harmonic, 4 ft., 61 notes.
- Tuba, 8 ft., 61 pipes.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Gedeckt, 8 ft., 73 notes.
- Orchestral Flute, 4 ft., 73 notes.
- Flute Twelfth, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Salicet, 4 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- English Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute Harmonic, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 notes.
- Viola da Gamba, 8 ft., 73 notes.
- Flauto Traverso, 4 ft., 61 notes.

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DEPARTMENT D.

- Dulcet, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- ECHO ORGAN (Playable from Great).
- Muted Violin, 8 ft., 73 pipes.
- Violina, 4 ft., 61 notes.
- Echo Flute, 8 ft., 73 pipes.
- Flute, 4 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 21 bells.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- First Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.

Kilgen Opened at Fayette, Mo.

George Scott dedicated the Kilgen organ in the First Baptist Church at Fayette, Mo., Easter Sunday. He played the following program: Chorale, Cesar Franck; Passacaglia, Bach; Intermezzo from Sixth Sonata, Widor; Cantabile, Widor; Finale, Cesar Franck.

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**San Francisco News;
Second Recital of
Series at Berkeley**

By WILLIAM W. CARRUTH

San Francisco, Cal., May 17.—The second recital of the Guild series was given on the new four-manual Estey organ at Trinity Methodist Episcopal Church of Berkeley Sunday afternoon, May 4, by Elizabeth Woods, organist of the church. Her program was well chosen to display the many and varied beauties of this organ, and although there was no applause, the audience showed by its quiet attention that it fully appreciated Mrs. Woods' splendid playing. Her program follows: Grand Chorus, Hailing; Prelude and Fugue in A minor, Bach; "Piece Heroique," Franck; "The Lord Is My Shepherd," Schubert, and "Bless the Lord, O My Soul," Ippolitoff-Ivanoff (sung by the mixed quartet of the First Baptist Church of Oakland); "Twilight Moth," Clokey; "The Bells of St. Anne de Beaupre," Russell; Cradle Song, Brahms; "Pilgrims' Chorus," Wagner (transcription by Clemens).

Among our younger musicians, Doris Olson Howard, Mus. B., A. A. G. O., is rapidly gaining an enviable reputation both as a pianist and organist. She is a serious student and her playing is always clean and musicianly. She recently gave the following program at the First Congregational Church of Alameda, of which she is organist: Sixth Sonata, Mendelssohn; Prelude, Fugue and Variation, Cesar Franck; Scherzino and Cradle Song, Horatio Parker; Toccata from Fifth Symphony, Widor. As a concluding number Mrs. Howard played Liszt's Piano Concerto in E flat. Connell Keefer Carruth played the orchestral part on the organ.

The half-hour recitals by San Francisco bay region church organists in the Chapel of the Chimes at Oakland Thursday evening have included programs by Gordon Whitehead, Walter Kennedy, Richard Purvis and Raymond White. Doris Olson Howard will play the concluding program in the present group by five recitalists. Concert Overture by Hollins; Fantasie by Cesar Franck; Trio by Richard Bartmuss, and First Sonata, Borowski, were the compositions chosen by Mr. Whitehead, organist of the Epworth Methodist Church of Berkeley, for his recital May 1. On May 8 Walter Kennedy of the First Presbyterian Church of Oakland played the Allegro assai from Guilman's First Sonata; "Reve Angelique," Rubinstein; Intermezzo, Callaerts; "Romance," Debussy; "Entree Triomphale," Wachs. Richard Purvis, organist of the First Baptist Church of Oakland, played the following numbers May 8: Bourree, Wallace Sabin; "Le Coucou," d'Aquin; "The Bells of St. Anne de Beaupre," Russell; Chorale Prelude, "Let All Christian Men Rejoice," Bach; Scherzo from Second Symphony, Vierne. The season's second all-Bach program on the evening of May 22 by Raymond White featured the following: Allegro from Second Concerto; Adagio from Second Sonata; Allegro from First Sonata; Two Chorale Preludes; Fugue in G major. The program played by Doris Olson Howard will appear in the next issue. These programs have been broadcast over station KTAB.

Howard E. Couper, musical director of the Chapel of the Chimes, announces that a program by William Walter Carruth, bringing the spring series to a close, will take place early in June.

Raymond White, organist of the French Church, is continuing his Sunday evening series of "Intimate Visits with Music-Lovers." On May 4 Charles Quef was the composer represented, on the 11th Henry Smart, on the 18th Gustav Merkel and on the 25th Dubois, Mr. White playing his "Marriage Suite."

The Berkeley Violin Club gave its sixth annual Bach recital May 10 in the auditorium of the California School for the Blind in Berkeley. Alfred Pochon, the eminent violinist and director of the Stradivarius Quartet, which

Ernest Prang Stamm, St. Louis Organist



Ernest Prang Stamm played his fourth annual recital in observance of music week at the Second Presbyterian Church of St. Louis, Mo., of which he is organist and choirmaster, Sunday afternoon, May 4. He was assisted by Mrs. Blanche Herrick Hopkins, contralto. Mr. Stamm presented a program which included these organ compositions: Chromatic Fantasie, Thiele; Pastoral Sonata, Rheinberger; "The Fountain," H. A. Matthews; Etude for Pedals, de Bricqueville; Caprice, Guil-

lant; "Chinoiserie," Swinnen; American Rhapsody, Yon.

On April 8 Mr. Stamm gave a dedicatory recital in the Greeley Presbyterian Church of St. Louis and played: Two movements, Unfinished Symphony, Schubert; "Wind in the Chimney," Clokey; "Vision," Rheinberger; "Pizzicati," Delibes; "Legend," Stamm; "Chinoiserie," Swinnen; "Liebestraum," Liszt; Concert Overture in E flat, Faulkes. Mr. Stamm is shown seated at his large Hillgreen-Lane organ.

has been giving weekly concerts during the season at Mills College, was the guest conductor. The program included the Violin Concerto in E major, the Prelude and Fugue in E flat minor from the "Well-Tempered Clavichord," the Sonata in C minor for viola, the Cantata No. 151 for the third day of the Christmas festival, and two organ numbers, the Little Fugue in G minor and the Chorale Prelude "Christians Rejoice," played by Miss Claire McClure, organist of First Church of Christ, Scientist, of Berkeley.

The many friends of Robert Bosing, the genial secretary of the Guild and organist of Calvary Presbyterian Church, will be glad to know that he is well on the road to recovery. He was taken ill on Good Friday and had to be rushed to the hospital for an operation on a refractory appendix. His church was fortunate in securing the services of Edgar Thorpe during his absence.

It is difficult for an organist to forsake the organ bench, especially after long years of service. After acting as organist and choirmaster at St. Mark's Episcopal Church of Berkeley for over twelve years, and a similar period as organist of First Church of Christ, Scientist, Berkeley, Warren Oscar Lucy's family convinced him that he was entitled to a rest from active participation in a church service. It was not for long, however, for when Mr. Lucy's good friend Father Gee, rector of St. Peter's, appealed to him to assist him at his church, Mr. Lucy weakened, and now is back in harness stronger than ever, for St. Peter's is high church and Father Gee conducts an elaborate service.

The organ at Brooklyn Presbyterian Church has just been rebuilt and enlarged by the Oliver Organ Company of Berkeley. In taking some of the original chests apart, a newspaper dated 1862 was found, which gives an idea of the antiquity of this instrument. It has served Brooklyn Presbyterian for the last forty years, and before that was in the First Unitarian Church of San Francisco, during the pastorate of Thomas Starr King.

Throughout the college year Mrs. Estelle Drummond Swift, F. A. G. O., gives weekly recitals on Friday afternoon at the First Unitarian Church of

Berkeley. On May 16 the recital was given by Miss Claire McClure, who played the following numbers: Little G minor Fugue and Chorale Prelude, "Nun freut euch," Bach; Prelude, Fugue and Variation, Franck; "In Dir ist Freude" and "Wachet auf," Bach, and Allegretto in B minor, Guilman.

Saturday afternoon, May 17, the following program was given by some of the students in the organ department of Mills College at the Abbey, Mr. Carruth's studio in Oakland: Allegro Maestoso from Sonata 4, Mendelssohn (played by Helen Storer, organist of High Street Presbyterian Church); Cantilene, Pierne, and Intermezzo, Callaerts (played by Winston Johnson); Rhapsody for piano and organ, Demarest (played by Helena Stockholm and Helen Goold); Gothic Suite, Boellmann (played by Miss Stockholm) and "The Answer," Wolstenholme, and March on a Theme of Handel, Guilman (played by Miss Goold, organist of the Twenty-third Avenue Baptist Church).

Thiman Succeeds Meale.

Arthur Meale, F.R.C.O., has been obliged to give up his work as festival organist to the Free Church Choir Union after twenty-one years' service at the annual Crystal Palace festivals. His successor is Eric H. Thiman, Mus.D., F.R.C.O., a rising musician not yet 30 years of age, some of whose compositions have already been sung at recent festivals of the union. Dr. Thiman is organist and choirmaster at Park Chapel, Crouch End. At the Crystal Palace festival on June 14 he will act for the first time as official organist.

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CHRISTIAN'S SUMMER BUSY

Will Teach at Ann Arbor and Play for N. A. O. at Los Angeles.

Palmer Christian, professor of organ and university organist at the University of Michigan, will remain in Ann Arbor for the university summer school of eight weeks, from June 30 to Aug. 22.

The year just closing has found Mr. Christian's limited teaching schedule full to overflowing—even to the extent of his having had to refuse exactly one-third of the requests on file at the beginning of the 1929-30 year. The requests for work this summer are numerous, so between lessons and preparation for next season's recital programs he is counting on no idle time. Mr. Christian's time is by no means confined to his university work. He is in frequent demand for recitals in all parts of the country, and the last season has been unusually good in that respect. He recently returned from a concert trip that included Hartford, New York, Chambersburg, Montevallo (Alabama Women's College) and Grand Rapids, which is an indication of the territory he is called on to cover. Earlier in the season he played in Baltimore, Columbus and Kenosha, in addition to other places and also in addition to his weekly recitals for the university in Ann Arbor. Press comment refers to fresh programs, clarity of phrasing, crisp playing, unusual sense of tone-color, poise, flexibility, inherent musical feeling and "concert style" as opposed to a traditional stodgy "church style" of playing.

The executive committee of the National Association of Organists has asked Mr. Christian to be its representative as recitalist at the annual convention to be held in Los Angeles July 28 to Aug. 1, and he will break into his summer work long enough to make the "flying trip" to California for his convention recital July 30 in Immanuel Presbyterian Church. May 22 Mr. Christian appeared at White Plains, N. Y., on the opening night of the Westchester festival, playing the DeLamarer Concerto in E under Albert Stoessel. This occasion marked the dedication of the new Westchester Community Hall as well as the new Aeolian organ.

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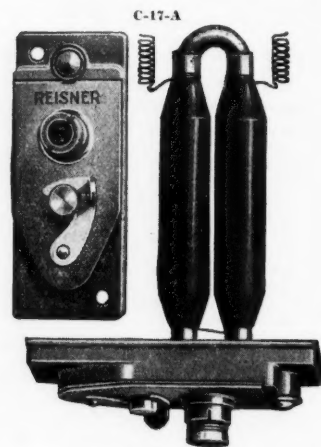
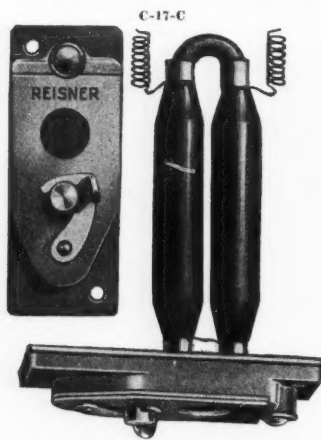
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**News from Buffalo;
Guild Has Meeting;
Stratton Made Dean**

By DeWITT C. GARRETSON

Buffalo, N. Y., May 22.—The April meeting of the Buffalo chapter of the American Guild of Organists was held at Calvary Lutheran Church Wednesday evening, April 30. A supper and business meeting preceded a recital by May Goehler, organist of the church. Miss Goehler played the following program: Chorale in A minor, Franck; Chorale Preludes, "Alle Menschen müssen Sterben," "Herzlich thut mich verlangen" and "Nun Freut Euch," Bach; Sonata No. 6, Mendelssohn; Fountain Revery, Fletcher; "The Thrush," Lemare; "Dawn," Friml; "Marche Religieuse," Guilmant.

The annual meeting and election of officers of the Buffalo chapter of the Guild was held Tuesday evening, May 20, at Trinity parish-house. Supper was served to about forty members of the chapter. Election of officers followed the supper, and the following were chosen to serve for the year 1930-31: Dean, Harry W. Stratton; sub-dean, Clara Foss Wallace; secretary, John F. Hartman; treasurer, Harry W. Whitney; registrar, Lucile F. Wilson; librarian, Cora L. Hofheins; chaplain, Dr. Wyatt Brown; executive board, George Bagnall, Edna Safford and Abram Butler; auditors, Helen Edwards and Harry E. Kitchen.

Following the election a short program was given by Seth Clark, organist of Trinity Church, Harry W. Stratton, dean of the chapter, and the choir of Trinity Church. The following program was presented: Fugue in G minor, Bach, and Third Sonata, first movement, Guilmant (Seth Clark); "We Praise Thee," Shvedoff (Trinity choir); "Hora Mystica," Bossi, and Caprice, Kinder (Seth Clark); Cherubim Song, Rachmaninoff (Trinity choir); "Carillon de Westminster," Vierne (Harry W. Stratton).

Laurence H. Montague opened the new organ of the Ontario Street United Presbyterian Church Thursday evening, May 15.

Fine Arts Day at Lawrence, Kan.

The annual fine arts day at the University of Kansas in connection with music week presented Dudley Crafts Watson of the Chicago Art Institute as speaker at an all-university convocation, Chancellor E. H. Lindley presiding. Both university glee clubs and the university band provided music. Announcements were made of several gifts and scholarships to the fine arts school in music and art. At 6 p. m. the annual fine arts banquet was held at the Union Memorial Building with Professor C. S. Skilton as toastmaster. The principal speaker was Maurice Dumesnil of Paris, now conducting a master class at Kansas City, who spoke on "Present-Day Conditions in Paris in Music and Art."

NEWARK DREAM IS REALIZED

High School Organ Opened after Thirteen Years of Effort.

Thirteen years ago Professor William Wiener, principal of the Central high school at Newark, N. J., started a fund among his students to buy an organ for the auditorium. The fund grew, swelled by the contributions of students, teachers and alumni. Each year saw the goal closer at hand. May 13 the efforts of Professor Wiener, his colleagues and thousands of students were rewarded by the dedication of a four-manual Möller organ, one of the largest in any school in the United States.

The exercises at which the board of education accepted the organ were opened with an invocation by the Rt. Rev. Msgr. Edward Quirk. Louis Schwartz accepted the organ for the board. An address was made by John H. Logan, superintendent of schools, followed by a recital by Dr. R. A. Laslett Smith, teacher of music at the school. May 14 Pietro Yon was heard in a recital. Dr. Smith played a second recital May 15 to students and alumni.

Dr. Smith's second recital was marked by these offerings: Toccata and Fugue in D minor, Bach; "At Evening," Kinder; Cantabile, Lore; Berceuse ("Jocelyn"), Godard. This was supplemented by two groups of organ numbers played by means of the Möller "Artiste reproducer."

Mr. Yon's program was as follows: "Sonata Chromatica (Seconda)," Yon; "Gesu Bambino," Yon; Prelude and Fugue in A minor, Bach; American Indian Fantasie, Skilton; Pastorale, Guilmant; "Eklog," Kramer; "The Squirell," Weaver; "Rapsodia Italiana," Yon.

Hobart Whitman of the school of sacred music of Union Theological Seminary will play at the Church of the Holy Communion, New York City, during the absence of Lynnwood Farnam in July, August and September. Mr. Whitman holds the bachelor of music degree from Yale University, and studied in Paris under Louis Vierne during last year.



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.

Mr. Bidwell will be available for teaching during the summer months at the New England Conservatory of Music, Boston, Mass.

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FIVE WATERBURY RECITALS

Miles I.A. Martin Arranges Music Week Series by Visitors.

To mark music week Miles I.A. Martin, organist and choirmaster of St. John's Parish, Waterbury, Conn., arranged a series of recitals every day at noon from Monday to Friday, under the auspices of the Mattatuck Musical Art Society. The visiting organists included Edward Keith Macrum of the Tompkins Avenue Congregational Church, Brooklyn, N. Y.; G. Huntington Byles of Christ Church, Bridgeport, Conn.; Lyman B. Bunnell of the Congregational Church of Naugatuck, Conn., and W. Gordon Stearns of the Second Congregational of Waterbury. The programs presented were as follows:

By Edward Keith Macrum, A. A. G. O.—"Sur un Theme Breton," Ropartz; Minuet, Lully; "Art Thou with Me," Bach; Fantaisie in G minor, Bach; "Eurydice," Chaffin; Prelude (dedicated to Mr. Macrum), M. I.A. Martin; "Dreams," McAmis; "Carillon-Sortie," Mulet; "Siegfried's Death" ("Götterdämmerung"), Wagner; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

By G. Huntington Byles—Festival Prelude, Parker; "Chant de May," Jongen; Revery, Borodin; Chorale in B minor, Franck; Evensong, Johnston; Allegro vivace (Sonata 2), Mendelssohn.

By Miles I.A. Martin, F. A. G. O.—Toccata in C major, Bach; Adagio in A minor, Bach; Gavotte, Martini; "Piece Heroique," Franck; "The Music Box," Ludloff; "Nightfall," M. I.A. Martin; "Ave Maria," Schubert; "Finlandia," Sibelius.

By Lyman B. Bunnell—Toccata and Fugue in D minor, Bach; Chorale, "Erbarm' Dich mein, O Herre Gott," Bach; Gavotte, Gossec; Fantasia (Andantino, Andante, Allegro), Saint-Saens; "Ronde Francaise," Boellmann; "Romance," Debussy; Adagio from Octet, Schubert; "Sunset in a Japanese Garden," Foster; Andante Cantabile from String Quartet, Tschaiakowsky; "Marche Russe," Schminke.

By W. Gordon Stearns, A. A. G. O.—First Sonata, Borowski; "Within a Chinese Garden," Stoughton; Allegro Vivace, Handel; "Hornpipe," Handel; "Dreams," McAmis; Theme and Variations, Lemaigre.

INVITED TO SEE NEW HARP

Organists Asked To Inspect Kohler-Liebich Factory in Chicago.

An invitation to organists passing through Chicago, as well as to ministers, choir directors and others interested, has been issued by the Kohler-Liebich Company to visit the company's factory and inspect the new Liberty "Temple" harp manufactured by them. The Kohler-Liebich factory is on the north side, at 3549-3553 Lincoln avenue, near the Ravenswood elevated trains and the Chicago & North Western railway, and it is pointed out that a great deal of information of interest concerning organ percussions and their manufacture may be gleaned from an inspection of the plant.

The claim is made for the new Liberty "Temple" harp that all interference of one tone with another resulting from sympathetic vibration is avoided by a patented feature. The notes are mounted four musical tones apart and when struck each note is clear and distinct, as it is sufficiently removed from the next step or half-step in the chromatic scale. The mechanical arrangement of the sound resonators parallel to the bars is also a new feature that saves space and permits the inclusion of the harp in many organs where crowded space would not accommodate another stop.

Sibley, Iowa, Dedicates Kilgen.

On April 9 Walter Flandorf of Chicago dedicated the Kilgen organ in the Methodist Episcopal Church of Sibley, Iowa, playing the following program: "Tannhäuser" March, Wagner; Sixth Sonata, Mendelssohn; Gavotte, Gluck; Andante Cantabile, Tschaiakowsky; Humoresque, Dvorak; "Rustles of Spring," Sinding; Fantasy on Hymns of the Church; Serenade, Piene; Etude in F minor, Chopin; "In St. Mary's Church," Loewe; "Moment Musical," Schubert; March, "Pomp and Circumstance," Elgar.

Albert Riemenschneider of Cleveland, director of the music department at Baldwin-Wallace College, has been elected president of the Ohio State Music Teachers' Association.

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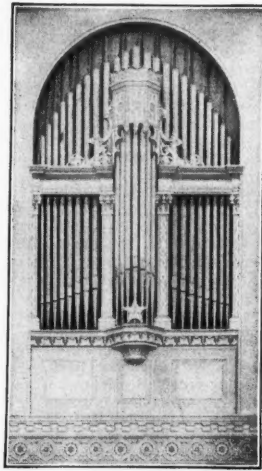
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**North Coast Notes;
Reynolds to Large
Church at Seattle**

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

Seattle, Wash., May 19.—The leading piece of news for the month is the appointment of Walter Guernsey Reynolds, A. A. G. O., to the position of organist at the First Methodist Episcopal Church. Mr. Reynolds succeeds Harold Heeremans, who resigned to go to the University Temple. Both of these organists will assume their new responsibilities June 1. Mr. Reynolds has served as organist at the Central Lutheran Church for the last two years. Mr. Reynolds played the morning service at the First Methodist May 4 and the twilight organ recital and evening service May 11 for his tryout. His musicianship and ability as an organist impressed the committee so favorably that it refused to go on with auditions of other candidates. Mr. Reynolds is well known in this vicinity for his musical activities in the Western Washington chapter of the American Guild of Organists. For some time he served on the broadcasting staff of KJR as organist, pianist and chief in the scoring for orchestration. Mr. Reynolds is a composer of ability and as a pupil of Guilman has lived up to the traditions of the master.

The Western Washington chapter of the American Guild of Organists held its monthly luncheon meeting May 1 at the Gowman Hotel. An informal program of vocal and instrumental music was rendered under the direction of Ronald Hooper, secretary of the chapter. Following the program the nomination committee reported and the following officers were elected for the year: Dean, James Lewis; sub-dean, Harold Heeremans; secretary, Gordon Dixon, A. A. G. O.; treasurer, Mrs. Helen J. McNicoll (re-elected).

April 27 Frederick C. Feringer, organist of the First Presbyterian Church, gave the second recital of a series he is sponsoring on the four-manual Austin. The following program was played: "Midsummer Night's Dream" Overture, Mendelssohn-Lemare; "Mist," Harvey Gaul; "Sinfonia," Bach; Adagio and Scherzo, Rogers; "La Fille aux Cheveux de Lin," Debussy; Second Concert Study, Yon. The following organ numbers were played by request: "Finlandia," Sibelius; "The Lost Chord," Sullivan; "O Sanctissima," Lux; Toccata and Fugue in D minor, Bach. Mr. Feringer was assisted by M. Peterson, who sang "The Majesty of Divine Humiliation" ("Crucifixion"), Stainer, and "Panis Angelicus," Franck. Mr. Feringer will give the third of the series on Sunday, June 8, at 3:30.

Elmer Armstrong has been appointed organist at the First Baptist Church in Everett, succeeding Arthur E. James, deceased. For a number of years Mr. Armstrong was organist of the Orpheum Theater in that city.

Sunday evening, May 27, John McDonald Lyon, organist and choir director of St. Clement's Episcopal Church, will sponsor another of his evening musical programs. Prior to the program he will play a short recital on the two-manual Reuter. Mr. Lyon is to be congratulated on the work he has done at his church since his appointment. Having raised the number of his choir to thirty voices, he has given a series of musical programs throughout the season at intervals of about six weeks. This program will conclude his season's work.

For the last six weeks Professor Carl Paige Wood, F. A. G. O., M. A., has been substituting as organist at the University Temple.

Frederick Feringer of the First Presbyterian Church brought his ladies' chorus choir before the public with the annual spring concert May 13. Ronald Hooper served as accompanist.

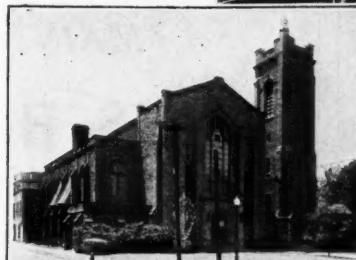
The Queen Anne Methodist Church will celebrate its twenty-fifth anniversary from June 1 to 8. Climaxing

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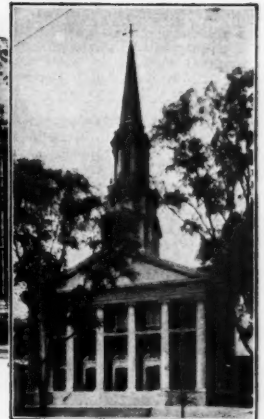
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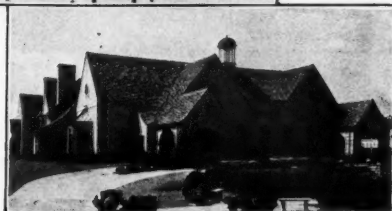
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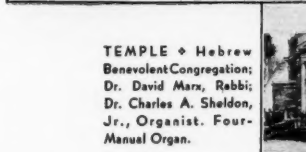
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the week's special services the choir of thirty-five voices under the direction of Joseph H. Greener, organist and choir director, will give a special program from the works of Handel Sunday evening, June 8.

Representative numbers taken from the Sunday evening twilight recitals at the First M. E. Church by Harold Heeremans are: Chorale in A minor, Franck; Toccata from Fifth Symphony, Widor; Cantabile from Sixth Symphony, Widor; Fugue in G minor, Bach; "Christ Lay in Death's Dark Prison," Bach; "Thou Art the Rock," Mulet; "Adorn Thyself, My Soul," Brahms; Offertory on "O Filii," Guilman; Allegro Vivace and Air ("Water Music"), Handel; "Sportive Fauns," d'Antalfy; "A Rose Breaks into Bloom," Brahms; Fugue in D, Bach.

Wangerin for San Rafael, Cal.
The Wangerin Organ Company has received the contract for a two-manual organ to be installed in the beautiful new chapel of St. Vincent's Orphanage at San Rafael, Cal. Richard Keys

Biggs drew up the specifications, which had to be unified to some extent owing to the limited size of the organ chamber.

Indianapolis Organ Rededicated.
Rededication of the Möller organ in the First Evangelical Church of Indianapolis took place May 13 with a recital under the auspices of the Indiana chapter of the American Guild of Organists.

Miss Elsie MacGregor, organist of the church, was assisted by the choir of Christ Church, under the direction of Cheston L. Heath. The choir sang Martin's "Hail Gladdening Light," an eight-part group of Russian compositions and other selections. Miss MacGregor's offerings included the following: Prelude, Fugue and Chaconne, Buxtehude; "Ave Maria," Bossi; Passacaglia in D minor, Middelschulte.

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EX-BLOWERS HAVE DINNER

Pump Handle Experts Conduct Annual Meeting in Chicago.

That interesting by-product of the organ profession which has made merry and created merriment for several years under the direction of Chet Shafer, its "grand diapason"—the organization known as the Guild of Former Pipe Organ Pumpers—held its annual dinner at the Germania Club in Chicago May 23. As usual, the affair drew a large company of prominent business-men and others who profess that at one time they furnished the wind for pipe organs. These dinners are held also in New York and other cities from time to time. The seriousness of the organization's purpose is evident from these extracts from the announcement of the dinner:

Get your eye on the gauge!
The twenty-ninth, thirtieth and thirty-first annual meeting of your guild, together with a free magic lantern show, will be held at the Germania Club, Friday, May 23, at 6:30 p. m. An exhaustive survey made by the clasped-hands memorial board shows that this will bring together one of the grandest galaxies of extemporaneous pumpers ever assembled in the mid-west hoe-cake and plenary zone, and will add the impetus needed to reach our golden jubilee and executive sales conference by 1931—a record of growth unprecedented in the annals of organization work.

Of unusual importance is the fact that Samuel Taylor Moore, the guild's vox humana, will drive in for the meeting from New York in his new sidebar buggy. He will have the top down and will make an exhaustive report on work that has been accomplished since the charge for a feed of oats at the guild's tie-sheds was reduced to meet the economic pressure. In addition, something will be done about the castron pigeon turned over to Julius Rosenwald, grand quint, at the 1929 meeting. Let the response be snappy—and your guild will go on crusading for nobler principles and higher ideals, to take its rightful place in the glorious purple of non-essentialism.

RECORD AT CITY COLLEGE

Twenty-third Season of Baldwin's Recitals Brings Total to 1,284.

The twenty-third season of free organ recitals by Samuel A. Baldwin in the Great Hall of the College of the City of New York was completed May 11. Fifty-two recitals were given during the year, on Sunday and Wednesday afternoons, bringing the total number to 1,284. In these recitals the hall and its organ are dedicated to the service of the city.

Since the opening of the organ Feb. 11, 1908, there have been 10,495 performances of 1,903 works, embracing every school of organ composition, as well as many transcriptions for the instrument. Thus a wide field of musical culture has been opened to the thousands who attend these recitals. The programs for 1929-30, just published in book form, contain 459 numbers and 258 different compositions, seventy-eight of which were given for the first time.

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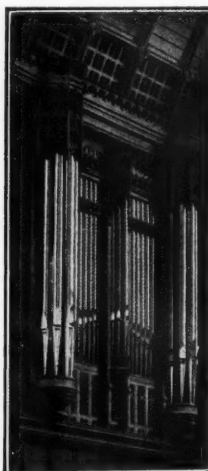
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ENJOY FESTIVAL OF MUSIC

Programs at El Dorado Are Interspersed with Buffet Supper and Automobile Ride—Annual Guild Chapter Meeting.

Arkansas organists had a state convention of their own April 29 at El Dorado, when the Arkansas chapter of the American Guild of Organists held its annual meeting. The session became a veritable festival of music as the day wore on and El Dorado lovers of music came in for a large share of enjoyment. The musical features began in the afternoon at the Presbyterian Church, when Dean Sheldon B. Foote opened the program with a stirring rendition of the Handel Concerto in B flat. Martin Bernstein played the Mendelssohn Concerto for the violin and on being enthusiastically encored played "The Bee" in such an entrancing manner that he was induced to repeat it. The afternoon was brought to a close with the Toccata of Widor's Fifth Symphony, which brought Mr. Foote back to acknowledge an ovation of applause for his brilliant playing.

An informal luncheon was given at the home of Dean and Mrs. Foote and at 2:30 the formal business meeting and election of officers was held in the parlors of the Methodist Church. Sheldon Foote was elected dean, Mrs. Pratt Bacon of Texarkana sub-dean, Miss Bessie Hearon of El Dorado secretary and J. Glenn Metcalf of Little Rock treasurer.

At 3 o'clock Mrs. Morris Jessup, head of the Little Rock unit of the Guild, gave an exceedingly interesting talk on the subs and supers of the Guild and her report of the work accomplished in Little Rock was very gratifying.

The musical coterie took the guests in charge about 5:30 and entertained them so delightfully on an automobile ride and buffet supper at the Country Club that they arrived at the evening concert somewhat late, but in a mood to enter heartily into the spirit of the final program, which began with a splendid rendition of two movements from the Guilment C minor Sonata by J. Glenn Metcalf of Little Rock. The singing by the Methodist choir of three groups of choral numbers of the early Latin, Russian, German and American schools of composition provided an unusual thrill, as they were sung without

accompaniment and with a beautiful finish and variety of shading. Mrs. A. H. Wacker's singing of the Bach-Gounod "Ave Maria" was lovely and greatly enhanced by the violin obbligato played by Mr. Bernstein and the harp accompaniment on the organ. Miss Sarah Kim Pye played the Bach Prelude and Fugue in A minor with fine style. The program closed with a sonorous and satisfying performance of the "Unfold, Ye Portals" from Gounod's "Redemption."

The visiting organists from other cities were delighted with the fine organs in El Dorado churches and were unanimous in passing a resolution to invite the tri-states convention for next year.

Music Week Service at Danbury.

Sherman J. Kreuzburg conducted a choral evensong service to mark music week at St. James' Episcopal Church, Danbury, Conn., May 8, and had as a special soloist Master Jack Kearney, soprano of the Paulist Choristers in New York, whose work shows unusual talent and the ability of Father Finn as a trainer of boys' voices. As a prelude Mr. Kreuzburg played the March from Boellmann's Second Suite and the postlude was Buxtehude's Fugue in C. The anthems were Farrant's "Lord, for Thy Tender Mercies' Sake" and Bach's "Jesu, Joy of Man's Desiring."

Frank Van Dusen Gives Recitals.

Frank Van Dusen gave a recital for the Fourteenth Church of Christ, Scientist, Chicago, May 16 and a lecture-recital for the American Conservatory of Music at Kimball Hall May 22. In the lecture-recital Mr. Van Dusen traced the development of the organ and organ music from the fourteenth century to the present time, illustrating the different periods with works of Palestrina, Dandrieu, Bach, Mendelssohn and Widor.

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Programs of Organ Recitals of the Month

Charles E. Clemens, Mus. D., Cleveland, Ohio—Dr. Clemens, who since retiring from active work at the Church of the Covenant and at Western Reserve University is devoting more time to recitals, played the dedicatory program on an organ built by the Votteler-Holtkamp-Sparling Company in St. Agnes' Church at Cleveland Sunday evening, April 27. His list of offerings included: Overture in G, Dr. Maurice Greene; Chorale Improvisation on "Ich dank Dir, lieber Herre," Karg-Elert; Chorale Prelude on "Rockingham," Parry; "Suite Gothique" (two movements), Boellmann; Toccata in G, Dubois; Adagio (Sixth Symphony), Widor; March for a Church Festival, Best; Sarabande, Rameau; "Sanctus," Gounod; Londonderry Air, Traditional; "The Pilgrims' Chorus," Wagner; Improvisation on church melodies, concluding with "Te Deum Laudamus."

Gordon Balch Nevin, Johnstown, Pa.—Mr. Nevin gave a recital before an audience of 900 people on the newly-enlarged three-manual and echo organ in the First Presbyterian Church of Johnstown April 29. In addition to his regular program he played two encore numbers. His program consisted of these compositions: "Overture Triomphale," Ferrata; "In Paradisum," Dubois; "Hymn to the Sun," Rimsky-Korsakoff; "The Music Box," Liadoff; Londonderry Air, Irish Folk Song; Toccata in D minor, Gordon Balch Nevin; Symphonic Piece for Piano and Organ, Joseph W. Clokey (Mrs. Hilton E. Bowman at the piano); "Three Shades of Blue," Ferde Grofe; "To the Evening Star" (from "Tannhäuser"), Wagner; "Marche Slav," Tchaikovsky.

The organ was rebuilt by M. P. Möller, Inc.

Frederic B. Stiven, Urbana, Ill.—Professor Stiven, director of the school of music of the University of Illinois, presented the following program April 6 in recital hall at the university: Prelude and Fugue in D major, Bach; Sonata in F sharp major, Op. 111, Rheinberger; "Chant de Bonheur," Lemare; Scherzo and Nocturne, Dethier.

H. Frank Bozjan, New Haven, Conn.—In his Sunday afternoon recitals at Woolsey Hall, Yale University, on the Newberry organ built by Skinner, Mr. Bozjan played the following programs:

April 13—Prelude, Fugue and Chaconne, Buxtehude; Chorale, "Von Gott will ich nicht lassen," Buxtehude; Prelude and Fugue in G major, Bach; Chorale, "O Mensch, bewein' dein' Sünde gross," Bach; "Symphonie de la Passion" ("Marche au supplice" and "O Golgotha"), de Maleingreau; Improv. "Etoile du Soir" and "Carillon de Westminster," Vierne.

April 20—Concerto No. 6, Handel; Easter Chorale, "Christ ist erstanden," Bach; Chorale, "Nun danket alle Gott," Bach; Prelude and Fugue in G major, Bach; Elegy, Edward Bairstow; "Christus Resurrexit," Ravanello; Prelude, H. F. Bozjan; Scherzo from Fourth Symphony, Widor; Toccata in D major, Lanquait.

Porter Heaps, Chicago—In a Sunday afternoon recital at the Rockefeller Chapel, University of Chicago, April 27, Mr. Heaps played: Variations on an Easter Carol, John E. West; "Lord, Hear the Voice of My Complaint," Bach; Chorale in A minor, Franck; Nocturne, Ferrata; Improv. No. 3, Coleridge-Taylor.

Mrs. Edna D. Guevchenian, Buena Vista, Va.—Mrs. Guevchenian gave a recital May 5 at the Baptist Church, assisted by Clara Jefferies Key, soprano, a pupil of Badrig Vartan Guevchenian at Southern Seminary. The organ selections included: Toccata and Fugue in D minor, Bach; "Vision," Rheinberger; Fantasia, Sjögren; Cantilene, Dubois; Caprice, Deshayes; Finale from Symphony 2, Widor; Nocturne, Chopin; Scotch Overture, MacDowell; "Ronde Française," Boellmann.

Mrs. Guevchenian gave a recital April 13 at St. John's Methodist Church, assisted by Margaret Durham Robey, soprano, a pupil of Mr. Guevchenian, at which she played: Allegro Maestoso, Dubois; Cantilene, Dubois; "Marche Triomphale," Costa; Londonderry Air, Old English; Cantabile, Loret; Melodie, Deshayes; "Told at Sunset," MacDowell; "Peace," R. Deane Shure; "Adoration," Gullmann.

R. H. Prutting, Hartford, Conn.—In his Friday afternoon Lenten recitals at the Central Baptist Church Mr. Prutting presented the following among his later programs:

April 4—Overture to a Psalm, Handel; Toccata and Fugue in D minor, Bach; Sketch in D flat, Schumann; Intermezzo, Callaerts; Meditation, d'Evry; Arabesque, Debussy; "Eventide," Frysinger; Festival Postlude on "Peyel's Hymn," Prutting.

April 11—Andante con moto (Fifth Symphony), Beethoven; "Song of India" ("Sadko"), Rimsky-Korsakoff; Minuet, Calkin; "Ophelia," Nevin; "Twas a Lover and His Lass," Nevin; Sortie,

Wely; Humoresque, Dvorak; March from "Tannhäuser," Wagner.

On Good Friday he played: Chorale Prelude, "O Thou of Great Beauty and Wonder," Graun-Hesse; Funeral March, Tchaikovsky; "Grail Music" from "Parsifal," Wagner. These selections preceded the three-hour Passion service.

Cyril Buschle, Cincinnati, Ohio—In a recital dedicating the Kilgen organ at St. Francis of Assisi Church in Louisville, Ky., Sunday evening, April 27, Mr. Buschle played the following program: Prelude, Third Sonata, C minor, Gullmann; "Angelus," Massenet; Intermezzo, Callaerts; Toccata and Fugue, D minor, Bach; "Romance," Lemare; "Frere Jacques! Dormez vous?" Ungerer; "Alleluia du Messie," Handel-Dubois; "Marche Champetre," Boex; "Herbstblume" (Cello Transcription), Popper; "L'Organo Primitivo," Yon; Idylle, D. Faulkes; Grand Chorus, Dubois; "The Squirrel," Weaver; "Christus Resurrexit," Ravanello.

David R. Pew, Oxford, Ohio—Mr. Pew played a recital at the Methodist Episcopal Church of Oxford Sunday afternoon, May 4, under the auspices of the Miami University School of Fine Arts. His offerings consisted of the following: First Movement from Fifth Symphony, Widor; Slow Movement from Fifth Sonata, Gullmann; Prelude and Fugue in D major, Bach; "Soeur Monique," Couperin; Chorale in A minor, Franck; "Prière a Notre Dame," Boellmann; "A Song of Gratitude," Cole; Chorale Prelude, "Vater Unser im Himmelreich," Bach; Toccata, "Tu Es Petra," Mulet.

In a recital at the First Presbyterian Church of Ambridge, Pa., April 4, Mr. Pew played: Sonata in F minor (Allegro moderato), Mendelssohn; Evensong, Martin; Fugue in D major, Bach; Chorale in A minor, Franck; "In Moonlight," Kinder; Humoresque, Dvorak; "Thanksgiving," Demarest.

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

April 27—"Nibelungen" March, Wagner; Canzona from "Twenty-four Pieces in Free Style," Vierne; Arabesque in E, Debussy; "On the Mountains," Grieg; "By the Waters of Minnetonka," Lieurance; "Le Carillon," from "L'Arlesienne" Suite, Bizet.

May 4—"Moment Musical," Bonnet; "Dans L'Aoule," Ivanoff; "May Night," Palmgren; Toccata from Toccata, Adagio and Fugue, Bach; "La Fleuse," Raff; "Rienzi" Overture, Wagner.

Catharine Morgan, F. A. G. O., Norristown, Pa.—Miss Morgan, assisted by the string ensemble of the Matinee Musical Club of Philadelphia, gave a recital at the Haws Avenue Methodist Church the evening of April 24. Her organ selections: Prelude and Fugue in B minor, Bach; Pastorale, Franck; Scherzo from Second Symphony, Vierne; "The Afternoon of a Faun," Debussy; Three Sketches, Lemare; "The Fountain Sparkling in the Sunlight," Hugo Goodwin; "Fantaisie aux Ombres" ("Shadow Fantasy"), Catharine Morgan; Second Concert Study, Yon; Organ and String Ensemble, March from "Die Meistersinger," Wagner.

Edward G. Mead, F. A. G. O., Oxford, Ohio—In a recital at the National Baptist Memorial Church in Washington April 22 Mr. Mead of Miami University presented this program: Allegro moderato from Sonata in E minor, Mendelssohn; Cantabile, Franck; Scherzo in E major from Second Symphony, Vierne; Bourree in B minor (from Sonata for Second Violin), Bach; "Chanson de Guillot Martin" (Sixteenth Century), Perillou; "Le bon petit roi d'Yvetot" (Sixteenth Century), arranged by Grandjany; Fantasia and Fugue in G minor, Bach; Meditation, Truette; Caprice in B flat, Gullmann; "Rondes des Souges," from "Suite de Dardanus," Rameau; Arabesque (No. 1), Debussy; "La Gitana" ("The Gypsy"), Hasselmans; Chorale Prelude on the tune "St. Peter," Darke; "Minuetto Antico e Musetta," Yon; Toccata from Fifth Symphony, Widor.

Charles Galloway, St. Louis, Mo.—In his recital at Washington University Sunday afternoon, April 27, Mr. Galloway was assisted by the choir of St. Peter's Episcopal Church and Otto Kuettner, trumpeter. The organ selections were: "The Glorious Day Doth Now Appear," Karg-Elert; "Speranza" ("Hope"), Yon; "Cristo Trionfante," Yon; "In Summer," Stebbins; Finale from Sixth Symphony, Widor; Intermezzo in D flat, Hollins; "Ali Baba and the Forty Thieves," from "Arabian Nights" Suite, Stoughton.

Alice Knox Fergusson, Dallas, Tex.—Miss Fergusson gave a series of Lenten recitals at Christ Episcopal Church, of which she is organist and choir director. Each recital enlisted the aid of vocal artists. On March 19 Miss Fergusson played this program: Evensong, Martin; Prelude and Fugue, B flat, Bach; Ele-

vation, Pastorale, Offertoire and Meditation, No. 1, Klein; Slumber Song, Groom; Scherzino, Fumagalli-Gibson; "Marche Russe," Schminke.

The following program was presented March 26: "Jubilate Deo," Silver; Reverie, Rogers; Toccata, Rogers; Chorale, "O Man, Bewail Thy Sins," Bach; "Cortege Nuptiale," Rogers; Reverie, Dickinson; Processional March, Rogers.

An organ transcription program played on the evening of April 9 contained these selections: Largo and Allegro Moderato (from "Cuckoo and Nightingale" Concerto), Handel-Westbrook; Largo, Dvorak-Parkhurst; Minuet, Boccherini-Douglass; "Anna Magdalena's March," Bach-Dickinson; "Loch Lomond," Lemare; "Contemplation," Friml-Shackley; "La Cinquantaine," Gabriel-Marie; "The Cross," Ware; "Marche Militaire," Schubert.

April 16 Miss Fergusson played the following request numbers: Chorale (from "Suite Gothique"), Boellmann; Reverie, Dickinson; "Marche Champetre," Bach; "La Brume" ("The Mist"), Gaul; Echo Caprice, Mueller; Toccata and Fugue in D minor, Bach; "Christus Resurrexit," Ravanello.

Ernest Mitchell, New York City—In Sunday afternoon recitals at Grace Church Mr. Mitchell has played the following programs recently:

March 9—"Marche Pontificale," Widor; Idyl, Rheinberger; Toccata in C major, Bach; Adagio in A minor, Bach; Toccata on "Ave Maris Stella," Dupre; "The Mirrored Moon," Karg-Elert; "Fireflies," Vierne; "The Gypsy," Jepson; "The Bells of Hinckley," Vierne.

April 13—"Hosannah!," Dubois; "Prayer," Franck; Toccata on the Chorale, "Lord Jesus Christ, Turn to Us," Karg-Elert; Two Interludes from "The Mystical Organ," Tournemire; Cantilena, McKinley; "The Tumult in the Praetorium," de Maleingreau; "Twilight at Fiesole" (Florentine Sketches), Bingham; Finale, Third Symphony, Vierne.

May 11—"Symphonie Romane," Widor; Canon in B minor, Schumann; "May Song," Jongen; Finale, Fifth Symphony, Vierne.

Henry F. Seibert, New York City—In a recital Sunday afternoon, May 11, at St. Bartholomew's Church, White Plains, N. Y., Mr. Seibert, assisted by Lois See, violinist, presented these offerings: "Christus Resurrexit," Ravanello; Song without Words, Mendelssohn; Violin and Organ: Adagio and Allegro (Sonata in D major), Handel; Fantasia and Fugue in G minor, Bach; Allegro Cantabile from Fifth Symphony, Widor; "The Primitive Organ," Yon; Violin and Organ: Larghetto and Allegro (Sonata in D major), Handel.

J. Warren Andrews, New York City—Mr. Andrews, organist and director at the Church of the Divine Paternity, played the dedicatory recital on a four-manual organ in the Universalist National Memorial Church in Washington—an instrument built by the A. Gottfried Company of Erie, Pa.—on the evening of April 28. His offerings included: First Sonata, Gullmann; Serenade in F, Gounod; "Marche Funebre et Chant Sepulchral," Gullmann; Great G minor Fugue, Bach; Largo in G, Handel; "Ave Maria," Arkadelt; "Revery of Home," Andrews; Gavotte, "Mignon," Thomas; "Jubilate Amen," Kinder.

Paul Allen Beymer, Cleveland, Ohio—Mr. Beymer, organist of the Temple, gave the recital at Trinity Cathedral May 5. He played: Prelude and Fugue in E minor, Bach; three Chorale Preludes, Bach; "The Fisherman's Song," de Falla; "Pantomime" de Falla; "Carillon" (Sonatina No. 1), Rogers; Canzona (Partita in E), Karg-Elert; Toccata ("Suite Gothique"), Boellmann.

Edward A. Mueller, Trenton, N. J.—In a recital under the auspices of the Central New Jersey chapter of the N. A. O., April 8 at the State Street Methodist Church, Mr. Mueller played the following numbers: Chorale in A minor, Cesar Franck; Andante from Fifth Symphony, Beethoven; Sketch from "Tristan and Isolde," Wagner; "Medieval Suite," Edward A. Mueller.

Luther Theodore Spayde, M. Mus., Chicago—Mr. Spayde, organist and choir-master of Luther Memorial Church, has been playing a fifteen-minute recital every Sunday before the evening service. The following are a few of the selections he has used during the last several months: Capriccio, Mendelssohn; "Grand Offertoire de Ste. Cecile, No. 4," Batiste; "Silver Clouds," Nevin; "Au Couvent," Borodin; "Angelus," Massenet; "Suite Gothique," Boellmann; "Romance sans Paroles," Bonnet; Second movement from First Sonata, Borowski; Prelude and Fugue in C minor, Bach; Lore, from Third Suite for violoncello, Bach; Toccata and Fugue in D minor, Bach; "Alta Fantasia" (from "Sonata Tripartite"), Nevin; Intermezzo, Cal-

laerts; Largo ("New World" Symphony), Dvorak; Finale in D minor, Matthews; "Menuetto" (Fourth Sonata), Gullmann; "Song of the Exiles," Banks; Toccata in D minor, Nevin; "Fountain Reverie," Fletcher; "Will-o-the-Wisp," Nevin; "Ancient Phoenician Procession," Stoughton.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—At the University of Minnesota, Minneapolis, where he is organist and head of the organ department, Mr. Fairclough broadcasts a recital over the university station, WLB, every Friday at 4 p. m. Recent programs included these:

May 2—"Hallelujah" ("Mount of Olives"), Beethoven-Best; "Springtide," Grieg; "Spinning Song," Mendelssohn-Bossi; "Christus Resurrexit," Ravanello; Chorale in A minor (played by John Cowles, student), Cesar Franck; Meditation ("Thais"), Massenet; "Pageant Triumphant," G. B. Nevin; "To a Wild Rose," MacDowell; "Schiller March," Meyerbeer-Best.

May 9—Sketches of the City, G. B. Nevin; "At the Convent," Borodin; Largo ("Xerxes"), Handel; Sonata in A minor, Borowski; Scherzo (played by Mary Anderson, student), Gigout; "Flight of the Bumblebee," Rimsky-Korsakoff; Triumphant March, Bux.

James Philip Johnston, F. A. G. O., Dayton, Ohio—The following programs were given recently in short recitals before the evening service at the Westminster Presbyterian Church:

April 27—Toccata in G minor, Matthews; "An April Song," Brewer; "The Bells of Aberdovey," Stewart.

May 11—"Legend of the Mountain," Karg-Elert; Rhapsody, Johnston; Finale in B flat, Franck.

May 18—"In Springtime," Hollins; "Piece Heroique," Franck; "Sunset and Evening Bells," Federlein.

In a music week recital May 5 at noon Mr. Johnston played: "St. Ann's" Fugue, Bach; Springtime Sketch, Brewer; "The Bells of St. Anne de Beaupre," Russell; Rhapsody, Johnston; "Legend of the Mountain," Karg-Elert; Finale in B flat, Franck.

Harry Upton Camp, Reading, Mass.—Mr. Camp presented the following program at the Congregational Church of Cliftondale, Mass., on the evening of Sunday, May 18: Introduction and Allegro (Sonata in the Style of Handel), Wolstenholme; Largo, Handel; "In Paradisum," Dubois; "In dulci Jubilo," Bach; "Romance sans Paroles," Bonnet; Londonderry Air, arranged by Coleman; "The Primitive Organ," Yon; Reverie, Dickinson; Toccata ("Suite Gothique"), Boellmann.

Dorothy Sutton, St. Louis, Mo.—Miss Sutton, a pupil of Miss Charles C. Titcomb and the first organ major student at Lindenwood College ever to receive a degree from the college, gave a senior recital at Sibley Chapel May 6. Her program consisted of these compositions: Sonata in D minor (first movement), Gullmann; Prelude and Fugue in A minor, Bach; Cantilene, Pierre; Concert Piece in B, Parker; "Con Grazia," Andrews; Andante and Finale (Second Symphony), Widor.

Walter Howe, Andover, Mass.—Mr. Howe, director of music at Abbot Academy and organist of the Worcester festival and of the Meeting-House Hill Church of Dorchester, played the following program of French works at the home of Mr. and Mrs. Harry Upton Camp in Reading, Mass., under the auspices of the Worcester chapter of the National Association of Organists May 12: "Tambourin," Rameau; "Stabat Mater Dolosa," Lemaigre; "Piece Heroique," Franck; "Suite Gothique," Boellmann; "Deuxieme Arabesque," Debussy; "Variations de Concert," Bonnet; Prelude to the Introit, Elevation and Prelude to the Introit ("Nativitas"), Tournemire; Symphony 1, Vierne.

Lauren B. Sykes, Portland, Ore.—To mark the close of his second year at the Hinson Memorial Baptist Church Mr. Sykes gave a recital Sunday afternoon, May 18, playing these numbers: "Grand Choeur" (No. 2), Hollins; Fountain Reverie, Fletcher; Intermezzo from Suite for Organ, Rogers; March from Suite for Organ, Rogers; "Whims," Harry L. Vibbard; "Sea Gardens," James Cooke; Spring Caprice, J. Sebastian Matthews; Grand March from "Aida," Verdi; Toccata in G, Dubois; Cantilena, Widor; "Grand Offertoire de Ste. Cecile" (No. 2), Batiste.

Francis E. Aulbach, Chicago—In his twenty-sixth recital at the Church of the Epiphany, Sunday evening, May 11, Mr. Aulbach played the following program: Overture to "A Midsummer Night's Dream," Mendelssohn; "Out of the Deep," Marks; "Tanglewood Tales," Stoughton; "The Nightingale and the Rose," Saint-Saens; Scherzo (Sonata in E minor), Rogers; Toccata in F, Crawford.

Programs of Organ Recitals of the Month

Horace Douglas, Syracuse, N. Y.—Mr. Douglas, organist of First Church of Christ, Scientist, played the following program in a recital at the college of fine arts of Syracuse University April 4: Concert Overture in E flat, Russell King Miller; "Clair de Lune," Karg-Elert; "The Fountain," H. A. Matthews; Prelude in B minor, Air in D and Fantasia in G minor, Bach; Andante from First Symphony, Vierne; "Invocation," Mailly; Introduction and Fugue on Chorale, "Ad nos, ad salutarem undam," Liszt; Introduction to Third Act, "Lohengrin," Wagner; Finale, First Symphony, Vierne.

Hugh Porter, New York City.—Mr. Porter played the following compositions in a recital at the Church of the Heavenly Rest the evening of May 18: Allegro, Symphony 6, Widor; March on the Chorale "Sleepers, Awake," Bach; Aria, Bach; Fugue in E flat ("St. Ann's"), Bach; Sketch in D flat, Schumann; Roulade, Bingham; Pastorale, Franck; Toccata, "Thou Art the Rock," Mulet; "Meditation in a Cathedral," Bossi; Duetto, Mendelssohn; Scherzetto, Vierne; "Carillon," Vierne.

Harold Raymond Thompson, Mus. B., Portsmouth, Ohio.—In a series of three twilight recitals in the Bigelow Methodist Church Mr. Thompson has played programs carefully selected to give variety and interest audiences of various tastes, and the setting has been enhanced by lighting effects. His offerings included:

April 27—"Just a Song at Twilight," Molloy-Thompson; Serenade, Schubert; Toccata, "Carillon" and March, Faulkes; "The Musical Snuffbox," Ljadoff; "William Tell" Overture, Rossini; Chorale, "Wachet auf ruft uns die Stimme," Bach; "War March of the Priests," Mendelssohn; "Now the Day Is Over," Barnby-Thompson.

May 4—"Just a Song at Twilight," Molloy; Sonata No. 3 in C minor (Allegro), Guilman; "The Rosary," Nevin; Fugue in G minor, Bach; "Caprice Viennois," Kreisler; "Le Cour des Lys" (from "Le Martyre de Saint Sebastien"), Debussy; Magnificat in F, Claussmann; "Now the Day Is Over," Barnby.

May 11—Assisted by pianist and violinist: "Just a Song at Twilight," Molloy; violin, "Air Varie," Vieuxtemps, and Adagio, Bizet; "Florentine Chimes," Bingham; "March of the Medici," Bingham; Trio in G major from Symphony in G minor, Mozart; piano, "Kreisleriana" (Vivacissimo), Schumann; Etude in A flat, Chopin, and Etude in G flat, Chopin; organ and piano—Grand Aria for Organ and Piano, Demarest, and Meditation from "Thais," Massenet; organ, piano and violin, "Now the Day Is Over," Barnby.

Dr. P. B. Eversden, St. Louis, Mo.—On the afternoon of Saturday, May 10, Dr. Eversden played the following program before the Ladies' Club in Ruston at the home of Mrs. T. L. James: "Water Music," Handel; "Priere et Berceuse," Guilman; Prelude and Fugue in E minor, Bach; Pastorale, Kleinschmidt; Andante and Fugue, Sonata 6, Mendelssohn; Overture, "Gesu Bambino," Yon; Finale, Eversden.

The same evening Dr. Eversden played the following program on the organ in the home of Mrs. James: "Robin Hood," Eversden; Spring Song, Hollins; Sonata, Becker; Londonderry Air, Lemare; "Christmas in Sicily," Yon; "Will-o'-the-Wisp," Nevin; Toccata in D minor, Bach; Largo in G, Handel.

May 13 at St. Matthew's Catholic Church, Monroe, La., Dr. Eversden played as follows on the new Kilgen organ before an audience of over 1,000 people: "Entree Triomphale," Wachs; Recitative, Aria and Chorale, W. D. Armstrong; "Ave Verum Corpus," L. M. Cherubini, O. S. F.; Toccata and Fugue in D minor, Bach; "A Shepherd's Evening Prayer," G. B. Nevin; "Hymn of Glory," Yon; "Jesus Dulcis Memoria," Dvorak; Largo, Dvorak; Improvisation; "Grand Choeur," Guilman.

Carl Schoman, Canton, Ohio.—Mr. Schoman of Trinity Lutheran Church was heard in a recital in connection with the twenty-fifth anniversary of Zion Lutheran Church in North Canton Sunday afternoon, May 4, playing this program on the organ installed last fall by A. J. Schantz, Sons & Co., of Orrville, Ohio: "Christus Resurrexit," Ravanello; "The Old Refrain," Kreisler; Caprice, Sheldon; "Kashmiri Song," Finden; Grand March ("Aida"), Verdi; "The Magic Harp," Meale; "Echo Bells," Brewer; "Valse Triste," Sibellus; "Caprice Viennois," Kreisler; Hungarian Dance, No. 5, Brahms; "Liebesfreud," Kreisler; "Japanese Sunset," Deppen; "Dance of the Reed Flutes," Tschalkowsky; Introduction to Act 3 of "Lohengrin," Wagner.

Howard E. Brewer, New Britain, Conn.—In a recital at the First Baptist Church, May 7 Mr. Brewer played: Prelude and Fugue in D minor and Chorale Prelude, "Have Mercy upon Me, O Lord," Bach;

"Christ Triumphant," Yon; "In Paradisum," Dubois; "Pilgrims' Chorus," Wagner; "Pageant," Johnston; Londonderry Air, arranged by Coleman; "Trailing Arbutus," Prutting; Scherzando, Gillette; Hungarian Dance, No. 5, Brahms; "A Rose Garden of Samarkand," Stoughton; Toccata from Fifth Symphony, Widor.

Edwin Hall Pierce, Annapolis, Md.—In a recital at St. Anne's Church Sunday afternoon, May 11, Mr. Pierce played a new Fantasia of his own and was assisted by Woodworth Pierce, violinist, in this program: "Scenes from the Life of St. Francis of Assisi" (No. 3, "Beatitude"), Bossi; "Spring Morn," Frederick Stanley Smith; Cantilena in G, Foote; Molto Adagio, for violin and organ, Op. 36, No. 3, Philip Ruffer; Three Negro Spirituals, arranged by James R. Gillette; Two Chorale Preludes, Brahms; Fantasia in C minor (MSS., first time), E. H. Pierce.

Parvin Titus, Cincinnati, Ohio.—Mr. Titus of Christ Church played a recital May 20 at the home of Mr. and Mrs. Walter E. Huenefeld and presented this program: Prelude and Fugue in D, Bach; Chorale Preludes—"An Wasserflussen Babylon," Bach, and "Schmucke Dich, O liebe Seele," Karg-Elert; Prelude, Country Dance and Courant, Purcell; "En Bateau," Debussy; Allegretto, Sonata in E flat, Parker; "The Legend of the Mountain," Karg-Elert; "Dreams," McAmis; Toccata, "Thou Art the Rock," Mulet.

In a recital at Grace Church, College Hill, May 25 he played: Sketch in F minor, Schumann; "Jesus, meine Freude," Bach; "In Dir ist Freude," Bach; Minuet, C. P. E. Bach; "Song without Words," Bonnet; Finale in D, Lemmens.

At the First Methodist Church of Bessemer, Ala., May 4 Mr. Titus played these selections: "Marche Pontificale," Widor; Sketch in F minor, Schumann; "The Infant Jesus," Yon; "In a Boat," Debussy; Allegretto, Sonata in E flat, Parker; "Up the Saguenay," Russell; Largo, Handel; "Dreams," McAmis; Toccata, Symphony 5, Widor.

Claude L. Murphee, Gainesville, Fla.—A Bach program was played by Mr. Murphee at the University of Florida May 18, with the assistance of Gracia De Bruyn and Vincent Walkden, violinists. The organ works played were: Toccata and Fugue in D minor; Chorale Prelude, "All Men Are Mortal"; Sarabande from Sixth Violoncello Suite; Prelude and Fugue in G major; Chorale Prelude, "So Fervently I Long for Thee"; Siciliano (from Second Sonata for flute and clavier); Air in A minor (from Toccata and Fugue in C); Fantasia and Fugue in G minor.

Virgil K. Fox, Princeton, Ill.—Mr. Fox gave a recital at the Knox Presbyterian Church March 18 and presented the following program: Toccata and Fugue in D minor, Bach; Adagio from Concerto 2, Bach; Prelude and Fugue in B minor, Bach; Cantabile, Franck; Canon in B minor, Schumann; "Clair de Lune," Karg-Elert; Second Symphony (Allegro), Vierne; "The Bells of St. Anne de Beaupre," Russell; "Arpa, Nottuna," Yon; "Marche Religieuse," Guilman.

Hubert M. Poteat, Ph. D., Wake Forest, N. C.—In a recital at the auditorium of Wake Forest College Sunday afternoon, May 4, Professor Poteat played: Overture to "Rienzi," Wagner; "In the Morning," from "Peer Gynt" Suite, Grieg; "Marche Slav," Tschalkowsky; "Ase's Death," from "Peer Gynt" Suite, Grieg; "Les Preludes," Liszt; Andante Cantabile (from String Quartet), Tschalkowsky; "Entrance of the Gods into Valhalla," from "Das Rheingold," Wagner; Largo, from "New World" Symphony, Dvorak.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Philharmonic Auditorium were: Prelude to "Parsifal," Wagner; Aria, D major, Bach; Serenade, Toselli; Cradle Song, Arthur Hartmann; "Sunrise," Frederiksen; "Ecstasy," Hastings.

Miss Esther Nelson, Hartford, Conn.—Miss Nelson played the following program in a recital at the Horace Bushnell Memorial, on the large four-manual Austin organ, Sunday afternoon, April 27: "The Courts of Jamshyd," Stoughton; "Grande Piece Symphonique," Franck; "At the Convent," Borodin; "The Musical Snuff-box," Ljadoff; "Marche Slav," Tschalkowsky; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Toccata ("Tu es Petra"), Mulet.

Beatrice Tate Wright, Birmingham, Ala.—The opening recital on the Kimball three-manual organ at the First Methodist Church of Bessemer, Ala., was played March 14 by Mrs. Wright, whose program on the new instrument was as follows: Toccata and Fugue in D minor, Bach; "Priere a Notre Dame" (from "Suite Gothique"), Beclmann; "Will-o'-the-Wisp," Gordon Balch Nevin; Polonaise in A major, Chopin; "To a

Water Lily," MacDowell; Prelude and Fugue on the name "B-A-C-H," Liszt; "Caprice Viennois," Kreisler; "The Musical Snuff-box," Ljadoff; "Hymn of Glory," Yon; "Echo," Yon; First Concert Study, Yon.

Frederick Boothroyd, Colorado Springs, Colo.—In his most recent programs in the memorial recitals at Grace Church, played at 5:30 every Tuesday and Thursday, Mr. Boothroyd has made use of the following compositions:

April 17—Chorale, "O Sacred Head Once Wounded," Bach; Fugue, "He Trusted in God" (from "The Messiah"), Handel; Good Friday Music from "Parsifal," Wagner; Introduction and Fugue from Sonata on Psalm 94, Reubke.

April 29—First Movement (Allegro maestoso) from Sonata, Op. 28, Elgar; Irish Tune from County Derry, arranged by Grainger; Scherzo from Serenade for Orchestra, Brahms; Cradle Song, Brahms; Hungarian Dance No. 1, Brahms.

May 1—Adagio and Allegro from First Trio-Sonata, Bach; "Italiana," Ignoto; "Gagliarda," Gallei; "Cordova," from "Songs of Spain," Albeniz; Antiphon, "Let All the World in Every Corner Sing," "My God and King" (from "Five Mystical Songs"), Vaughan Williams.

May 6—Concerto in B flat, Handel; "Ronde des Princesses," from "The Fire Bird," Stravinsky; Spring Song, Mendelssohn; Grand Responsive Chorus, Gigout. May 8—Prelude and Fugue in E minor ("The Wedge"), Bach; "Blanik," from the Symphonic Poem, "My Country," Smetana; Serenade, Widor; Hungarian Dance in G minor, Brahms.

Russell H. Miles, Urbana, Ill.—Professor Miles played this list of offerings at the University of Illinois Sunday afternoon recital April 13: Prelude in E flat, Bach; "Benedictus," Reger; Prelude and Fugue on B-A-C-H, Liszt; Air, from "Orpheus," Gluck; "Hosannah," Dubois.

James H. Rogers, Cleveland, Ohio.—Mr. Rogers, the Cleveland organist, composer and critic, played a recital for the Tuesday Morning Musicales of Saginaw, Mich., at the First Congregational Church of that city, April 8. His program was as follows: Prelude and Fugue in C minor, Bach; "Pastorale Mystique," Massenet;

Intermezzo, Callaerts; "The Engulfed Cathedral," Debussy; "Fire Magic," Wagner; Allegro con brio and Adagio from E minor Sonata, Rogers; Intermezzo and Staccato from the G minor Suite, Rogers.

Paul H. Eickmeyer, Muskegon, Mich.—In his Thursday evening Lenten recitals at St. Paul's Episcopal Church Mr. Eickmeyer played the following programs among others:

April 3—Concert Overture in E flat, Faulkes; Meditation from "Thais," Massenet; "Elves," Bonnet; "The Bells of St. Anne de Beaupre," Russell.

April 10—"Overture Triomphale," Ferrata; Chorale Prelude, "O Sacred Head, once Wounded," Bach; Spring Song, Mendelssohn; "To a Wild Rose," MacDowell; "The Squirrel," Weaver; "In Moonlight," Kinder; "From a Mountain Top," Diggle.

April 17—"Piece Heroique," Franck; "In Paradisum," Dubois; Minuet in A, Boccherini; Largo from "New World" Symphony, Dvorak; "Pilgrims' Chorus" from "Tannhauser," Wagner.

Miss Beth Tyler, Decatur, Ala.—In a recital at Athens College, Athens, Ala., Miss Tyler, a pupil of Frank M. Church, played these selections: Prelude and Fugue in C, Bach; "Dance of the Reed Flutes," Tschalkowsky; "Pilgrims' Chorus," Wagner; Minuet, Charles A. Sheldon; Chorale Prelude on "Rockingham," Noble; Verset Fantasia, Guilman; Variations on "Home, Sweet Home," Buck; "Plaint," Parke V. Hogan; Fanfare in D, Fabst; "Rex Gloriae," George Henry Day.

Bethuel Gross, Chicago.—In an alumni recital of the Northwestern University School of Music, played at the Rogers Park Congregational Church May 16, Mr. Gross presented this program: "Grande Piece Symphonique" (first movement), Franck; Toccata in D minor, Bach; Fifth Symphony (fourth movement), Widor; Symphony 1, Bethuel Gross.

E. William Doty, Mus. B., Urbana, Ill.—Mr. Doty, who played the University of Illinois Sunday afternoon recital April 27, presented this program: Concert Overture, Maitland; "Dreams," Guilman; Prelude, Clerambault; Fantasia in G minor, Bach; Intermezzo, Bonnet; "Ave Maria," Reger; Chorale No. 3, in A minor, Franck.

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Programs of Organ Recitals of the Month

J. H. Sims, Omaha, Neb.—Mr. Sims, organist of All Saints' Church, played the inaugural recital on the Hillgreen-Lane organ at the Morningside Presbyterian Church of Sioux City, Iowa, March 28. His offerings included: Sonata in A minor, Borowski; "Angelus," Bonnet; Song without Words, Bonnet; "By the Sea," Schubert; Prelude and Fugue in E minor, Bach; Chorale, "O Sacred Head, now Wounded," Bach; Largo, Handel; "Rustic March," Boex; "Evening Bells and Cradle Song," Macfarlane; "Golgotha," Malling; "Easter Morning," Malling.

J. Herbert Springer, Hanover, Pa.—Mr. Springer's Lenten recital programs at St. Matthew's Lutheran Church included the following:

March 27—First Sonata, Mendelssohn; "By the Sea," Schubert; "The Cuckoo," d'Aquin; Fugue in C, Buxtehude; Toccata from Fifth Symphony, Widor; Cradle Song, Gretchaninoff; "In the Church," Novak.

April 10—Prelude on "Ah, Holy Jesus," Brahms; Prelude on "O Sacred Head now Wounded," Brahms; Prelude on "Jesus, My Great Joy," Karg-Elert; Prelude on "Christ, Our Lord, to Jordan Came," Bach; Cradle Song, Kreisler; Toccata and Fugue in D minor, Bach; Prelude to "The Blessed Damozel," Debussy; Pastorale from First Sonata, Gullmant; "The Crucifixion," from "Passion" Symphony, Dupre.

Sheldon B. Foote, F. A. G. O., El Dorado, Ark.—Mr. Foote has played what is called a "listener's hour of organ music" on the four-manual Skinner organ at the First Methodist Church on Sunday afternoons twice a month. The last two programs of the season were as follows:

March 16—Prelude and Allemande, from Suite in F, Corelli; Humoresque, Dvorak; "Springtime," Kinder; "Marche Russe," Schminke; Andante from "Symphony Pathetique," Tchaikowsky; "Rhapsodie Catalane," Bonnet.

April 6—Prelude to "Lohengrin," Wagner; "Venetian Boat Song," Mendelssohn; Spring Song, Mendelssohn; Toccata in F, Widor.

C. Harold Einecke, Grand Rapids, Mich.—At his most recent recitals Wednesday afternoons at the Park Congregational Church Mr. Einecke has played:

April 30—Concert Overture in A major, Maitland; "Ave Maria," Bossi; Chorale in A minor, Franck; "Song of India," Rimsky-Korsakoff; "Jagged Peaks in the Starlight" and "Wind in the Pine-trees," Clokey; "Fete des Fees" (Scherzo), Charles H. Marsh; "Mighty Lak a Rose," Nevin; Finale from Third Symphony, Mendelssohn.

May 14—Sonata in D minor, Mendelssohn; "Drifting Boat and Evening Chimes," Frederic T. Egner; Sketches of the City, Gordon Balch Nevin; "Oh, the Lifting Springtime," Charles Albert Stebbins; Prelude and Fugue in C major, Bach; "The Cuckoo," Arensky-Nevin; "Believe Me If All Those Endearing Young Charms," Irish Air; "War March of the Priests," Mendelssohn.

M. Lochner, River Forest, Ill.—Professor Lochner played for the dedication of the two-manual Moller organ in Immanuel Lutheran Church near Matteson, Ill., May 25. In the evening he gave a recital including the following numbers: Toccata and Fugue in D minor, Bach; Chorale Harmonizations, J. T. Lochner; Sixth Sonata, Mendelssohn; "Paeon of Easter," Mueller; Prelude to "O Holy Spirit, Enter In," Weidenhagen; Postlude on "Holy, Holy, Holy," Calver; "At Evening," Buck; "In Summer," Stebbins; Postlude in A, Dubois.

Fred Faassen, Zion, Ill.—Among Mr. Faassen's programs in May at Shiloh Tabernacle were the following:

May 4—Improvisation on "Pilgrims," Calver; Andante from Fifth Symphony, Beethoven; Allegretto, Foote; "Angelus," Massenet; Reverie, Rogers.

May 8—"Song of the Basket-Weaver," Russell; Impromptu No. 1, Coleridge-Taylor; Sea Sketch, Warner; Pastorale, Foote; Prelude and Fugue in B flat, Bach; "Dreams," McAmis; Maestoso, MacDowell.

May 10—Largo from "Xerxes," Handel; Prelude and Adagio from Sonata in C minor, Gullmant; "A Song of Consolation," Cole; Prelude to "The Deluge," Saint-Saens; "A Cloister Scene," Mason.

May 13—Fountain Revery, Fletcher;

Morris Dance from "Henry VIII.," German; Andantino in D flat, Lemare; Grand March from "Aida," Verdi; Spring Song, Mendelssohn; Minster March from "Lohengrin," Wagner; Minuet from the Overture to "Bernice," Handel.

H. L. Yerrington, Norwich, Conn.—In a music week recital at the First Congregational Church Sunday afternoon, May 4, Mr. Yerrington was assisted by Charles T. Sterry, violinist. The organ selections included: Triumphal March, John Hyatt Brewer; "A Legend of the Desert," R. S. Stoughton; Sketches of the City, Nevin; "Oh, the Lifting Springtime!" Stebbins; American Fantasy, Diggle.

Adeline Kriege, Greencastle, Ind.—Miss Kriege, a pupil of Van Denman Thompson at DePauw University, played the following program from memory in a junior recital at the Methodist Church the afternoon of April 25: "Fiat Lux," Dubois; Suite from Water Music, Handel; "From the Southland," Gaul; "Sportive Fauns," d'Antalfy; "Jagged Peaks in the Starlight," Clokey; "Corrente e Siciliano," Karg-Elert; "Carillon-Sortie," Mulet.

Frederick C. Feringer, Seattle, Wash.—In a recital at the First Presbyterian Church Sunday afternoon, April 27, Mr. Feringer played these selections: "Midsummer Night's Dream" Overture, Mendelssohn-Lemare; "Mist," Harvey Gaul; Sinfonia, "My Spirit Was in Heaviness," Bach; Adagio and Scherzo, Rogers; "La Fille aux Cheveux de Lin," Debussy; Second Concert Study, Yon, and the following group of requested numbers: "Finlandia," Sibelius; "The Lost Chord," Sullivan; "O Sanctissima," Lux; Toccata and Fugue in D minor, Bach.

Miss Evelyn Strickland, Birmingham, Ala.—In a recital given at Athens College, Athens, Ala., on May 10 Miss Strickland played: Prelude and Fugue in B flat, Bach; Andante Cantabile, Fourth Symphony, Widor; Finale in A, Cuthbert Harris; "Clouds," Celga; "Dawn," Jenkins; Intermezzo from "Storm King" Symphony, Dickinson; "Serenade at Sunset," Meale; "Enchanted Isle," H. J. Stewart; Introduction to Act 3, "Lohengrin," Wagner; "Sunset," Karg-Elert; Gullmant's "Marche Religieuse" was played on organ and piano by Miss Strickland and Professor Church.

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**Pittsburgh Notes;
Albert R. Norton
Goes to New Church**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., May 21.—Albert Reeves Norton, whose resignation from the Homewood Presbyterian Church was recently announced, has been appointed organist and director of the Knoxville Presbyterian Church, Pittsburgh, succeeding Mrs. Margaret Stoerkel Wilhelm. This is probably the largest and most influential church in the Knoxville district. Mr. Norton played his first services Sunday, May 18, and is pleased with his quartet and the three-manual Möller organ, which was modernized a few years ago.

A number of organists have been at Castle Shannon recently to see under construction the new organ for the Beverly Heights U. P. Church, at the Moorhouse, Bowman & Brandt factory. Several new mechanical features are incorporated, including an improvement in the swell-shade mechanism and an entirely new and promising method of setting up combinations on the pistons. The organ is being installed in the church.

The new building of the Waverly Presbyterian Church was dedicated Sunday, May 18. A three-manual Möller organ is to be formally dedicated on May 27, with a recital by Dr. Charles Heinroth. At the dedication services Miss Helen Roessing, organist and director of the church, played Brewer's "Springtime Sketch"; Postlude in D, Volckmar; "An Elizabethan Idyl," Noble; "Sicilian Bagpipe," Yon; Festival March, Best.

The St. Gregory Society of America held its national convention in Pittsburgh May 13, 14 and 15. Details will be found in the column devoted to Catholic church music. A historical organ recital by Dr. Caspar P. Koch at North Side Carnegie Hall May 14 included this program: Konrad Paumann (German, 1410-1473), "Organum" and "Pausa"; Antoneo de Cabeson (Spanish, 1510-1566), "Diferencias sobre el Canto del Caballero"; Giovanni Pierluigi Da Palestrina (Italian, 1525-1594), Ricercare; William Byrd (English, 1542-1623), Pavane; Girolamo Alessandro Frescobaldi (Italian, 1583-1643), Capriccio Pastorale; Louis Nicholas Clerambault (French, 1676-1749), Prelude; Giambattista Martini (Italian, 1706-1784), Gavotta; Franz Liszt (Hungarian, 1811-1886), Prelude and Fugue on B-A-C-H; Cesar Franck (Belgian, 1822-1890), "Piece Heroique"; Joseph Rheinberger (German, 1831-1901), "Vision"; Marco Enrico Bossi

(Italian, 1861-1925), "Chant du Soir"; Max Reger (German, 1876-1916), "Benedictus"; Anthony Jawelak (American, 1896—), A Madrigal; Charles Marie Widor (French, 1845 —), Toccata from Fifth Symphony. The Paumann number at the head of the program is the first known composition for organ.

The Western Pennsylvania chapter of the Guild will hold a service in honor of Charles Marie Widor at the Church of the Ascension, Herbert C. Peabody, organist and choirmaster, Tuesday evening, May 27. This program is in celebration of M. Widor's eighty-fifth birthday and his sixtieth anniversary as organist of St. Sulpice, Paris. Mrs. John F. Hardy will play from Symphony No. 2, "Praeludium Circulare" and Pastorale. Harold E. Schuneman will play the Andante Cantabile from the Fourth Symphony and the Allegro Vivace from the Fifth. Julian R. Williams is to play the Allegro and Adagio from the Sixth. Charles A. H. Pearson will play the Allegretto from the Seventh and the Finale from the Eighth, and Alfred Hamer will play the Andante Sostenuuto from the Gothic Symphony and the Moderato from the "Symphony Romane." The annual election of officers will be held in connection with this meeting.

WORST PAID IN THE WORLD

Organists' Profession Is Thus Described at London Dinner.

Presiding at the annual dinner of the London Society of Organists at the Restaurant Frascati Saturday evening, April 26, Herbert Hodge, organist of St. Nicholas', Cole Abbey, E. C., described church organists as "the worst remunerated profession in the world—certainly in England," and added: "We lose, therefore, many of our most brilliant organists to America, and others migrate to the pictures."

Sir Granville Bantock, responding to the toast of "The Visitors" (proposed by Theodore Walrond), said the most interesting musical work was being done by musical festivals, and one of the most hopeful signs of the musical life of the country was to be found in the provinces.

Sir Arthur Somervell and Dr. W. Prendergast of Winchester Cathedral also responded. Dr. F. G. Shinn proposed the toast to "The Clergy and Ministers of all Denominations," and in referring to the important part music occupied in worship, said that Islam was the only faith in which it took no part.

The Lutheran Oratorio Society of New York, of which Hugh Porter is conductor, gave its spring concert at the Town Hall May 14. Carl Broman presided at the organ.

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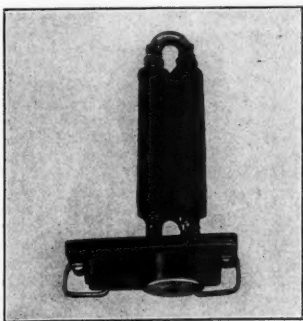
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DEDICATION IN HATTIESBURG

Möller Three-Manual One of Largest in State—Opened by Barnes.

A new three-manual built by M. P. Möller for the First Presbyterian Church of Hattiesburg, Miss., is one of the outstanding organs in the state and its installation has attracted widespread notice. The dedicatory recital was played April 24 by William H. Barnes of Chicago, whose selections included: Toccata and Fugue in D minor, Bach; Reverie, Bonnet; Allegretto, Volkmann; Prelude to "Lohengrin," Wagner; Scherzo, Rogers; Andante (Sixth Symphony), Tschai-kowsky; Nocturne, Ferrata; "Ronde Francaise," Boellmann; "The Lost Chord," Sullivan; "Beside the Sea," Schubert; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Following is the stop list of the organ:

GREAT ORGAN.

1. Open Diapason, 8 ft., 61 pipes.
2. Clarabella, 8 ft., 73 pipes.
3. Dulciana, 8 ft., 73 pipes.
4. Viola da Gamba, 8 ft., 73 pipes.
5. Octave, 4 ft., 61 notes.
6. Flute Harmonic, 4 ft., 61 notes.
7. Tuba, 8 ft., 61 pipes.
8. Chimes, 21 bells.
9. Unda Maris, 8 ft., 61 pipes.
10. Harp, 8 ft., 49 bars.

SWELL ORGAN.

11. Bourdon, 16 ft., 97 pipes.
12. Gedeckt, 8 ft., 73 notes.
13. Orchestral Flute, 4 ft., 73 notes.
14. Flute Twelfth, 2½ ft., 61 notes.
15. Open Diapason, 8 ft., 73 pipes.
16. Flautina, 2 ft., 61 notes.
17. Sallcional, 8 ft., 73 pipes.
18. Viole d'Orchestre, 8 ft., 73 pipes.
19. Voix Celeste, 8 ft., 61 pipes.
20. Salicet, 4 ft., 61 notes.
21. Oboe Horn, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

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

PEDAL ORGAN.

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

Mother of Eva Underhill Dies.

Mrs. A. W. Underhill, a former resident of Beacon, N. Y., passed away at her home in Poughkeepsie after an illness of several months. She was the widow of Albert Underhill, who some years ago was stationmaster for the New York Central Railroad at Beacon. She left an only daughter, Miss Eva Underhill, a prominent organist of Poughkeepsie, who is connected with Vassar College. James A. Hopper and Miss Carrie C. Hopper are cousins of the decedent.

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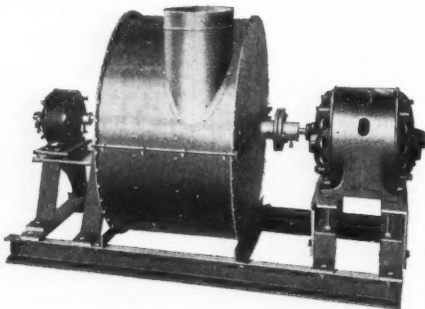
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Ten Sundays Spent in Famous Churches of European Cities

By LLOYD and EDNA MOREY

A recent opportunity for traveling rather widely in Europe brought with it a period of free Sundays in the fall and winter which is seldom the lot of regularly occupied church musicians. Practically all of these Sundays were spent in different cities. Little wonder that we took advantage of the occasion to hear as much church music as possible.

The first Sunday was spent in London and for the morning service we chose Westminster Abbey. In this glorious cathedral, the morning sun filtering through its matchless windows, upon a mammoth concourse of people filling every space, God seemed indeed to dwell. The splendid choir of boys and men carried out a highly effective service. Its unaccompanied work in the Dering anthem, "There Was Silence in Heaven," was indeed very fine. An impressive feature of the service was the chanting of the Lord's Prayer in unison by the entire congregation.

The afternoon took us to St. Paul's, where a temporary altar and organ are in use during the extended period of reconstruction and redecoration. The musical service, however, was the finest we heard in England. The choir was perfectly balanced and sang with marvelous precision and finish. Its chants and responses, all a cappella, were faultless and deeply impressive. In the evening we visited Southwark Cathedral, where we heard a good, though not outstanding, choir and service.

The next Sunday found us in old Heidelberg, where we wandered into the Providenz Kirche. Here was an earnest young organist playing Bach intelligently, and supplying interesting improvisations on the chorales which are so much used in the services of the German Evangelical churches. Not the least impressive thing which we heard at this church was the splendid congregational singing of chorales, and, later, the same thing by the church school of 200 children between 9 and 14. So the chorales will continue to be sung for another generation at least! The organ here was by Steinmeyer of Oettingen, and contained very interesting mechanical features, such as stop-keys, set flush in the panels, and a roller crescendo pedal.

In Berlin the Cathedral (Dom) claimed our interest. It is a Protestant Evangelical church and the music is led by an excellent choir of boys and men located in a balcony loft at one side of the huge hexagonal structure. A splendid responsive service is carried out with the minister, choir and congregation participating. The responses of the congregation are in the form of chorales, which are finely sung. Those of the choir on the day in question were from Mendelssohn and sung superbly a cappella. The anthem was a setting of the One Hundred and Twenty-second Psalm by Naumann, also without accompaniment. The singing was flawless in every detail. A rich Rauch organ completed the musical facilities of a service which stands out as one of the finest we heard in Europe.

Munich may almost be called a city of churches, and in nearly all of them much attention is given to music. Those we were able to attend included, first, St. Michael's (Catholic). Like other Catholic churches in Munich, the decorations of St. Michael's are richly ornate. Here an excellent rendition of Gounod's St. Cecilia Mass was presented by a mixed choir with orchestra and organ accompaniment. At St. Matthew's Church (Protestant), German chorales predominated, some of which were effectively sung by a mixed quartet a cappella. At the Bürgersaal (Catholic) a mass was sung by a mixed choir, string orchestra and organ. Serious effort marked the music in all Munich churches.

The Church of San Croce in Florence was the place of our next visit. Here the choir is behind the altar, hidden from view, an arrangement found in many Italian churches. The effect of the singing with this arrangement is

excellent. At San Croce the choir work was very superior. We heard no finer singing in any Catholic church in Europe.

In Rome we naturally devoted our one Sunday to St. Peter's, not neglecting, however, visits to many other beautiful churches at other times. On this occasion the service was held in the Choir Chapel, one of the many chapels opening from the body of the cathedral. A moderate-sized choir was present, its selections being almost entirely from the Palestrina school. The singing was effective, the endings being particularly fine. An impressive part of the service was the recessional around the cathedral to the Chapel of the Sacrament. The choir sang at intervals during the recessional and concluded the service in the latter chapel with heavenly unaccompanied responses the echoes of which filled the spacious arches of the great structure.

In the cathedral in Milan, where we spent another Sunday, the choir and organ were located in a balcony high up on one of the massive pillars flanking the spacious altar. The singing was reasonably good, although the location of the choir, as in many American churches, left the mechanics of the music too much in evidence and detracted somewhat from the beauty of the altar service.

In Geneva, Switzerland, the Church of Notre Dame was selected. In this church we heard the finest singing of Gregorian we heard in Europe. The entire service was of this type of music and the moderate-sized choir of boys and men sang the phrases throughout in excellent unity.

On our first Sunday in Paris we first trudged through the Sunday morning vegetable market, made worse by a drizzling rain, to St. Eustache. The great organ being under repair, we missed hearing Bonnet on this occasion, although we heard him later in a symphony concert. A good altar choir provided the service music. At St. Sulpice the great Widor held forth at the giant gallery organ, responding antiphonally and with marvelous precision to the excellent altar choir accompanied by another organist at the altar organ. The improvisations of the great master gave an exalted character to the entire service. A brief visit was also possible to the interesting Church of St. Roch, where an excellent organ is to be heard.

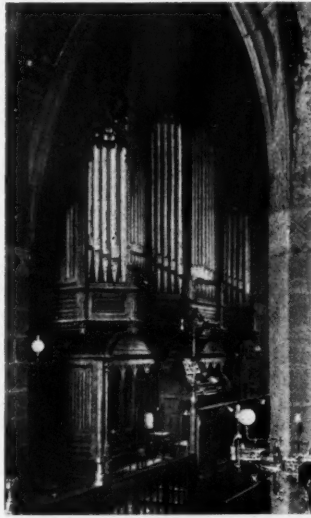
Our last Sunday in Europe was, so far as church music is concerned, the richest of all. The place of pilgrimage was the Russian Church of Paris. Only a participation in this marvelous service can bring an appreciation of its majesty and beauty. The music is not restricted to the work of the wonderful mixed choir, entirely hidden from view. The priests also sing, and that very well indeed, even in harmony. The reader on this occasion chanted his lessons in an ascending scale, ending one octave above the beginning note, the choir bursting in with full harmony at the close.

This list of churches obviously does not approach completeness either as to beautiful edifices or as to places where fine music is to be heard in Europe. King's College Chapel at Cambridge and Christ College Chapel at Oxford, with their wonderful choir stalls and windows; St. Gudule's in Brussels; the majestic Cathedral in Cologne, with its matchless spires and doorways; the Thomas Kirche in Leipzig, where the great Bach worked and which still maintains an outstanding musical organization under the splendid organist Guenther Ramin; St. Stefan and the Votiv Churches in Vienna; famous Notre Dame, Sacre Coeur and Madeleine in Paris, with their contrasting beauties—these are but suggestions of the long list needed to make the reference complete.

Those who have heard church music in European countries cannot fail to be impressed by the fact that a distinctive musical idiom dominates the music in each country. In England the familiar Anglican school of church music is predominant. In Germany the chorale asserts itself. In Italy the school of Palestrina is overshadowing. The Russian music, driven, it seems, from its own home, finds a haven wherever Russians worship.

Returning to America shortly before

In St. Thomas', Leipzig



Christmas we had a chance to hear the music of that season in such New York churches as St. Bartholomew's, Grace Episcopal, the First Presbyterian, the Brick Presbyterian and St. Patrick's. Here was abundant evidence that, fine as the church music is generally in Europe, as good is to be found in America. And we knew, too, that not all good church music in America is confined to New York or even to the largest cities.

One cannot fail to be impressed, however, by the seriousness with which the music is approached in European churches generally. There the music is, indeed, an integral part of the worship, in all types of churches. Its obvious purpose is to aid in worship, and not to entertain. It is not less interesting musically, and it is more effective spiritually. Combining with the genius of masters in other arts, of architecture, sculpture and painting, it makes its solemn and impressive contribution to man's expressions of reverence, adoration and spiritual aspiration.

Many churches in America, including those which we have mentioned, accomplish this highest purpose of church music. But much is yet to be done to establish such an ideal more generally, especially in non-liturgical churches. All praise to the efforts of many church musicians, ministers and educators who are already working devotedly to this end in American church music!

Emily Roberts at Madison.

Miss Emily Roberts will teach organ at the Wheeler Conservatory of Music, Madison, Wis., during the summer, coming into Chicago two days a week. Miss Roberts is connected with the American Conservatory of Music and is organist of the First Congregational Church, Wilmette.

RECITAL SERIES IN WINNIPEG

Programs at Cathedral and Zion Church Under Auspices of C. C. O.

Winnipeg has had a series of excellent Sunday afternoon recitals under the auspices of the Winnipeg center of the Canadian College of Organists and these have done a great deal to make the season a successful one from the standpoint of organ music. One series took place at St. John's Cathedral and the other at Zion Church. Some of the performers and programs at the cathedral have been as follows:

March 9, by Wilfred Layton, F. R. C. O.—Three Chorale Preludes, Bach; Sonata No. 5, Mendelssohn; Two Psalm Preludes, Op. 32, Howells; Epilogue, Healey Willan.

March 16, by Thomas Sutton—Fantasie, Dubois; Prelude, "Gloucester Cathedral," Harwood; Chorale Prelude, "Rockingham," Parry; Prelude and Fugue in F minor, Bach; Pastoral from First Sonata, Gullmunt; "Chant Solenne," Vodorinski.

March 23, by Norman A. Elwick—Prelude and Fugue in A minor, Bach; Three Preludes, Stanford; Andantino, Darke; Chorale Prelude, "Blessed Jesu, We Are Here," Karg-Elert; Verset, "Adore Te," Boellmann; Sonata No. 8, Mendelssohn.

March 30, by Ronald W. Gibson, A. C. C. O.—Toccata, Prelude and Variations "Fange Lingua," Baisrtow; Chorale Preludes; "O Heart with Grief and Anguish Torn," Brahms; Two Settings of "O Sacred Head Now Wounded," Bach and Reger; "O Breaker of All Bonds," Karg-Elert; Interlude (MS.), Bjorgvin Gudmundsson; Prelude Improvisation on Plainsong "Vexilla Regis" (MS.), Ronald W. Gibson; Prelude to "Parsifal," Wagner; Fugue in E flat ("St. Ann"), Bach.

April 6, by Henry H. Bancroft, F. R. C. O.—Fantasia in F minor, Mozart; Andante from Sonata in C sharp, Harwood; Allegro from Trio-Sonata in E flat, Bach; Chorale Prelude, "Now Come, Thou Saviour of the Gentiles," Bach; Prelude, Fugue and Variation, Franck; Scherzo, Gullmunt.

April 13, by Herbert J. Sadler, A. C. C. O.—Chorale Prelude and Variations, Weckemann; Concerto in B flat (second movement), Handel; Prelude and "Angel's Farewell" ("The Dream of Gerontius"), Elgar; Caprice, Rheinberger; Idylle, Rheinberger; Fantasia in F, Best; Elegy on a Plainsong, Baisrtow.

At Zion Church some of the players who appeared at the cathedral repeated their programs. The final recital was played April 13 by Filmer E. Hubble, A. C. C. O., who presented this program: Introduction and Allegro, Op. 5, Basil Harwood; Chorale Preludes, "My Inmost Heart Doth Yearn" and "O World, I e'en Must Leave Thee," Brahms; Good Friday Music, "Parsifal" Wagner; "By the Waters of Babylon," Dvorak; Chorale Preludes, "O Man, Thy Grievous Sin Bemoan," Bach, and "Rhosymedre," Vaughan Williams; Chorale in A minor, Franck.

R. Goss Custard to Alexandra Palace.

Reginald Goss Custard has been appointed organist of Alexandra Palace, Muswell Hill, London, Musical Opinion states. Mr. Goss Custard is the organist of St. Michael's, Chester Square, and his recitals at St. Margaret's, Westminster, years ago became famous. The organ at the Alexandra Palace, recently restored by Henry Willis & Sons, is now considered one of the finest instruments in the world. Reginald Goss Custard will give recitals on the Alexandra Palace organ every Sunday.

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**Clokey Is Made Dean
Los Angeles A.G.O.;
N.A.O. Meeting Plans**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., May 16.—A well-attended meeting of the local chapter of the Guild was held on May 5. A great deal of business was considered, including a discussion regarding the officers to be elected at headquarters. Election of officers for the local chapter resulted in Joseph W. Clokey, the talented composer and organist of Pomona College, being elected as dean and Ernest B. Ballard of St. Stephen's Episcopal Church in Hollywood as sub-dean.

During the last two years the present dean, Dudley Warner Fitch, has piloted the chapter in a splendid way and today it stands in a stronger position than ever before, with some 160 members and about \$500 in its treasury.

After the meeting a recital was given in the new Hollywood Methodist Church, one of the finest church buildings in Hollywood. The excellent Casavant organ is well placed and the recital was a distinct success. Arthur W. Poister of Redlands University, one of the best recitalists on the coast, opened the program with six Bach numbers, including the Fantasia and Fugue in G minor. Mr. Ballard, the other recitalist, played numbers by Rogers, Stoughton, Merkel, Clokey and Widor. All were most enjoyable and I was particularly impressed with the registration used in the Clokey and Widor numbers.

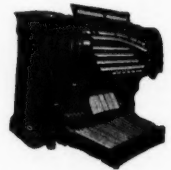
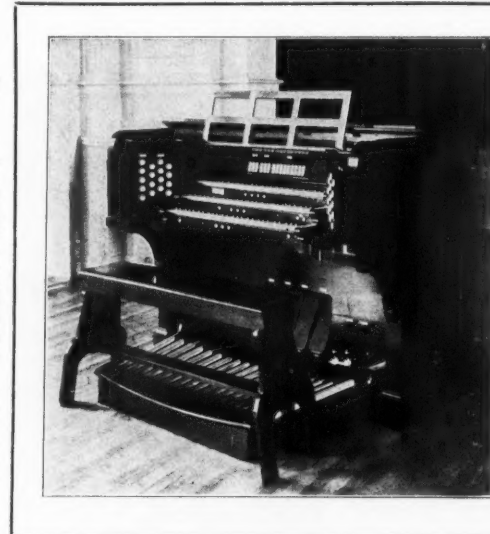
The annual festival of the choirs of St. Paul's Cathedral and the Wilshire Presbyterian Church was held at the cathedral May 4. The Wilshire choir, under the direction of William Ripley Dorr, sang from the gallery such numbers as "Praise the Lord from Heaven," by Rachmaninoff, and "Hark, Hark, My Soul" by Houseley, while the cathedral choir, with D. W. Fitch directing, sang "Whoso Dwelleth," by Martin, and a Voris number. Both choirs did excellent work and the service was enjoyed by a large audience, even though it was perhaps the stormiest night of the year.

Every organist in the city owes a debt of gratitude to Clarence Mader and Immanuel Presbyterian Church for the really excellent series of Wednesday afternoon recitals given this year from October to May. Such recitals anywhere else but in California would have drawn a full church. What the audiences here have lacked in numbers has been made up in appreciation. The last four programs are among the best of the season. On May 7 Vernon Robinson of the Pilgrim Congregational Church, Pomona, was the recitalist. May 14 Clarence Mader, the brilliant organist of the church, gave a program of compositions by Americans. On the 21st Arthur W. Poister plays and the last recital of the present season on May 28 will again have Mr. Mader at the console.

On May 7 Dudley Warner Fitch and your correspondent journeyed to Ventura for a joint recital on the Casavant organ in the new Ventura Community Church. The organ, an effective three-manual, was designed by James H. Shearer of the First Presbyterian Church in Pasadena. It is well placed and was a treat to play. The audience was most appreciative and it is hoped to have another recital under the auspices of the Guild early in the fall.

The season of the pupils' recital is with us again and teachers are busy drumming up audiences. I have been drawn to three such recitals as a result of not having the heart to refuse after having my lunch paid for. Really there is nothing one can say about such recitals, and those I heard were very enjoyable efforts.

Plans for the convention of the National Association of Organists are taking definite form and it is most en-



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couraging to see the interest that is being taken in it by the local organists and especially the Southern California chapter of the A. G. O. This convention, the first national convention to be held on the Pacific coast, is an organists' convention and everyone will be welcome, both members and non-members. The registration fee will be the same for all. It behooves every organist here in the West to make plans to attend. The benefit and pleasure that you will get out of it will well repay you for the time and expense you put into it. Among the events so far planned there is to be an orchestral concert at the Hollywood Bowl and an afternoon at the Huntington Library. This wonderful library is world-famed and visitors come from all parts of the world to see it and the priceless treasures on exhibition there.

I have received a number of letters since the last issue of The Diapason asking for information, many of them asking for some idea as to the expense while here. It is difficult to set a figure, but I believe that staying at the official hotel from Tuesday morning to Saturday morning, with registration fee, banquet and all meals, it can be done nicely for \$30. If you don't want a banquet every evening and stay at a slightly less expensive hotel you can get by for about \$24.

One of the most successful recitals of the season was that of the works of Bach given by James H. Shearer at the First Presbyterian Church in Pasadena on the evening of May 13. Mr. Shearer opened the program with an excellent performance of the Concerto in A minor, the Doric Toccata and the Fantasia and Fugue in C minor. The toccata especially appealed to me and Mr. Shearer made effective use of the echo organ.

Three choral numbers by the motet choir of the church followed. This group of twenty singers is a joy to listen to, having excellent tone, fine expression and shading, combined with an understanding of the music sung.

Next came an arrangement for organ and piano of the Chaconne by Margaretha Lohmann. It is a work that needs more than one hearing. Two tenor solos by Norman Bennett were followed by Reginald Bland's string orchestra of some twenty players in the Air and Gavotte from the Third Suite and a Sinfonia in D minor for organ and orchestra. Lovely music that sent one home with joy that he was alive!

It is many a day since I have seen

so large an attendance at a Guild recital. There must have been 700 present and everyone seemed to enjoy the program.

At the last meeting of the Guild the retiring secretary, Paul G. Hanft, was presented with a small token of esteem and appreciation for the splendid way in which he has filled the office during the year. It is no enviable post and demands a great deal of time. This Mr. Hanft has given ungrudgingly. Rather than present him with a rubber-tipped toothpick or a folding teaspoon he was given a check, which he will no doubt put to better advantage.

It is still undecided as to who will be the builder of the new organ for Pomona College. I understand it is to cost around \$50,000 and in the new music hall should prove one of the outstanding instruments in California.

Still another new organ will be that in the new First Congregational Church in Los Angeles. I believe they plan to spend about \$30,000.

Bids are also to be asked for an organ for the South Pasadena High School. This instrument is to cost about \$20,000.

In Long Beach there is talk of an organ for the new municipal auditorium.

In case the above information should result in the railroads having to put on extra trains to take care of the organ salesmen, I might say that the streets are lined with them now. If there is an organ company in the land without one or more representatives here I should like to know who it is.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for April 1, 1930.

State of Illinois, County of Cook—ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.
Editor—Same.
Managing Editor—None.
Business Managers—None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.)
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Sworn to and subscribed before me this 28th day of March, 1930.

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**St. Gregory Society
in Convention; Music
of Catholic Church**

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

An event of utmost importance to the organist and choirmaster and to all those interested in the furtherance of Catholic church music was the recent convention of the Society of St. Gregory of America, which was held in Pittsburgh, May 13, 14 and 15.

While the writer was not fortunate enough to be present because of the press of other duties, the program received gives a fair idea of the important subjects taken up at the convention, and the benefit that must have accrued from being present and listening to the stimulating talks by eminent musicians on musical liturgy.

The convention opened Tuesday, May 13, with solemn pontifical high mass at St. Paul's Cathedral. The music at the mass was the Gregorian "Fons Bonitatis," sung by 1,000 school children under the direction of the Rev. Carlo Rossini, choirmaster of the cathedral. The papers read on Tuesday consisted of "A Glimpse of the Human Elements in the Gregorian Melodies," by the Rev. John M. Petter, S. T. B., professor at St. Bernard's Seminary, Rochester, N. Y.; "Gregorian Chant: The Barometer of Religious Fervor in the Catholic Church," by the Rev. Stephen Thus, O. S. B., of St. Meinrad's Abbey, Indiana; "Sacred Music in Our Colleges," by Sister M. Lucretia, I. H. of M., Marywood College, Scranton, Pa., and "The Training of Boys' Voices," by Dr. Reginald Mills Silby, organist and choirmaster of the Cathedral of Sts. Peter and Paul, Philadelphia.

In the evening a concert was given by the Pittsburgh Polyphonic Choir under the direction of the Rev. Carlo Rossini.

Wednesday the convention opened with a solemn pontifical high mass, again at St. Paul's Cathedral. The mass sung on this occasion was "Missa Orbis Factor" by the Rev. Carlo Rossini. The papers read on this day consisted of "The Relation of Music to the Liturgy," by the Rev. James A. Boylan, D. O., of St. Charles' Seminary, Overbrook, Pa.; "The Organ as a Liturgical Instrument," by the Very Rev. Gregory Huegle, O. S. B., prior of Conception Abbey; "Some Features in the Development of the Accompaniment to the Chant," by Nicola A. Montani, editor of the Catholic Choirmaster, and "Gregorian Motives in Figure Music," by John L. Sedlacek, choirmaster of the Church of the Epiphany, Pittsburgh. In the evening an organ recital was given by Dr. Caspar P. Koch at Carnegie Hall, representing five centuries of organ music.

Thursday, the last day of the convention, opened with a requiem high mass at Sacred Heart Church for deceased members of the Society of St. Gregory. There was only one paper listed for the closing day and that was "Present-Day Education: The Liturgy and Church Music," by John J. Fehring, supervisor of music for the Archdiocese of Cincinnati.

To the writer the subjects discussed and the papers read seem of the utmost importance to the serious church musician, as practically all the papers stressed the union of music with the liturgy and the various phases of Gregorian chant in our services. If more of our choirmasters would realize that the music rendered under their direction was an integral part of the service, and as such should reflect the dignity and glory of the former, there would not be the type of music so often heard, music in many instances hardly worthy of the name, being too trivial for any occasion.

The Victor Talking Machine Company has made records of the work of the Pius X. School of Liturgical Music. To be more particular, the records give some examples of Gregorian chant as rendered by the choir of girls under the direction of Mrs. Justine Ward, founder of the school.

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FOR SALE—TWO-MANUAL TRACKER action organ. Ten stops. Orgoblo blower. Union Church of Bay Ridge, Eightieth street and Ridge boulevard, Brooklyn, N. Y.

Frank M. Church



After six years at Athens College, Athens, Ala., as director of music, Frank M. Church has resigned and will close his work there in June. Mr. Church has rendered a noteworthy service in training organists and the recitals arranged by him have attracted attention throughout the state. A summary of the 160 recitals given in Athens College from Sept. 14, 1924, to May 26, 1930, shows the total number of compositions performed to be 2,444, divided as follows: Piano solos, 1,182; duets, or on two pianos or with the organ, 114; vocal solos, 398; duets, trios, quartets, chorus and glee clubs, 92; organ solos, 397; violin solos, 75; special numbers not indicated, 44; readings including sketches, 80; orchestra, 62. The 682 composers were born in thirty-three countries; the 196 American composers in thirty-two states. The students taking part came from seventy-nine cities and towns in ten states and three foreign countries (Japan, Cuba and Korea). There were 117 pianists, 45 vocalists, 17 organists, 16 violinists.

"Talkies" Effect in New Zealand.
R. M. Ritchie, one of our devoted readers in New Zealand, writes from Wanganui and in the course of his letter has this to say as to the organ situation on the other side of the world:

"In the matter of organ news, there has not been much to record of late years. Several Wurlitzer units have been installed in the larger cities and are generally appreciated. The inva-

sion of 'talkies' has, however, had its serious influence in this respect, but I understand the units are still kept in action, although purely for the performance of original selections not connected with the picture subjects screened. In practically every picture theater equipped for 'talkies' the orchestra has been disbanded, making the position serious for those who depended upon their playing for a living or a means of supplementing other resources. Here as elsewhere we wonder just where the 'talkies' are going to lead. They have been installed at great expense, and it is just a question as to how far the general public can stand up to the increased prices while slump conditions prevail. However, the various exhibitions are thronged and there seems little sign of any diminution of interest. Here again our people are not satisfied unless they are up to date and have the best that's going."

St. Paul's Choristers at Grantwood.

St. Paul's Choristers of Brooklyn, under the direction of Ralph A. Harris, gave a recital of choral music at Grantwood, N. J., for the benefit of the choir camp of Trinity Episcopal Church of Grantwood. The program was arranged in two parts, the first portraying the seasons of the church year. The second part included secular numbers. The ensemble was well-balanced and finely blended, showing excellent training in every phase of choral music. The boy soloists were impressive, especially Duncan Peckham's contribution of "Rejoice Greatly." Henry W. Mayo, a young protege of Mr. Harris, did most of the accompanying. The choir was presented with a silver loving cup in commemoration of the occasion.

Welte for Monongahela, Pa.

The First Presbyterian Church of Monongahela, Pa., has awarded the contract for a three-manual organ to the Welte-Tripp Organ Corporation of Sound Beach, Conn. Mrs. Lulu C. Darragh is the organist.

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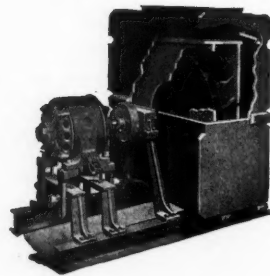
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