

THE DIAPASON

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LOS ANGELES CHURCH BUYS LARGE SKINNER

IMPORTANT DEAL ON COAST

First Congregational, Where John Smallman and His Choir Have Made Music Famous, Awards Contract—Barnes Adviser.

The First Congregational Church of Los Angeles has signed a contract for a large four-manual Skinner organ. William H. Barnes of Chicago was the consulting organ architect for the church and the specification was prepared by him and by Stanley W. Williams, Skinner representative on the Pacific coast.

This church is the one of which John Smallman is musical director and its music has been made famous by his choir.

The stop scheme prepared for this latest Pacific coast instrument is as follows:

GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Erzähler (from Choir), 8 ft., 61 notes.
Concert Flute (from Choir), 8 ft., 61 notes.
Flute d'Amour (from Choir), 4 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Chimes, 20 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Echo Virole, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Chorus Mixture, 5 rks., 305 pipes.
Dolce Cornet, 5 rks., 305 pipes.
Waldhorn, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Harp (from Choir).

CHOIR ORGAN.

Concert Flute, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Viola, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta, 61 bars.

SOLO ORGAN.

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

ECHO ORGAN (Playable from Solo).
Cor de Nuit, 8 ft., 61 pipes.
Virole Aetheria, 8 ft., 61 pipes.
Virole Celeste, 8 ft., 61 pipes.
Fern Flöte (from Cor de Nuit), 4 ft., 61 notes.

Vox Humana, 8 ft., 61 pipes.
Chimes, 20 notes.

PEDAL ORGAN.

Bourdon, 32 ft., 5 pipes.
First Open Diapason, 16 ft., 32 pipes.
Second Open Diapason (Great), 16 ft., 32 notes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon (Swell), 16 ft., 32 notes.
Echo Bourdon, 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Flauto Dolce (Swell), 8 ft., 32 notes.
Flute (Swell), 4 ft., 32 notes.
Double Waldhorn, 32 ft., 12 pipes.
Waldhorn (Swell), 16 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Tromba, 8 ft., 12 pipes.

Bach Programs by Weinrich.

A series of four Bach recitals will take place at the Church of the Holy Communion in New York Sundays at 2:30 and Mondays at 8:15, the dates being April 5, 6, 12, 13, 19, 20, 26 and 27. These are the programs originally planned by the late Lynnwood Farnam.

Charles Galloway, Whose Death Is Mourned



RECHLIN TO TOUR EUROPE

Summer Visit Abroad Will Follow Recital Season in America.

Edward Rechlin, the New York concert organist, is completing a season of extensive concert work in his specialty—Bach and his contemporaries. He reports growing audiences. At the university town of Iowa City, for instance, his program had to be rendered twice in one evening, the large overflow constituting his second large audience of one evening. Among his coming engagements are a recital for the Tri-City Organists' Society of Rock Island, Ill., and appearances at Springfield, Ohio, in Detroit, and at the Pennsylvania state convention of the National Association of Organists.

Mr. Rechlin will sail for Europe on May 15. His last year's recital at the International Festival at Augsburg caused such a sensation that he has been notified that the following cities are being considered for his tour: Augsburg, Ulm, Noerdlingen, Nürnberg, Munich, Innsbruck, Salzburg, Frankfurt, Dresden, Berlin, Naumburg, Muenster, Luebeck, Hamburg and Stettin.

Fine Program for Chicago Women.

The Chicago Club of Women Organists had a program of high excellence at the Kimball Hall salon in Chicago on the evening of March 2, with Frances Ann Cook in charge. Four of the members played groups of organ solos and the choir of the Austin Presbyterian Church did some beautiful singing of anthems, under the direction of Miss Alice R. Deal, president of the club. There was a fine blend of voices, apparent especially in the unaccompanied work. The first group, consisting of Christmas music, included as two of its four numbers Rogers' "Now when Jesus Was Born"

and the "Gloria in Excelsis" of Pergolesi, a big number. The second group was of Easter music, also sung with spirit and finish. The organ numbers were by Miss Ramona Beard, Margaret Zoutendam, Grace Symons and Ella Cecile Smith. It was one of the best performances in the history of the club and the rooms were filled with members and guests.

Hall Organ Placed in Kent School.

The Hall Organ Company has completed the installation of an organ in the Kent School Chapel at Kent, Conn. In 1906 Father Frederick H. Sill founded the school and since that time he has directed its activities with great success. Besides his academic supervision, Father Sill coaches the Kent School crew and is active in the social and athletic side of preparatory school life. The school, founded to foster simplicity of living, self-reliance and directness of purpose, has a student body of about 300 boys. The quaint stone chapel has recently been completed. In it the new Hall has been placed. This organ is the second Hall to be installed in this institution, the first being in the old chapel.

Guilmant Organ School Observance.

In honor of the birthdays of Guilmant and Bonnet several of their compositions were played at the master class of Wednesday, March 18, at the Guilmant Organ School, New York. Dr. William C. Carl, director of the school, gave a very interesting talk on the two distinguished organists and composers and explained their methods of practice and playing. The spring vacation of the school year will come during the week following Easter and the final examinations shortly after the middle of May. Willard Irving Nevins will direct the summer course of intensive organ study during Dr. Carl's absence in Europe.

TOURISON TO PRESIDE AT LARGE NEW KIMBALL

SCHEME FOR FOUR-MANUAL

Specification for Instrument to Be Placed in Second Baptist Church, Germantown—Edifice Replaces One Burned.

Edward R. Tourison, Jr. is the organist of the Second Baptist Church of Germantown, Philadelphia, which, as announced in The Diapason Feb. 1, is to have a four-manual organ, under construction at the factory of the W. W. Kimball Company in Chicago. Mr. Tourison and R. P. Elliot of the Kimball Company collaborated to prepare the following specification for this instrument:

GREAT.

Double Open Diapason, 16 ft., 61 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute (extension), 4 ft., 12 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Clarion (extension Tromba), 4 ft., 12 pipes.
Chimes (from Solo).
Harp and Celesta (from Choir).
Tremolo.

SWELL.

Lieblich Gedeckt (from Rohrflöte), 16 ft., 12 pipes.
Open Diapason, 8 ft., 73 pipes.
Clara-bella, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 97 pipes.
Viola, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Traverse Flute, 4 ft., 73 pipes.
Nazard (from Rohrflöte), 2 2/3 ft., 73 notes.
Flautina (from Rohrflöte), 2 ft., 73 notes.
Mixture, 5 rks., 305 pipes.
Wald Horn, 16 ft., 73 pipes.
Corno-pean, 8 ft., 73 pipes.
Cboe, 8 ft., 73 pipes.
Vox Humana, with vibrato, 8 ft., 61 pipes.
Clarion (from Wald Horn), 4 ft., 24 pipes.
Harp and Celesta (from Choir).
Tremolo.

CHOIR.

Contra Dulciana, 16 ft., 12 pipes.
English Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maria, 8 ft., 73 pipes.
Concert Flute (extension), 4 ft., 12 pipes.
Dulcet, 4 ft., 12 pipes.
Piccolo (ext. Concert Flute), 2 ft., 73 notes.
Dolcetin (from Dulciana), 2 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Harp and Celesta (Deagan), 49 notes.

SOLO (Separately Enclosed).

Melophone, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Cello Celeste, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Chimes, 25 (Deagan Class A).

PEDAL.

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

The maximum wind pressure pro-

vided for is fifteen inches. Preparation is to be made in the console for the future installation of an echo and string organ, to be playable from swell, choir and solo manuals, and an antiphonal division playable from great and swell. These additions are to be installed in two chambers in the towers at each corner of the rear gallery.

The organ will stand in a new church edifice, taking the place of the one destroyed by fire a year ago.

HALL ORGAN IN N. Y. CHURCH Three-Manual Installed in St. Monica's Catholic Edifice.

The Hall Organ Company has installed a three-manual organ in the Catholic Church of St. Monica in New York City. The specifications are as follows:

GREAT ORGAN.

Diapason., 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonie Flute, 4 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
All except 16-ft. Diapason enclosed with Choir.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 61 pipes.
Gambetta, 4 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Viole d'Orchestre, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Flute, 8 ft., 32 pipes.

LESTER'S CANTATA IS SUNG

Premiere of "The Bird-Woman" at Toledo Proves Great Success.

What the Toledo press headlined as a "triumphant success" and an event "making musical history in Toledo" occurred March 13 when the Toledo Choral Society and the Cleveland Symphony Orchestra joined forces in the first performance of William Lester's new cantata, "The Bird-Woman." Margaret Lester, soprano; Norma Schelling Emmert, contralto, and Frederick Jencks, baritone, were the soloists. A children's chorus of 100 voices from the Sherman School, trained by Christina Goorley, also took part in the performance. Mary Willing Megley was the director of the combined forces and with her expert enthusiasm materially aided in the success achieved by the stirring choral work. At the close of the cantata, amid the resounding applause of the immense audience gathered in the new Civic Auditorium, the composer and his librettist, Evangeline Close of Brooklyn, were called to the platform, where, after a congratulatory speech by the mayor of Toledo, a laurel wreath was presented to Mr. Lester.

New Kilgen Replaces One of 1879.

The organ built by the late George Kilgen about 1879 for the San Fernando Cathedral at San Antonio, Tex., is about to have a modern counterpart in an instrument George Kilgen & Son are to build for St. Joseph's Catholic Church of San Antonio. The San Antonio Light of Feb. 1 contains a long article and an interview on the organ business with Alfred G. Kilgen, grandson of the builder of the 1879 instrument. Mr. Kilgen is also shown seated at the console of the old organ.

THE DIAPASON.

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CHARLES GALLOWAY IS CLAIMED BY DEATH

NOTED ST. LOUIS ORGANIST

Stricken March 9 as He Was Conducting a Rehearsal of Fletcher's "Song of Victory"—Made Splendid Record.

Charles Galloway of St. Louis, known nationally as an organist and locally as organist and musical director of Washington University and of St. Peter's Episcopal Church and as conductor of the Apollo Club (male voices) and the Morning Choral Club (women's voices), died suddenly March 9.

The circumstances of his passing were dramatic. In the late afternoon Mr. Galloway was conducting a rehearsal in the Washington University field-house, by the combined glee clubs of the university and the chapel choir, assisted by the St. Louis Symphony Orchestra, of Fletcher's "A Song of Victory," when in leaving the rostrum he was suddenly stricken with an attack of heart disease to which he succumbed within an hour. His "song of victory" had been sung and he quietly slipped away to receive the plaudits of those who had preceded him to the realms beyond.

The funeral service on March 12 was conducted by the Rt. Rev. Frederick F. Johnson, Episcopal bishop of Missouri; the Rev. Dr. Edward S. Travers, rector of St. Peter's, and the Rev. Dr. Z. B. T. Phillips, former rector of St. Peter's and now chaplain of the United States Senate. The active pallbearers were chosen from among the vestrymen of St. Peter's and one other, Stephen B. Sheldon. About forty honorary pallbearers included a number of prominent organists.

The name of Charles Galloway was intimately linked with the best in music since his boyhood days. At the early age of 9 he was playing a church organ and for the last twenty-seven years he had served as organist and choirmaster of St. Peter's Episcopal Church. He received his early instruction on the organ from Dr. Alfred Robyn and for several years studied with Alexandre Guilman in Paris, where he made lifelong friends with Louis Vierne, Marcel Dupre and other prominent French organists. During his sojourn in Paris he was organist of the American Church of the Trinity and in addition gave many recitals at the Trocadero.

For twenty-seven years he had been conductor of the Apollo Club and directed the Morning Choral Club for more than a quarter of a century. A tall man physically, he towered above the average organist and was lovingly greeted as "facile princes" by his colleagues and the music-lovers of St. Louis. Possessed of rare talent, splendidly equipped by instruction from the best of teachers, imbued with lofty ideals and thoroughly en rapport with his work, indefatigable and untiring in his efforts to achieve the highest both in his own individual renditions and in the training of his choirs, the life and ministry of this truly great musician stood out in his work as organist and choir director and will serve as an inspiration to all those who had the privilege of knowing him.

Alexandre Guilman counted Mr. Galloway as one of his favorite American pupils, and dedicated his Seventh Sonata to him.

Charles Galloway was born in St. Louis fifty-nine years ago and attended Smith Academy, the preparatory school of Washington University. After his return from Paris Mr. Galloway began in 1904 his long connection with St. Peter's Church as its organist and choir director. He was chosen official organist of the Louisiana Purchase Exposition, and gave the first recital on the great organ in Festival Hall June 9, 1904.

As official organist of Washington University, Mr. Galloway gave regular recitals on the organ in Graham Memorial Chapel, the public being invited to these recitals on Sunday afternoons. He was frequently invited to other cities to give recitals and to dedicate church organs. As a teacher,

he limited himself to the organ, saying that he did not claim the versatility of the pianist-organist, though he frequently played piano accompaniments in choral concerts. He was constant in practice, having an organ installed in his home.

Mr. Galloway in 1903 succeeded Alfred G. Roabyn as director of the Apollo Club, men's vocal organization. He later succeeded the late Alfred Ernst as director of the Morning Choral, women's singing society. The two organizations were combined a few years ago.

In 1905 Mr. Galloway married Miss Garfielda Miller. He is survived by Mrs. Galloway, a daughter, Dorothy, and two sons, Charles and Edward Galloway.

FOR YALE Y. M. C. A. CHAPEL

Skinner Company Commissioned to Install Three-Manual.

The Y. M. C. A. chapel at Yale University, New Haven, Conn., is to have a three-manual organ, built by the Skinner Company, the contract for which was awarded in March. The stop layout of this organ will be as follows:

GREAT ORGAN.

Diapason No. 1, 8 ft., 61 pipes.
Diapason No. 2, 8 ft., 61 pipes.
Duciana (from Choir), 8 ft., 61 notes.
Melodia (from Choir), 8 ft., 61 notes.
Flute (from Choir), 4 ft., 61 notes.
Octave, 4 ft., 61 pipes.

SWELL ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Gelgen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Vox Celeste, 8 ft., 73 pipes.
Flute Celeste, 2 rks., 8 ft., 134 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Melodia, 8 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Contra Basso, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gamba (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Cello (Swell), 8 ft., 32 notes.

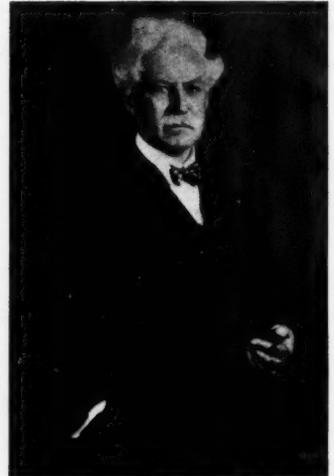
Will Restore Burned Organ.

Fire recently destroyed the large pneumatic organ in the Madison street M. E. Church at Chester, Pa. The organ was built by the Felgemaker Organ Company of Erie, Pa., some years ago. The contract for rebuilding this organ has been awarded to Benjamin F. LeNoir, Yeaton, Pa. The organ when rebuilt will be practically new, as only the blower, casework and some of the old pipes will be used. All new parts and supplies necessary for rebuilding this organ are to be furnished by the Organ Supply Corporation of Erie, Pa.

Death of Edward Grambo.

Edward Grambo, who for fourteen years presided at the organ in St. Joseph's Church, Hammond, Ind., died Feb. 7. Mr. Grambo was born in Hostenbach-on-the-Rhine, Germany, Nov.

Wilhelm Middelschulte



Photograph by Underwood & Underwood

THE MONUMENTAL EDITION of the musical works of Franz Liszt, edited in Germany, is approaching completion and its appearance from the presses of Breitkopf & Haertel is eagerly awaited by the musical world. Chicago has a special interest in this work through the fact that Dr. Wilhelm Middelschulte was invited to edit the Liszt organ works. The oratorios, church music and organ compositions were originally assigned to Dr. Philipp Wolfram of the University of Heidelberg, who died just as he had finished the sacred compositions. Dr. Middelschulte took up the task at this stage. In the preface, which covers twenty pages, Dr. Middelschulte gives credit to several prominent scholars for assistance, among them being Dr. Friedrich Schnapp of Berlin, Professor Peter Raabe of Aachen, Dr. Arnold Mendelssohn of Darmstadt, Frau Gerda Busoni and others. Mr. Middelschulte, who has been among the foremost musicians of America almost for a generation, received the honorary degree of doctor of laws from Notre Dame University in 1922.

13, 1853. He came to America when he was 17 years old and settled at Scranton, Pa. He received his musical education at St. Francis Seminary, Milwaukee, and thenceforth devoted all of his life to music. Surviving are his widow, Josephine, five sons and four daughters, all of whom reside in Hammond.

The choir of the Hamline Methodist Church at Washington, D. C., sang Rossini's "Stabat Mater" on Palm Sunday evening under the direction of John H. Marville, with Miss Edith B. Athey, organist of the church, at the console. A fine program was presented by the piano pupils of Miss Athey recently at the Thomas Circle Club.

HENRY F. SEIBERT

Official Organist, The Town Hall, New York City

"It is not often that our audiences get excited over any artist, especially an organist. I think it is deserving of mention that you aroused them to such enthusiasm with your playing. Their insistent applause for more and more encores is the proof that they enjoyed your playing and took you to their hearts."
—"The program was very well built up. I did not know we had so many stops capable of so many beautiful effects and coloring. You have a way of gripping your listener and building up to the climaxes that is rarely found in an organist."

William C. Mayfarth, Dean, School of Music
Converse College, Spartanburg, South Carolina.

WORCESTER OPENING IS MADE GREAT EVENT

SWINNEN GIVES THE RECITAL

Four-Manual Built by Möller for First Old South Congregational Church Dedicated—Organists Are Guests of Builder.

The inaugural recital on the four-manual organ, recently installed by M. P. Möller in the First Old South Congregational Church of Worcester, Mass., took place Thursday evening, March 5, and assumed the proportions of a music festival. The Worcester chapter of the National Association of Organists sponsored the concert and organists from all parts of New England responded to their invitation. Firmin Swinnen officiated at the console.

Previous to the recital M. P. Möller was the host to a gathering of prominent citizens headed by Mayor O'Hara of Worcester and to the Worcester chapter of the N. A. O. and their friends at a dinner at the Hotel Bancroft. Mrs. Myrtle G. Crosson acted as toastmaster. Speeches were made by Mayor O'Hara, the Rev. C. D. Skillin, assistant pastor of the church; Frederic W. Bailey, Firmin Swinnen and E. O. Shulenberger, representing the organ builder.

There are fifty-five ranks of pipes in the new organ, a harp and chimes. There are five expression chambers, located in various parts of the church. Those of the choir and solo organs are in elevated chambers immediately behind the chancel, those of the great organ to the right of the chancel, those of the swell to the left, and the echo organ behind the balcony at the rear of the church, above the entrance.

Following is the stoptlist:

GREAT ORGAN.

Double Open Diapason, 16 ft., 85 pipes.
Open Diapason, 8 ft., 73 pipes.
Open Diapason, 8 ft., 73 notes.
Flute Harmonique, 8 ft., 85 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 notes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Tromba, 8 ft., 73 pipes.
Tromba, 4 ft., 61 notes.
Chimes, 25 notes.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Spitz Flöte Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Lieblich Flute, 4 ft., 73 notes.
Nazard, 2 3/4 ft., 61 pipes.
Flautina, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Mixture, 5 rks., 122 pipes.
Double Trumpet, 16 ft., 85 pipes.
French Trumpet, 8 ft., 73 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 61 notes.

CHOIR ORGAN.

Double Dulciana, 16 ft., 97 pipes.
English Open Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Concert Flute, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 notes.
Dulciana Octave, 4 ft., 61 notes.
Dulciana Twelfth, 2 3/4 ft., 61 notes.
Dulciana Tierce, 1 3/5 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Harp, 8 ft., 61 bars.
Celesta, 4 ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Dulciana Mixture, 3 rks., 183 notes.

SOLO ORGAN.

Clear Flute, 8 ft., 85 pipes.
Gross Gamba, 8 ft., 73 pipes.
Gross Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 4 ft., 73 notes.
French Horn, 8 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
Harp, 8 ft., 61 notes.
Celesta, 4 ft., 61 notes.

ECHO ORGAN.

Cot d'Amour, 8 ft., 73 pipes.
Muted Violin, 8 ft., 73 pipes.
Muted Violin Celeste, 8 ft., 61 pipes.
Clarabella, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Chimes, 25 bells.
Chime Dampers.
Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Diaphone, 16 ft., 32 pipes.
Open Diapason, 16 ft., 44 pipes.

Organists at Dinner in Worcester, Mass.



Open Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Contra Dulciana, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Flute, 4 ft., 32 notes.
Trumpet, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.
Chimes, 25 notes.
Trumpet, 4 ft., 32 notes.

Mr. Swinnen's program was as follows: Toccata and Fugue in D minor, Bach; Berceuse, Dickinson; Minuet in D, Mozart; Allegro Vivace, Widor; Ballade, Schubert; "The Squirrel," Weaver; "The Swiss Music-box," Liadoff; Love Song, MacDowell; "May Night," Palmgren; Largo and Finale, "New World" Symphony, Dvorak.

Mr. Swinnen catered to the assembly by playing as an encore his own composition, "The Storm." Organists of this city are still in doubt as to the manner in which he negotiated this to obtain the effects he did. Enough to say that the peals of the organ with an underlying melody almost shook the entire building and the effect gained was startlingly real.

YON HEARD IN INDIANAPOLIS

Plays Opening Recital on Kilgen Organ in St. Joan of Arc Church.

Pietro A. Yon visited Indianapolis March 5 to play a dedicatory recital on the Kilgen organ in St. Joan of Arc Church under the auspices of the Women's Club of that parish. The organ, the specification of which has appeared in The Diapason, has been in the church for nearly a year. The edifice was filled to overflowing.

Speaking of the program, the Indianapolis Star the following day had this to say: "Mr. Yon gave a brilliant performance. It is a majestic instrument, supple in power and constantly sweet in tone, and its mechanical virtues were splendidly matched by the skill and understanding of the artist. We were fortunate enough to be in a position to watch his manipulation of the great instrument and to the pleasure of hearing was added that of seeing that Mr. Yon is a master of the organ."

Mr. Yon's program included Guillemant's First Sonata, Russo's "Chimes of St. Mark's," Bach's Prelude and Fugue in D major, Gigout's "Spanish Rhapsody," Bossi's "Ave Maria," and his own "Marche des Bergers" and "Hymn of Glory."

Mr. Yon repeated his program in the church on the afternoon of the next day for the benefit of the school children and in the evening was heard again on the Aeolian residence organ in the home of J. K. Lilly, where he was assisted by the members of the Mendelssohn Choir, an organization which is to be heard at the annual convention of the A. G. O. in June.

FOR SCANDIA, MINN., CHURCH

Three-Manual Will Be Installed by Wangerin by the End of May.

The Wangerin Organ Company of Milwaukee has been awarded the contract for a three-manual organ to be installed in Elim Lutheran Church, Scandia, Minn., by the end of May. The entire instrument will be housed in a chamber in the rear of the chancel. The stop specification follows:

GREAT ORGAN.
1. First Open Diapason, 8 ft., 73 pipes.
2. Second Open Diapason, 8 ft., 73 pipes.
3. Gross Flöte, 8 ft., 73 pipes.
4. Viol d'Gamba, 8 ft., 73 pipes.
5. Dulciana, 8 ft., 73 pipes.
6. Concert Flute, 8 ft., 73 notes.
7. Harmonic Flute, 4 ft., 73 pipes.
8. Tuba, 8 ft., 73 pipes.
9. Harp (console provision).
10. Chimes, 20 tubes.

SWELL ORGAN.
11. Bourdon, 16 ft., 97 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Stopped Diapason, 8 ft., 73 notes.
14. Salicional, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 61 pipes.
16. Flute d'Amour, 4 ft., 73 notes.
17. Nazard, 2 3/4 ft., 61 notes.
18. Flautino, 2 ft., 61 notes.
19. Orchestral Oboe, 8 ft., 73 pipes.
20. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.
21. Violin Diapason, 8 ft., 73 pipes.
22. Concert Flute, 8 ft., 85 pipes.
23. Flute Celeste, 8 ft., 61 pipes.
24. Dulciana, 8 ft., 73 notes.
25. Flauto Traverso, 4 ft., 73 notes.
26. Dulcet, 4 ft., 61 notes.
27. Piccolo, 2 ft., 61 notes.
28. Clarinet, 8 ft., 73 pipes.
29. Harp (console provision).
30. Chimes, 20 tones.

PEDAL ORGAN.
31. Resultant, 32 ft., 32 notes.
32. Open Diapason, 16 ft., 32 pipes.
33. Sub Bass, 16 ft., 12 pipes.
34. Lieblich Gedeckt, 16 ft., 32 notes.
35. Flauto Dolce, 8 ft., 32 notes.
36. Cello, 8 ft., 32 notes.

Sidney C. Durst Joins the Elect.

Cincinnati, Ohio, March 19.—My dear Mr. Gruenstein: You can add me to the elect who have been called upon by the "Uncle." He came in last July with the usual story of the automobile wrecked just outside the city, an uncle of Parvin Titus, and didn't find Parvin in the city. Would I help him out? Like some of the others, I offered him more than \$2, but he would take only that much.

Es ist zum lachen.
Cordially yours,
SIDNEY C. DURST.

Detroit Church Purchases Kilgen.

The organ committee of St. Mark's Evangelical Church, Detroit, has placed an order with George Kilgen & Son, Inc., of St. Louis to build a rather large two-manual. The entire organ will be placed in one chamber and will have a grille designed by the builders. The organ will have thirty-four stops, controlling twenty-eight independent sets of pipes, and will be installed early in June.

WILL-EXCHANGE IDEAS WITH BUILDERS ABROAD

ARRANGEMENTS BY ESTEY

Reciprocal Plan Gives American Firm Secrets of Prominent Organ Builders of England and France for Use Here.

Announcement is made by the Estey Organ Company of an arrangement just completed by which that company will exchange with several of the leading organ builders of Europe important ideas on scales, pipes, voicing, etc. The features obtained abroad will be incorporated in Estey instruments for America and the European builders in turn are to benefit from the ideas conveyed to them from the Brattleboro factory.

J. B. Jamison of the Estey staff has returned to America after spending six months in France and England, giving particular attention to the technique of diapason and reed voicing. In this research work Mr. Jamison had the cooperation of prominent English and French organ builders, including Harrison & Harrison of Durham, Cavaillé-Coll and others.

"A most satisfactory basis for the mutual exchange of ideas was reached," says an announcement from the Estey factory, "under which this company gave to European firms many of the exclusive features developed in the Estey organ and in return procured scales, sample sets of pipes, details of voicing, etc., of the best of the European builders. The result of these negotiations is such that now the Estey Organ Company can offer to the American organist an ensemble in which all the warmth and color of the best traditions of American voicing is retained, and also the glory and brilliance of the magnificent ensembles made by the English and French builders. The company has full details of the construction, scales and voicing of the pipework of the builders mentioned—secrets jealously guarded.

"Among the features which we have turned over to these builders have been samples and parts, with working models, of our combination action, contacts, scales and details of our patented bass pipes, scales and samples of string stops, clarabella, reedless oboe, saxophone and others."

ORDER TO FRAZEE COMPANY

Will Build Organ for First Baptist Church, Hoosick Falls, N. Y.

The Frazee Organ Company of Everett, Mass., has been awarded the contract for a new organ for the First Baptist Church at Hoosick Falls, N. Y. The organ is presented to the church by Mrs. Clara B. Wood in memory of her husband. The instrument is to be installed during the summer.

Harry Upson Camp, organist, and Dean Winslow Hanscom, tenor, appeared in a recital on the new Frazee organ in the Free Will Baptist Church, Dexter, Maine, on the evening of March 18.

The Frazee Company has just completed extensive additions to its organ in the First Parish Church, Framingham Center, Mass. The instrument was built about four years ago and provision was made at that time for several stops which have now been installed.

Credit is given the initiative and zeal of the Rev. Ralph H. Baldwin, pastor of the church, who raised the needed funds. The instrument is dedicated to the memory of the Rev. Lucian Hosmer, prominent Unitarian hymn writer.

Möller Dedicated at Sioux City.

The three-manual Möller organ installed in the First Presbyterian Church of Sioux City, Iowa, the stoptlist of which was published by The Diapason Oct. 1, 1930, was dedicated March 3 and 4. Rupert Sircom, organist and director at Westminster Presbyterian Church, Minneapolis, played the dedicatory recital. This organ has an echo division and also contains a Möller "Artiste" reproducing attachment. A broadcasting system of an unusual type is installed in the church.

RECITAL BY TRUETTE MARKS HIS JUBILEE

FIFTY YEARS A RECITALIST

**Noted Boston Organist and Teacher
Has Trained More Than 565 Others
in His Art, of Whom More Than
300 Hold Church Positions.**

Everett E. Truette, famed and beloved organist and trainer of organists, played a recital on the evening of March 4 at the Eliot Congregational Church, Newton, Mass., in commemoration of the completion by him of fifty years as a concert organist. His first recital was played March 4, 1881.

A large audience attended the occasion in Newton despite a terrific storm—the worst of the winter—that raged without. Many from Boston and distant points whom the blizzard prevented from being present were there in spirit and the entire organ world of New England paid tribute to Mr. Truette. The console was banked with flowers from the church, the choir and the Truette Club. Mr. Truette played the following program on the large four-manual Casavant organ: Allegro Moderato from First Trio-Sonata, Bach; Canon in B minor, Schumann; "Lamentation" and Allegro from Seventh Sonata, Guilman; "Melodia Appassionato," Truette; "Scene Orientale," Kroeger; "Dreams," Stoughton; Allegro from First Symphony, Maquaire; "Will-o'-the-Wisp," Nevin; "Oh, the Liltng Springtime," Stebbins; Theme and Finale in A flat, Thiele.

Everett E. Truette, Mus. B., A. G. O., has been a potent factor in the field of musical education in America for half a century at the same time that he has won fame as a composer and as a recital performer. His pupils may be found in every state, but throughout New England it is a sign of distinction of which all who possess it are proud to be counted among those who were trained as organists

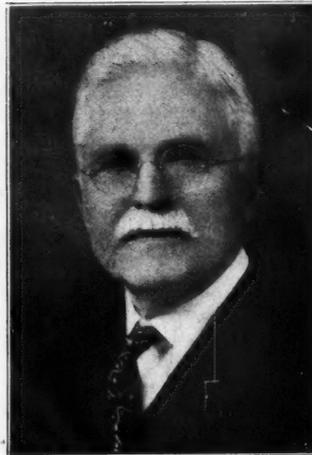
by the Boston man. Mr. Truette has imparted knowledge of organ playing to a total of 565 persons thus far in his career and of these more than 300 are holding positions in churches in all of the New England states, as well as in New York, Montreal, Pennsylvania, Ohio, Illinois, Minnesota, Colorado, Arizona, Oregon and California. A unique organization which is an outgrowth of the love of those who have studied under him for their teacher is the Truette Organists' Club, which has a membership of more than eighty. As a recitalist Mr. Truette has given upward of 400 performances. Noteworthy among these were two appearances at the exposition in Buffalo in 1901 and two at the world's fair in St. Louis in 1904. He has opened more than seventy-five organs.

Mr. Truette was born March 14, 1861, at Rockland, Mass., and was graduated from the New England Conservatory of Music in 1881. Two years later he received the degree of bachelor of music from Boston University. From 1883 to 1885 he studied under August Haupt in Berlin, Alexandre Guilmant in Paris and William T. Best in London and Liverpool. Soon after his return to his home in Boston he acted as organist and choir-master of three churches simultaneously, playing seven services a week. These churches were the Central Congregational, Temple Adath Israel and the First Spiritual Church. In 1898 he was appointed organist and choir-master of the Eliot Church in Newton and he has held that post to the present time. His choir has sung over 150 cantatas and oratorios during his incumbency.

For ten years Mr. Truette was editor of the organ department of the Etude. He has been for twenty-five years organist of Joseph Warren Lodge, F. and A. M., and for twenty-three years has played for Lafayette Lodge of Perfection and the Massachusetts Consistory.

Mr. Truette's principal compositions include the following: Suite in G minor for organ; Nuptial Suite in F; numerous organ compositions and an-

Everett E. Truette



them, "Five Church Pieces" and "Three Arabesques," besides a valuable and authoritative volume on "Organ Registration."

TOROVSKY UNDER THE KNIFE

Washington Organist Able To Return to Duties After Operation.
BY MABEL R. FROST.

Washington, D. C., March 20.—Adolph C. Torovsky, A. A. G. O., who underwent an operation recently, has improved sufficiently to return to his post at Epiphany Episcopal Church. During his illness his place was filled by Miss Charlotte Klein, F. A. G. O., dean of the District of Columbia chapter, organist and director at the Episcopal Church of the Transfiguration. Miss Mary Minge Wilkins, A. A. G. O., played for Miss Klein.

Fulton B. Karr, who has been crit-

ically ill for some time, reports much improvement, but is still under the necessity of restricting his activities.

An interesting note from a leading organist of Washington of some years back, Alice Kimball McMichael, now of Portland, Ore., tells of her continued teaching activities, at the same time playing a large organ and preparing pupils for forthcoming contests.

Recent Sunday afternoon programs of organ music by Lewis Atwater at All Souls' Unitarian Church have featured American and French music. On the former Flora Brylawski, contralto, sang "The Last Hour," Cramer, while the assisting artist on the French program was John Marville, bass.

The Washington Choral Festival Association is responding enthusiastically to the able leadership of Louis A. Potter, F. A. G. O. Weekly rehearsals are being held, with occasionally an extra one, in preparation for the annual music week festival.

At the Universalist National Memorial Church on Sunday afternoon, March 1, Jessie Masters, contralto, was heard in the song cycle "Mary," four scenes from the life of the mother of Jesus. On March 15 at the same hour the National Capital Choir, Dr. Albert W. Harned, organist and director, rendered Gounod's "Gallia," with Irene Koehl as soprano soloist.

A recent event in which a number of local organists participated was the concert by the Institute of Musical Art on Feb. 28.

Special music at Georgetown Presbyterian Church this spring includes Miss Elsa Raner, violinist, assisting on Palm Sunday, and a quartet on Easter Sunday and on April 19, which will be the first anniversary of the ministry of the Rev. Frank Sergeant Niles. Mrs. Frank Akers Frost is organist and director.

A new motor is being installed in the organ by Lewis & Hitchcock.

PALMER CHRISTIAN

SOLOIST, CHICAGO SYMPHONY ORCHESTRA, Jan. 9 and 10, 1931

"... he is without doubt a most worthy representative of his profession; Mr. DeLamarter's work is by no means a plaything for children—it demands knowledge and power. Christian has both.

The approval of the audience was fully manifest and composer and executant were honored by applause and several recalls at the close of the concert."

Herman DeVries,
CHICAGO EVENING AMERICAN,
Jan. 10, 1931.

"Hearing it (Concerto in E, by DeLamarter) with the brilliant virtuosity of Palmer Christian to set forth its exposition of the solo instrument's capacities and the composer's certain baton to evoke its equally expert exploitation of the orchestra must be counted one of the stimulating experiences of the season."

Glenn Dillard Gunn,
CHICAGO HERALD AND
EXAMINER, Jan. 10, 1931

DEDICATION OF THE ORGAN IN SEVERANCE HALL, CLEVELAND March 6, 1931.

"The artist to whom fell the honor of dedicating the new instrument was Palmer Christian. In a highly diversified program he gave an impressive exhibition of his powers, which are manifestly of a very high order. By means of his ample technical virtuosity, his evident mastery of the arts of coordination, of agility and tastefulness in registration, he disclosed the powers and characteristics of the new instrument... the first half of the program set forth an impressive list of classics reaching a high point in the great Passacaglia of Bach. This monumental work was stunningly played, with a satisfying evenness of pace and cumulative march to the great conclusion."

Arthur Shepherd,
CLEVELAND PRESS,
March 7, 1931

SOLOIST, DETROIT SYMPHONY ORCHESTRA, March 7, 1931

"... Needless to relate, the resources of both the organ and Mr. Christian's technique were exhibited—from his extreme facility, both manual and pedal, to an honest and very evident emotionalism that is not always revealed by even a gifted performer at the organ console."

R. McLaughlin,
DETROIT NEWS, March 9, 1931.

"... the musicianly taste, the fine restraint and regard for nuances in Mr. Christian's reading were notable... The guest soloist... made the organ an instrument of variety and beauty, displaying masterful technical skill. The clearness and perfection of articulation, engaging feeling of rhythm, along with the delicate shading employed brought him recall on recall."

Charlotte Tarnsey,
DETROIT FREE PRESS,
March 9, 1931

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ANOTHER SKINNER ORGAN FOR YALE

WE wish to announce that the Skinner Organ Company has just been selected by Yale University as organ architect and builder to design and build a suitable instrument for the Y. M. C. A. Chapel.

A satisfactory experience with the Skinner Company, its products and its service, extending over many years, justified this great University in considering the Skinner Company *only* in this important undertaking.

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FACTORY

Boston, Massachusetts

**ORGAN IS DEDICATED
IN SEVERANCE HALL**

CHRISTIAN AT THE CONSOLE

Skinner Instrument Stands in \$2,500,000 Home of Cleveland Orchestra—Gift in Memory of Mr. and Mrs. David Z. Norton.

BY CARLETON H. BULLIS.

The inaugural ceremonies of Severance Hall, the new \$2,500,000 home of the Cleveland Orchestra, were completed March 6 with the formal dedication of the Norton memorial organ. The event was an invitation affair, and brought together a brilliant audience of Cleveland society and of professional musicians. The members of the Northern Ohio chapter of the American Guild of Organists were favored with invitations, through the efforts of Dean Edwin Arthur Kraft. In spite of the fact that the event was held on Friday—a rehearsal night for church choirs—many organists and other church musicians were present. It is presumed that a number of choir rehearsals in town were curtailed to enable interested members to attend the latter part of the program.

Palmer Christian, the highly esteemed organist of the University of Michigan, played the dedicatory program in excellent manner. His work—poised, clear and precise—was highly complimented by local musical critics. The first half of the program consisted of a group of early classics, culminating in the Bach Passacaglia and Fugue. The performance of this composition was a marvelous piece of work in manual and pedal dexterity. Particularly commendable was the registration, done without impairing rhythmic evenness. The latter half of the program consisted of modern works, the most impressive of which were Russell's "Up the Saguenay," DeLamar's "Legend," Mulet's "Thou Art the Rock," Debussy's Prelude to "The Blessed Damozel" and Bonnet's "Rhapsody Catalane."

The organ, built by the Skinner Organ Company, is a four-manual of eighty-nine speaking stops. The stoplist appeared in the February, 1930, issue of The Diapason. The organ chambers are behind the proscenium, back stage and above the scenery drops, and the tone is conducted downward onto the stage through a large reflection chamber. The movable console is of very neat design, in harmony with the exquisite appointments of the auditorium. Three terminals for the cable are provided—one so that the console may be placed in the center of the stage, another that it may be located at the side of the stage and the third that it may be put in the sunken pit under the stage apron.

The tone of the instrument is characterized by great beauty of individual solo registers. The ensemble is of the English type, with great prominence of chorus reeds and brilliant mixtures. These features were sufficiently outstanding to cause comment from the musical critics, one calling it a present-day "fashion" in organ design.

This organ is the gift of Miriam Norton White, Robert Castle Norton and Laurence Harper Norton in memory of their parents, Mr. and Mrs. David Z. Norton. The appropriateness of memorializing these pioneers in the cultural life of Cleveland can be appreciated when their benefactions to Cleveland musical enterprises are rehearsed. Mrs. Norton was one of the founders of the Fortnightly Musical Club in 1894. Mr. and Mrs. Norton were enthusiastic sponsors of the many seasons of symphony concerts by visiting orchestras during the period antedating the founding of the present Cleveland Orchestra. Mr. Norton was one of the incorporators of the Musical Arts Association, the organization which finances the present orchestra. He was its president for many years before the term of John L. Severance, donor of the new building. It is only recently that the Nortons passed away.

Mr. Severance, in a presentation speech at the dedication of the building early in February, paid tribute to the Nortons when, in speaking of the memorial organ, he said: "It seems most fitting that this building should contain a memorial of this nature to these two beloved friends who were such loyal patrons of music."

HONOR EUNICE KETTERING

Oberlin, Ohio, March 15.—Word has just been received of the appointment of Miss Eunice Kettering, Mus. B., F. A. G. O., '29, to the organ faculty of the Austro-American Conservatory Summer School at Mondsee, Salzkammergut, Austria. In this capacity Miss Kettering will be associated with Professors Schutz and Seidlhofer, eminent Austrian organists. It is the policy of the administration to appoint an American instructor in each department. As a senior at Oberlin Miss Kettering passed the F. A. G. O. test and was elected to Pi Kappa Lambda, honorary musical fraternity. She is now instructor in organ, piano and theory at the State Teachers' College, Harrisonburg, Va.

Miss Nellie Allen and Miss Beatrice Merriman, both members of this year's graduation class, have given recitals in the past month. Miss Allen played three movements from Guilman's Fifth, the Boellmann Fantasia, three "Mountain Sketches" by Clokey and smaller compositions. Miss Merriman's program included the "Grande Piece Symphonique," Franck; the Intermezzo from Verne's Third Symphony and the Rheinberger G minor Sonata.

The list of those graduating from the organ department of Oberlin Conservatory next June is as follows: Maybelle Carroll, Winston Cassler, A. B., A. A. G. O.; Lawrence Frank, A. B., A. A. G. O.; Kenneth Holt, A. A. G. O.; Glenn King, A. A. G. O., and Kenneth Lea.

George O. Lillich of the organ faculty was heard in recital at St. Paul's, Canton, Ohio, Sunday afternoon, March 22. His program included the Bach Toccata in C, "The Soul of the Lake," Karg-Elert; Adagio from the Widor Sixth and Concert Variations, Bonnet.

**HENRY H. HOLTkamp,
ORGAN BUILDER, DEAD**

FALLS VICTIM OF THE "FLU"

Secretary of Votteler-Holtkamp-Sparling Company of Cleveland, 72 Years Old, Spent Forty Years in the Organ Profession.

Henry H. Holtkamp, secretary of the Votteler-Holtkamp-Sparling Organ Company of Cleveland, Ohio, and for more than two-score years connected with the profession of building organs, died on March 16 at Minot, N. D. He had gone to North Dakota to supervise the installation of a new instrument when he was stricken with "flu." The body was taken to his home and funeral services were conducted there March 19. Burial was in Lakewood Park cemetery.

Mr. Holtkamp was born seventy-two years ago at New Knoxville, Ohio. His parents had come to this country from Germany. He was educated in the public schools and at Calvin College, then at Cleveland. Since 1903 he had made his home in Cleveland. He was an active member of the Reformed Church.

As a boy of 10 Mr. Holtkamp used to practice at night on a small organ in his home until he fell asleep at the keyboard. From playing organs he turned to selling them for what is now the Votteler-Holtkamp-Sparling Organ Company, founded in 1855. He had become secretary and a partner of the corporation, with which he was associated for forty years.

Mr. Holtkamp is survived by his widow, Sophia Holtkamp, and six children—Walter Holtkamp, manager of the Votteler-Holtkamp-Sparling Organ Company; Miss Mary Holtkamp, treasurer of the company; F. G. Holtkamp, Mrs. F. S. Gibson, Mrs. R. O. Cossler of Indianapolis, and Mrs. P. W. Austin of Toledo. He also has three brothers and four sisters surviving.

Mr. Holtkamp was known to organ-

Henry H. Holtkamp



ists and organ builders in all parts of the country and his kindly disposition and his wide knowledge of organs and organ construction were evident to all who were acquainted with him. He had traveled much in recent years and a few years ago made a tour of Europe in the course of which he met prominent organists and saw the large organs of Germany, Italy and other countries.

To mark the opening of an exhibition of paintings at the Kansas City Art Institute Sunday afternoon, March 8, Robert K. Hale took part in a musical program in which he played the Concert Overture by Faulkes and the Toccata from Boellmann's Gothic Suite.

**WHITE-SMITH
ORGAN MUSIC
RECENTLY PLAYED IN 7 STATES**

	CALIFORNIA	Price
Thou Art My Rock.....	Mueller	.50
The Angelus (Chimes).....	Lemare	.50
Sundown at Santa Maria (Chimes).....	Diggle	.50
<small>(Roland Diggle. Los Angeles)</small>		
Sundown at Santa Maria (Chimes).....	Diggle	.50
<small>(Clarence Mader. Los Angeles)</small>		
	MASSACHUSETTS	
The Angelus (Chimes).....	Lemare	.50
Evening Chimes (Andantino).....	Wheeldon	.50
<small>(Edith Lang. Boston)</small>		
	MICHIGAN	
Thou Art My Rock.....	Mueller	.50
<small>(Philip La Rowe. Ann Arbor)</small>		
	NEW YORK	
Vermeland.....	Hanson	.50
The Angelus (Chimes).....	Lemare	.50
<small>(Samuel A. Baldwin. New York City)</small>		
A Cyprian Idyl.....	Stoughton	.50
Swaying Tree Spirits.....	Stewart	.50
<small>(Henry Hall Duncklee. New York City)</small>		
The Angelus (Chimes).....	Lemare	.50
<small>(Charles F. Black. Jamestown)</small>		
	PENNSYLVANIA	
Within a Chinese Garden.....	Stoughton	.50
<small>(Roma E. Angel. Philadelphia)</small>		
Rex Glorise.....	Day	.50
<small>(Rachel D. Marks. Reading)</small>		
	TENNESSEE	
Isthar (A Tone Poem).....	Stoughton	.60
Paean of Easter.....	Mueller	.50
<small>(Adolph Steuterman. Memphis)</small>		
	UTAH	
Sunrise on a Window.....	Gilbert	.50
Spring Morn.....	Smith	.50
<small>(Frank W. Asper. Salt Lake City)</small>		

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—Music News.

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HALL ORGANS



CHURCH OF ST. MONICA

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The recently completed three-manual HALL organ in the Church of Saint Monica, R. C., in New York City is a noteworthy installation. The true resonant notes and the pleasing appearance of the HALL blend harmoniously with the interior of this stately church.

“THE HALL OF FAME”

The **HALL**
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BUILDERS OF
PIPE ORGANS

WEST HAVEN
CONNECTICUT

Cleveland Church Has Fine New Organ by Hook & Hastings

By CARLETON H. BULLIS

Cleveland, Ohio, March 17.—First Church of Christ, Scientist, for many years located on Euclid avenue at East Ninety-third street, has moved to its new edifice on Overlook road, Cleveland Heights. The new site is at the edge of the high hill overlooking the area of the east end of Cleveland. The location is such that the imposing 155-foot tower of the church presents an attractive appearance from the lower ground in the University Circle section of town. The tower, when illuminated at night, is visible for many miles. The First Church is a worthy addition to the list of Cleveland's beautiful buildings. The auditorium, seating 1,200, is tastefully appointed.

The organ is a Hook & Hastings of four manuals. It contains fifty-eight ranks plus two five-rank mixtures. Both the solo organ and the echo organ of seven stops are "floating" divisions. The organ casework and the array of display pipes, the latter done in polished metal finish, provide one of the most attractive organ cases in the city. It is said that the carving on the case is the handiwork of a firm that employed a group of Oberammergau wood carvers.

We are pleased to note that here is one of the few organs in Cleveland and environs that have been favored by the architects with adequate exposure for the egress of tone. Unlike most installations, especially those in Christian Science churches, this instrument is not buried in a wall back of a grille, but is exposed on three sides. The rich tones of the instrument fill the room most adequately.

The new edifice was opened for services on March 1. J. R. Hall, for many years the organist of this congregation, is to be congratulated on having at his disposal this new addition to Cleveland's list of excellent organs.

St. Michael's Catholic Church, Scranton road and Clark avenue, dedicated a new organ Feb. 15, with Edwin Arthur Kraft as the recitalist. The instrument is a three-manual, built by Otto Ruhland of Cleveland. Mr. Ruhland is a German organ builder who recently came to America and located in this city.

The new Severance Hall organ was used at a public meeting of the Cleveland Engineering Society on March 10, held in Severance Hall for the purpose of hearing a lecture by Professor Dayton C. Miller of the Case School of Applied Science, on the subject of acoustical engineering. Arthur Quimby of the Cleveland Museum of Art was at the console for a group of organ pieces preceding the lecture. At the conclusion of the lecture Professor Miller requested Mr. Quimby to demonstrate some of the ensemble and solo effects of the organ, whereupon the performer improvised informally with different groups of stops and with certain solo stops and percussions. This interested the audience greatly.

In the course of Professor Miller's lecture he took occasion to explain, with the help of a series of slides, how carefully the acoustical aspects of Severance Hall had been planned—why the ceiling and other features of the room were given the particular shape they had, and of how thoughtful the architects had been to guard against disturbing noises from the hallways surrounding the auditorium. Even the automobile driveway through the building at the street level was treated acoustically, that noises therefrom should not be heard in the music rooms.

When so much attention is paid to acoustical matters in favor of the orchestra and of speakers on the stage, we are greatly tempted to be curious in the matter of why the magnificent and costly organ was relegated to chambers high above the stage, depending upon sound reflection in several directions before the tone can get to the audience. It would seem that it is about time that acoustical engineers

looked into the matter of sound reflection of organ tone, instead of proceeding on the old basis of faith and hope, with a later dependence upon charity when the results turn out unfavorably. Everything else about this beautiful hall seems to have been cared for most scientifically, but again we have an instance of how the most expensive single item in the plan is put in a convenient nest out of the way of everything else.

An item of interest in the equipment of Severance Hall is the console for the electrician—truly a "light organ." The case of this console was built by the Skinner factory, and appears to be a duplicate of the casework of the organ console, roll-top and all. It also rests on casters, that it may be moved about the stage or behind the scenes, enabling the electrician to be placed at a point of vantage. A rack for the electrician's cue-sheet is placed like the music rack of an organ console. There are panels resembling stop-jamb, but instead of drawknobs there are numerous push-buttons, racking-tablets and indicator lights. In place of manuals there are remote control devices, including a multitude of revolving discs which control the dimmers. Seated at this console, the electrician controls the lighting effects of a great variety of colors which can be made to play upon the stage and throughout the auditorium.

Carl Schluer, director of music at the Church of the Saviour, Lee road, and a member of the faculty of Baldwin-Wallace College Conservatory, is announcing a rendition of Beethoven's "Mount of Olives" in its entirety. This is probably a premiere of this work in Cleveland. The vested choir of thirty-five singers of the Church of the Saviour, soloists, and the Baldwin-Wallace College orchestra of thirty-five pieces, of which Mr. Schluer is conductor, will unite in the undertaking. Two performances are scheduled—one at the auditorium of the college at Berea March 24, and the other at the Church of the Saviour on Palm Sunday afternoon, March 29.

DEDICATION AT NEWARK, N. J.

Three Recitals Played on Large Austin Organ in Grace Church.

Three dedicatory recitals marked the completion of the large organ built by the Austin Company for Grace Church at Newark, N. J. The first, played by Harold B. Niver, organist and choir-master of the church, took place Jan. 28 and Mr. Niver played: Concert Overture in E flat, Faulkes; "To a Wild Rose" and "At an Old Trysting-Place," MacDowell; Toccata and Fugue in F minor; Noble; Serenade, Schubert; "Traümerlei," Schumann; "Marche Religieuse," Guilman; Andante from First Trio-Sonata, Bach; Largo from "New World" Symphony, Dvorak; Toccata in F major, Widor.

Rodney Saylor played this program Feb. 4: Toccata and Fugue in D minor, Bach; Air for the G string, Bach; Chorale in A minor, Franck; "In Sum-

mer," Stebbins; Scherzo, Gigout; Andante from Second Sonata, Borowski; Introduction and Allegro and Pastorale from Sonata in D minor, Guilman; "The Brook," Dethier.

The third recital, Feb. 11, was played by Robert J. Winterbottom and Jessie B. Winterbottom, former organists of the church. The latter played a "Song of Spring," her own composition, and Faulkes' Toccata in F, and Mr. Winterbottom played: Allegro from First Organ Concerto, Handel; Gavotte, Martini; Chorale Prelude, "O Welt, ich muss dich lassen," Brahms; Adagio from Piano Sonata, Op. 31, No. 1, Beethoven; Fantasia in F minor, Mozart; "Ave Maria," Henselt; "Spinning Song," Mendelssohn; "Premiere Arabesque," Debussy; Allegro Vivace from Sonata in F minor, Mendelssohn. The organ was built by the Austin

Organ Company and the stop scheme appeared in The Diapason July 1, 1930. It is in two divisions—each a complete unit—a three-manual chancel organ, designed as an accompanying instrument for the choir, and a four-manual gallery organ at the west end of the nave, designed for recitals and for accompanying congregational singing. The organ contains 112 speaking stops and 5,964 pipes. The organ was given in memory of Charles Henry Hampton, for many years a vestryman of Grace Church and identified with the music of the church for more than forty years. It perpetuates Mr. Hampton's gift of the former organ in memory of his sisters, Elizabeth Hampton and Belle Hampton, and is also given in recognition of the services of all former organists, choir-masters and choristers of the parish.

"FAVORABLY KNOWN FOR FRAZEE TONE"

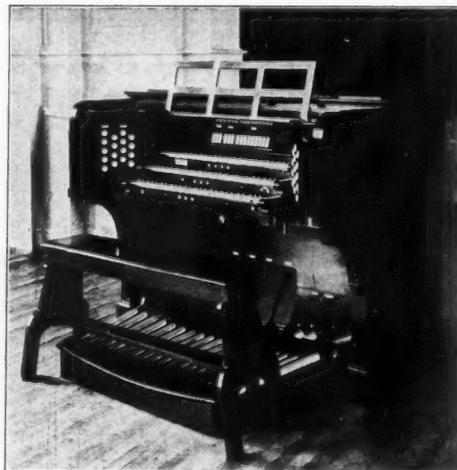


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**DR. NOBLE IS HONORED
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WARM TRIBUTE BY CHURCH

**Window to Be Placed in St. Thomas',
New York, to Mark His Semi-
Centennial as Church Musician—
Throng at Dinner by N. A. O.**

The entire world of church music joined with St. Thomas' Church in New York City and with his colleagues to pay tribute to T. Tertius Noble, M. A., Mus. D., on the occasion of the semi-centennial of his active connection with religious music as an organist, conductor and composer. While the services at St. Thomas' on March 15 included honors to Dr. Noble, his anthems were sung and his organ compositions were played in innumerable churches of America and in England. In what is now his home city Dr. Noble and his achievements received recognition the next day at a dinner arranged by the National Association of Organists in honor of Dr. and Mrs. Noble. This dinner was attended by 150 organists, not only of New York, but from various nearby cities and from points as far west as Chicago. Messages of congratulation were received from every part of the country. The event drew one of the most distinguished gatherings of organists in the history of American organ music.

There were three distinct services at St. Thomas'—the one in the morning, another in the afternoon and a recital in the evening, at which Dr. Noble devoted his program to his own compositions and those privileged to be present heard a performance of rare loveliness—one in which the taste and creative talent of Dr. Noble were enhanced through the agency of the beautiful Skinner organ in the church.

The Rev. Dr. Roeliff H. Brooks in the morning devoted his entire sermon to a tribute to Dr. Noble and announced at its close that the vestry had deputed him to say that a stained-glass window would be erected over the organ and that it would bear this inscription:

"To the glory of God and in gratitude for the life and work of T. Tertius Noble, doctor of music, to mark the fiftieth anniversary of his life as an organist, 1931."

Dr. Brooks said the window would be the result of gifts made by members of the congregation, former and present choristers and a few personal friends.

Dr. Brooks announced that among the many from whom Dr. Noble had received formal congratulations were the Most Rev. Cosmo Gordon Lang, Archbishop of Canterbury, who when he was Archbishop of York had Dr. Noble as organist at York Minster until 1913, when the composer came to St. Thomas'; Bishop William T. Manning, Bishop Ernest M. Stires, formerly rector of St. Thomas'; Walter Damosch and Geraldine Farrar.

The Archbishop of Canterbury wrote: "Let me congratulate you on approaching the completion of your fifty years' service of the church and of music. It is a record of which you may well be proud, and I am glad to think that you have found a place of much happiness and influence in the United States."

Bishop Manning telegraphed: "Heartiest congratulations on your fiftieth anniversary and on your great service to the cause of church music. May you long have health and strength to continue your work for St. Thomas' parish and for the whole church."

There was a processional of the choristers and clergy from the parish-house down the Fifty-third street side aisle and up the middle aisle into the sanctuary, and after the service there was a recessional down the center aisle, up the side aisle and back into the parish-house. Dr. Noble walked just behind the clergy and at the end of his large choir of men and boys. During the processional and recessional Andrew Tietjen, the assistant, played the organ. The music used during the celebration of communion was written by Dr. Noble last summer at Rockport, Mass., in memory of his teacher, the late Sir Walter Parratt.

Dr. Brooks stressed the importance of sacred music in worship and eulog-

ized Dr. Noble for his services in carrying on the ideals of liturgical music.

"It is a unique and unusual circumstance in the life of a man that we have been moved to speak as we have of music this morning," he said. "The services of this parish church this day have been dedicated to God with special thanksgiving to Him for the life and work of a great musician, a sincere and earnest Christian and a gentleman possessed of the virtues of a kindness of nature and a humbleness in character which form the laurel wreath of affection which we this day would place upon his brow. Thomas Tertius Noble began his work as an organist fifty years ago in Colchester, England, at the age of 13. We have read the story of his life which he was asked to write for The Diapason, a reprint of which we have had made all unknown to him until this moment and which we shall take pleasure in sending to the members of the parish this week. It is an interesting recital of events, covering the life of a boy at the age of 12 starting out on a career which in manhood's estate was marked by appointments at Trinity College, Cambridge, Ely Cathedral and York Minster.

"It was at York that he composed the great anthems 'Souls of the Righteous' and 'Fierce Was the Wild Billow' through which, perhaps, he is better known by people generally the world around than by anything else he wrote. Musicians, organists and singers, both abroad and in our own land, are, in their programs today, recalling the debt of gratitude they owe this man not only for the many anthems which bear his name, but for the music with which he has clothed the liturgy of our branch of the Christian Church with a beauty and reality second to none, as is evidenced by the marvelously beautiful communion service rendered this morning.

"Recognizing, as we do, the importance of music as an adjunct to worship, we thank God for the work of Dr. Noble for the last fifty years, but more especially for the service he has rendered here at St. Thomas' since 1913, and the high standard he has set in his particular part in the church's program. But great as is his talent as a musician and composer, still greater is he in the quiet, steady influence which fairly radiates from him as he works with the boys of the choir and develops in them not only a love for music, but an appreciation of those qualities which make for Christian character.

"Happy have I been made by the vestry of this parish, which has deputed me to announce that as the result of the gifts by members of the congregation, former and present members of the choir and a few personal friends of Dr. Noble, a window will be erected above the organ as soon as it can be made to the glory of God and in gratitude for the life and work of T. Tertius Noble, to mark the fiftieth anniversary of his life as an organist."

In his evening recital program Dr. Noble included these compositions: Solemn March in E flat minor; Theme with Variations in D flat; Solemn Prelude; "Melancholique"; Elegy; Chorale Preludes on "St. Kilda," "Rockingham," "Drumclog" and "Bangor"; Toccata and Fugue in F minor. This list included compositions written in 1888 and in the intervening years up to 1931. There was fine variety in the list and nothing that tired the audience, despite the fact that all the compositions were the work of one man. The opening selection, dedicated to Josef Rheinberger, showed the majestic power of the organ. In contrast was the exquisite delicacy of the "Melancholique," with its lovely coloring. The chorale preludes formed a splendid group, with overwhelming beauty in the one still in manuscript, on "Bangor," written this year and showing the composer at his mature best.

The dinner Monday evening, March 16, a part of a program which covered the afternoon and evening at the First Presbyterian Church, on lower Fifth avenue, where Dr. William C. Carl for many years has been the presiding genius of the music, filled the parish-house to overflowing and latecomers who had failed to engage places had to

be turned away. At the tables sat nearly all the prominent organists of Greater New York. Reginald L. McAll presided in the absence of President Harold V. Milligan of the N. A. O., who was taken ill and was compelled to go home. Mr. McAll most graciously introduced the speakers and at the same time demonstrated his talent for train dispatching, being compelled to crowd everything into a brief period before the evening program in the church. Among those who spoke were the Rev. William B. Millar, secretary of the Greater New York Federation of Churches, and several organists, all of whom have completed fifty years of service. This remarkable company included R. Huntington Woodman, Dr. J. Christopher Marks, Dr. John Hyatt Brewer and Professor Samuel A. Baldwin. To these greetings Dr. Noble responded graciously.

Denues Opens Baltimore Series.

A series of organ recitals is being given at Grace and St. Peter's Church, Baltimore, Monday afternoons during the Lenten season. The first program, played by John Denues, organist and choirmaster of the church, Feb. 23, was as follows: Solemn Prelude, "Gloria Domini," Noble; Andante from "Symphony Pathétique," Tchaikowsky; Chorale, "Es ist das Heil uns kommen her," Kirnberger; "Marche Religieuse," Guilmant. The first of a series of special musical services Sunday nights during Lent in Emmanuel Church, Baltimore, took place Feb. 22 at 8 o'clock, when Gounod's "Gallia" was sung by the choir, under the direction of Frederick Erickson, organist and choirmaster.

Death of Thomas P. Clancy.

Thomas P. Clancy, vice-president of the Rudolph Wurlitzer Company, Cincinnati, Ohio, died at his home Feb. 13 after a brief illness. Mr. Clancy, who was 56 years old, had been identified with the music trade of Cincinnati for many years. He had been with the Wurlitzer Company for twenty years, for ten of which he served as an officer in the company. He is survived by his widow.

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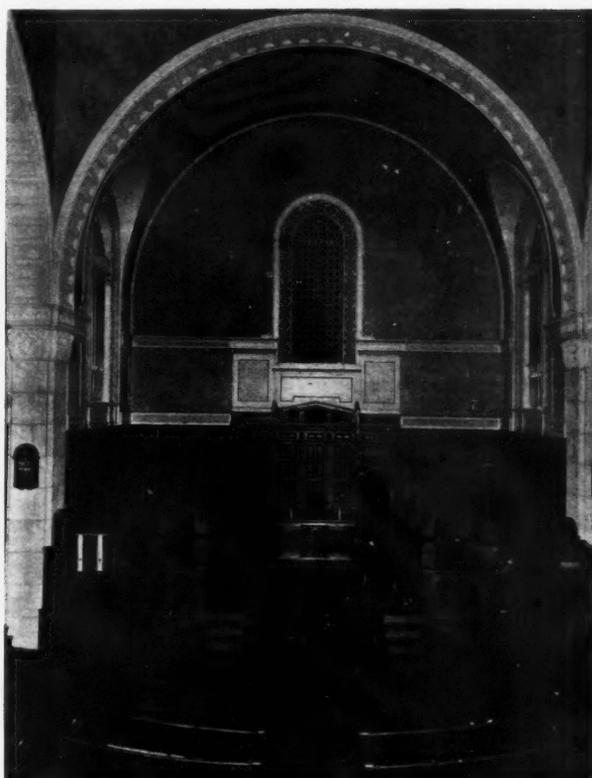
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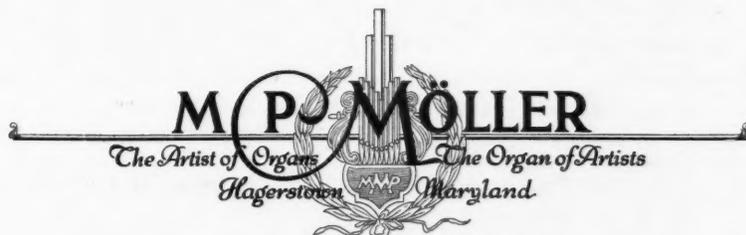


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**Los Angeles News;
School Organ Open
in South Pasadena**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., March 14.—The Spencer organ in the South Pasadena High School was dedicated on Sunday, Feb. 15, when a recital was given by Clarence Mader, A. A. G. O. The organ is an effective three-manual and contains many nice things of which Mr. Mader made the most. The high lights in the program were the Concert Overture of Rogers, the "Tumult in the Praetorium" of de Maleingreau and the Mulet Toccata.

Franklin Glynn of Memphis, Tenn., gave an enjoyable recital on the Skinner organ in Royce Hall at the University of California, Los Angeles, Feb. 16. There had been little publicity of the event, but Mr. Glynn had a good audience, and an enthusiastic one. The best numbers on the program were the Bach "Schmucke Dich, O Liebe Seele" and the Passacaglia and Fugue in C minor. Both of these were played with authority and clean technique. Other numbers, while well played, I did not admire. The "Marche Heroique" by Watling seemed to me quite ordinary and the "Priere" by Jongen was a cross between a negro spiritual and "The Peanut Vendor."

Otto Hirschler played a recital on the Casavant organ in the Hollywood Methodist Church recently, and while the program contained nothing new or startling, it pleased a good-sized audience far better than the average program. Among the composers represented were Yon, Handel, Wagner, Grieg, Tschaiakowsky, Widor, etc.

The March meeting of the Guild was held in Hollywood, where a program of sacred music was given by the choir of the Blessed Sacrament Church under the direction of Richard Keys Biggs. The program was made up of such numbers as the Kyrie from Haydn's Third Mass, the Credo from Beethoven in C, Sanctus by Perosi, Agnus Dei from the Mass in F of Dubois, and so on. I found it a most interesting program and the choir sang splendidly in a church that is not easy to sing in because of its size and the height of the choir gallery.

At the close of the service Mr. Biggs gave us a fine performance of the Boellmann Toccata that showed the Casavant organ to excellent advantage.

Daily Lenten recitals at St. Paul's Cathedral seem to be better attended this year than heretofore. Among some of the recent recitalists my sleuths accord special mention to Carl Twaddell, Earnest B. Ballard, Mabel Culver Adsit and Miss Gladys Hollingsworth of San Diego.

The closing recitals of the present series at Immanuel Presbyterian Church are announced and the last three parts of Ernest Austin's "Pilgrim's Progress" figure on the programs. This has been quite an undertaking for Mr. Mader and I expect he will not be sorry when part 12 has been played.

Among the more interesting numbers on the last four programs I would mention: Sonata No. 2, Jopson; Suite, "Through Palestine," Shure (on Clarence Kellogg's program); Finale from Symphony 8, Widor; Chorale Prelude and Six Variations, "O Christ, Who Art the Light of Day," by Bach.

On March 7 I journeyed to the Little Theater in Padua Hills, where the Claremont Community Players were presenting the world premiere of the comic opera "Our American Cousin," arranged from an old play of the same name, with Victorian verses by Willis K. Jones and melodies and symphonies by Joseph W. Clokey. It is pleasant to be able to report that the theater was sold out at all seven of the performances during the week, and everyone who heard the work came away lauding it to the skies. I

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enjoyed it tremendously, and if there is anything better than "Oh the Tears in the Eyes of Poor Mother" in the realm of comic opera I have not heard it. The music is Victoriously delightful from beginning to end, and I am sure that as soon as it is published every high school in the land will be wanting copies.

I have been enjoying the recitals given by Edwin H. Lemare on Tuesday evenings over KFL. As far as I know this is the first time that an internationally known concert organist has been signed up for a series of radio concerts, at least here in the West. I suppose half a loaf is better than no bread, but I do wish it were possible for Mr. Lemare to have a larger instrument. However, he has given us excellent music—Bach, Wagner, Hoffman, Handel and a number of his own delightful compositions that deserve to be revived, such pieces as the "Romance" in D flat, the Second Andantino, "Twilight Sketches," Madrigal, "Arcadian Idyll," etc.

ACTIVITIES IN MILWAUKEE

BY ARTHUR A. BERGMANN.

Milwaukee, Wis., March 19.—Earl P. Morgan presented his choir of boys and men at St. Paul's Episcopal Church Feb. 22 in a concert commemorating both George Washington and George Frederick Handel. Mr. Morgan's organ numbers were: American Rhapsody, Yon; "To An American Soldier," Thompson; Allegro (G minor Concerto), Handel; Concerto in F major, Handel.

On the same afternoon the monthly vesper service was held at the Sherman Park Lutheran Church. The most notable numbers on this program were organ and piano selections played by Arthur Bergmann, organist and choir-master, and Leona Propp, who took the piano part. They were as follows: Rhapsody, Demarest; "To a Water Lily" and "To a Wild Rose," MacDowell. The organ numbers presented by Mr. Bergmann were: "Paeon," Matthews; "Clouds," Ceiga, and "Pasiontide," Vretblad.

Miss Frieda J. Dieckmann played a recital in the English Lutheran Church of the Resurrection Sunday, March 15. She was assisted by Clyde Parnell, baritone. Miss Dieckmann's numbers follow: Sonata in E minor, Rogers; "The Lord's Prayer," Ball; Minuet, Bach; "Dreams," Stoughton; Toccata, de Mereaux; Canon in B minor, Schumann; "Finlandia," Sibelius.

Sunday evening, March 15, there was a Lenten musical at the Sherman Boulevard Congregational Church at which Mrs. Eva Wright played: "Ein Feste Burg," Faulkes; "In Summer," Stebbins; Grand Chorus, Dubois. Demarest's Fantasia was played by Mrs. Wright and Miss Margarite Bade.

"Hard Times Ahead" reads the head-

ing of an invitation sent to all Guild members of Milwaukee by Messrs. Jacobs and Vantine. "Supper will be served at 6 o'clock (without napkins), so wear your oldest costumes, or you will be fined." Needless to say the members and their friends enjoyed a hilarious evening March 7. The "auxiliary" (husbands and wives of Guild members) sketched for the assembled group their idea of the Greta Garbo and the St. Cecilia type of organist.

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**BACH'S "ART OF FUGUE"
IS HEARD IN NEW YORK**

GEORGE W. VOLKEL AT ORGAN

Graeser's Instrumentation Presented
Under Baton of Albert Stoessel
—Work Done by Organist
Receives Praise.

BY HERBERT BRUENING.

George William Volkel, F. A. G. O., played the organ part in Bach's "The Art of Fugue," given, in the instrumentation of Wolfgang Graeser's new edition, by the Juilliard Graduate School Orchestra under the leadership of Albert Stoessel at Carnegie Hall, New York, March 16.

Of the nineteen numbers in "The Art of Fugue," a giant fugue of over 2,000 measures, fifteen were played on this occasion, the organ joining in the performance of fugues 5 to 8, 11 and 19. Mr. Volkel at all times provided a sympathetic and suitable organ background, thus collaborating splendidly with Mr. Stoessel in reproducing the varied character of Bach's last great work, whether the rhythms were light and elastic, bold or slashing, intensely tragic, brilliant, colossally climactic, majestic, or of compelling energy, as Mr. Stoessel describes the various movements.

Preceding the orchestra, Mr. Volkel gave an authoritative reading of Bach's chorale prelude on "How Brightly Shines the Morning Star." At the close of the evening, immediately after the unfinished quadruple fugue comes to an abrupt halt (because Bach died before the work had been finished), Mr. Volkel solemnly intoned on the organ the chorale fantasy, "Before Thy Throne," that immortal selection Bach dictated on his deathbed to his son Altnikol. It was at this point that Mr. Volkel's artistry revealed itself in full measure. Although the great audience had sat more or less rapturously through two hours of continuous and ever-recurring fugues, it listened de-

voutly and attentively to his deeply religious and scholarly playing. Every music-lover must have been deeply impressed.

To date Graeser's orchestral garb of Bach's "The Art of Fugue" has been on display in this country only three times. The first performance occurred in the small hall of the Library of Congress at Mrs. Coolidge's chamber music festival. Leopold Stokowski conducted an orchestra composed of members of his Philadelphia Orchestra and Lynnwood Farnam was at the organ. The second took place April 11, 1930, at Town Hall, New York. Albert Stoessel here conducted his "lions and lionesses" for the first New York performance of "The Art of Fugue," with Mr. Farnam at the organ. Dr. J. Fred Wolle of Bethlehem, Pa., played the entire work on the organ in Packer Memorial Church. The first performance of Graeser's efforts was at St. Thomas', Leipzig, June 26, 1927. The performers were Guenther Ramin, organist of St. Thomas'; the quartet and the orchestra of the Gewandhaus, and the conductor, Dr. Karl Straube, cantor of St. Thomas'. German critics at the time were filled with unreserved enthusiasm for Bach's crowning opus as orchestrated by young Graeser, only 16 years old at the time he began his research.

Open Organ Installed by Wentz.

The Mothers memorial organ, installed by Daniel S. Wentz, the Chicago organ expert, in Circle Masonic Temple at Oak Park, was dedicated on March 20. Lester W. Groom of the Church of the Ascension, Chicago, gave a recital in which he played these numbers: Coronation March from "Le Prophete," Meyerbeer; "The Swan," Saint-Saens; March, "Pomp and Circumstance," Elgar; Londonderry Air, arranged by Sanders; "Moment Musical," Schubert; March from "Queen of Sheba," Gounod; Slumber Song, Groom; Sketch No. 4, Schumann; Toccata from Fifth Symphony, Widor. Mr. Wentz is also doing the work on an organ for St. Matthew's Lutheran Church on the west side of Chicago.

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"ACROSS THE INFINITE"

and all of his individual numbers for organ are impressionistic pictures of biblical scenes. Each depicts a scriptural scene which lends itself to inspiring remarks from the minister in charge. Bulletins indicate that the service is used largely at night. Scriptural references are given with each organ number and ministers have been speaking five minutes on each scene depicted before the actual playing of the piece by the organist. Not only does the Minister create a fine spiritual atmosphere for the organ number which is to follow, but in most instances he has used the theme to create a great devotional lesson. The following program was recently rendered at

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Subject: **"SPIRIT VOICES"**

- 1. Cypress Groves of Lebanon.....R. Deane Shure
- 2. Cloud on Sinai.....R. Deane Shure
- 3. Kidron, Brook of Sorrow.....R. Deane Shure
- 4. Spirit Wind.....R. Deane Shure
- 5. Voice of the Descending Dove.....R. Deane Shure

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R. Deane Shure at the Organ.
Dr. W. A. Shelton speaking for five minutes before each number.

The time of this sermon together with the music is forty minutes. Aside from the devotional, spiritual and unique features of the service is the fact that minister and organist cooperate together, and a greater feeling of fellowship is thereby often created.

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DIRECT ELECTRIC ACTION TRIUMPHS

WM. H. BARNES, AUTHOR OF
 "The Contemporary American Organ"

INVESTIGATES and ACKNOWLEDGES
 PRACTICALITY of
WICKS DIRECT ELECTRIC ACTION



Wicks Organ Company,
 Highland,
 Illinois.

February 26, 1931.

Attention—Mr. C. J. Zimmermann, Sales Manager.

Dear Mr. Zimmermann:—

I was glad indeed to have you call my attention to certain statements in my new book, "The Contemporary American Organ," relative to the Wicks Direct Electric action, with which you did not agree, as it has given me opportunity of carefully examining your recent work.

At your suggestion, I have made a special trip to Fort Wayne, Indiana, to St. John's Evangelical Lutheran Church, where you installed a four manual organ of some twenty-eight stops and twenty borrowed stops, two years ago. The fourth manual plays merely an Echo Organ of about four registers with twenty-four in the main organ.

I verified the wind pressure as being 6" by means of a wind gauge. The blower had a 7½ H. P. motor which also turned the 75 amp. 14 volt generator. There were 100 amp. fuses from the generator to the organ, so the current consumption on this size organ could not have exceeded 100 amps. and was probably considerably lower. This generator is about four times as large as required for organs without the direct electric feature, but I understand this is compensated for in total power consumption, as no wind is required to operate the action, and the blower may consequently be smaller for a given sized organ. The use of magnets for your adjustable combination action, switches, reversibles, and in connection with every moving part, of course, also accounts for the use of more amperage than in the electro-pneumatic systems.

A photostatic copy of the above letter with literature explaining its origin, will be mailed to every organist in the country, as well as to all prospective organ buyers. This is being done to avoid the further use of Mr. Barnes' book in an effort to discredit the Wicks Direct Electric Action or the Wicks Organ in general.

Mr. Barnes' letter was written with the express purpose of correcting the statements relative to the Wicks Direct Electric Action, which were made in his book, "The Contemporary American Organ"—a most valuable work. A thorough investigation of the Wicks Organ revealed that very remarkable improvements were made in recent years.

A feature that particularly interested me in this installation was your electric relay, which efficiently and successfully divides up the load on each contact, so that no contact has more than one magnet to operate, and consequently no arcing can occur beyond that usual and customary with any electro-pneumatic action. By this improved means, it appears you have succeeded in distributing the electrical load so that any amount of current might be used, if your main cables are heavy enough to carry the load. As much as 600 amperes is required and is being used on the Atlantic City Convention Hall organ, so that you have a long ways to go before approaching such a limit, if indeed it be a limit. Such a current would operate on your system an organ of at least 200 stops and so the limitations I stated in my book along this line you have successfully overcome by your new relays.

Also the wind pressure limitation which I stated to be 4" has manifestly been exceeded by 50% in this instance and you report theatre installations with pressures ranging from 10" to 15", which is high enough for any reasonable requirement of nearly any organ.

When I spoke of large organs in my book, I had in mind organs of fifty or more sets, and though this job doubtless is not one of your largest, it classifies as a medium sized organ, as organs go now-a-days. However, I am satisfied there is no reason why your system will not operate successfully really large organs. I wish to thank you for giving me this opportunity of bringing my knowledge of Wicks organs up to the minute, and I am sorry the statements made in my book relative to your action were made on information I obtained first hand, but several years ago.

There is, or should be, constant improvement in organ building and your firm certainly has more than held its own in such improvements. My congratulations!

Let me, in closing, particularly commend the Diapasons in this Fort Wayne installation. They are beautiful.

Very sincerely yours,

WILLIAM H. BARNES.

WICKS PIPE ORGAN CO.
 — HIGHLAND, ILLINOIS —

**AUSTIN FOUR-MANUAL
FOR WINSTON-SALEM**

LATEST ORGAN FOR SOUTH

**Centenary Methodist Episcopal Church
South Places Order for Instru-
ment with Both Solo and
Echo Divisions.**



READ THIS—

To the Austin Organ Company has been awarded the contract to build a four-manual with both solo and echo divisions for the Centenary West End Methodist Church South of Winston-Salem, N. C. The stop resources of this important addition to the new organs of the South will be as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 12 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Clavabella, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 notes.
- Harmonic Flute, 4 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Tubular Chimes (located in Echo), 25 bells.
- Fan Tremulant.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Cornet Mixture, 3 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (separate box), 8 ft., 61 pipes.
- Valve Tremulant.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 notes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Celestial Harp, 61 bars.
- Fan Tremulant.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Major Flute, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Fan Tremulant.

ECHO ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Viole Aetheria, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 49 pipes.
- Pern Flöte, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 12 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Violone, 16 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Gross Flöte, 8 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.
- Tuba Profunda, 16 ft., 12 pipes.
- Tuba, 8 ft., 32 notes.

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NEWS-NOTES FROM ST. LOUIS

BY DR. PERCY B. EVERSDEN.

St. Louis, Mo., March 21.—The eleventh anniversary of Salem Evangelical choir, of which Christian H. Stocke is organist and director, was held Sunday, March 1, when, in addition to several choral numbers, Mr Stocke played the following: "Jubilate Deo," Silver; Largo, Handel; Finale, Hollins; "Thou Art My Rock," Mueller; "Sundown at Santa Maria," Diggle; "The Angelus," Lemare, and "Grand Choeur," Rogers.

Dr. Noble's fiftieth anniversary was observed by several of our local organists, some of whom confined their programs to this composer, others using one or more numbers on their service lists.

The place of Charles Galloway, who was to have played a recital dedicating the new organ at Faith Evangelical Church Sunday evening, March 15, was taken by Paul Fries, who played a very interesting program.

Ernest Prang Stamm, who for many

years has served as organist at the Second Presbyterian Church, has accepted a similar position at the Church of the Holy Communion (Episcopal).

Much enthusiasm is being shown in the preparations for a big field day for the organists of Missouri to be held at the invitation of James T. Quarles, dean of fine arts at the state university at Columbia, March 30.

Nicholas Emig, organist at West Park Baptist Church, was taken to his home on Friday, March 13, in an unconscious condition. Mr. Emig is one of the serious young students of the city and his colleagues wish for him a speedy recovery.

Hall Organ for Chicago Church.

A contract has just been signed by Kenneth Butler, Chicago representative, for the installation of a new Hall organ in the Emerald Avenue Presbyterian Church, Chicago. The church, which is under construction, will be a fine new edifice in which the organ will be installed in July.

THE VOICE OF INSPIRATION

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AUSTIN



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FOUR-MANUAL AUSTIN ORGAN, 64 STOPS, IN CHURCH. TWO-MANUAL AUSTIN, 23 STOPS, IN CHAPEL.



PORTER HEAPS
Organist

Austin Organ Company,
Hartford, Conn.

Feb. 6th, 1931.

Gentlemen:

Twenty years ago an Austin organ was installed in our new church building. In the midst of our present rebuilding program it was unanimously agreed that this organ had given such perfect satisfaction that it should be retained, even though a change in the organ chambers involved extensive rebuilding.

A second Austin organ is now being installed in our new Chapel and we are confidently expecting the same satisfactory service from this instrument.

Sincerely yours,
(Signed) ORMAL L. MILLER,
Assistant Minister.

Feb. 10th, 1931.

Austin Organ Co.,
Hartford, Conn.

Dear Sirs:

May I take this opportunity to express my highest praise and deepest satisfaction for the work of the Austin Organ Company in modernizing and relocating the twenty year old four-manual and echo Austin in the Church Auditorium.

The fact that the main organ gave service for twenty years with no major repair, testifies to the genius of a firm whose workmanship cannot be excelled.

The beauty of the softer stops was so captivating and the balance and power of the full organ so overwhelming that not a single addition was deemed necessary. The Diapasons (five in number) form a foundation of such grandeur seldom obtained in organs of this size. The softer enclosed portion on the Great has won me to the ranks of those who demand such an expressive division.

The small organ in the new chapel, installed behind a double set of shutters, will answer every demand possible. From the wave of the Unda Maris to the brass of the French Trumpet, the voicing and blending of the stops are all that one could ask.

I am anticipating for the Church the same satisfaction for another twenty years as it has experienced in the past.

Cordially yours,
(Signed) PORTER HEAPS,
Organist, First Methodist Episcopal Church, Evanston.
Recital Organist, Rockefeller Chapel, University of Chicago

AUSTIN ORGAN CO.

Hartford, Conn.

**LARGE WICKS ORGAN
FOR CENTRAL COLLEGE**

PLAN OF LUTHER T. SPAYDE

**Instrument to Occupy Imposing
Edifice Which Is a Part of the
Building Project of Old
Missouri Institution.**

A large three-manual Wicks organ for Central College, Fayette, Mo., designed by Luther Theodore Spayde, M. Mus., instructor of organ and theory of music, will be installed in time for the seventy-fifth anniversary, May 24.

A very imposing edifice, a church of refined Gothic lines and bearing all the dignity of some of the famous European buildings, located on the college grounds, is nearing completion. Everything will be in readiness for the seventy-fifth anniversary celebration on May 24 to May 26. On this occasion a number of the graduates will gather to enjoy the splendid program which has been arranged.

The organ will be divided, with each division under separate expression. Six-inch wind pressure will be used throughout. Two blowers, one of five-horsepower capacity, to take care of the great and choir as well as the seventy-five-ampere generator, and a two-horsepower unit for the swell organ, are planned. The combination action, chest action, switches, etc., will be actuated by the patented Wicks magnet.

Following is the stop specification:

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. Gamba, 8 ft., 61 pipes.
5. Doppelflöte, 8 ft., 61 pipes.
6. Clarabella, 8 ft., 61 pipes.
7. Gemshorn, 8 ft., 61 pipes.
8. Mixture, 3 rks., 183 pipes.
9. Octave, 4 ft., 61 pipes.
10. Flute Harmonic, 4 ft., 61 pipes.
11. Trumpet, 8 ft., 73 pipes.
12. Clarion (from No. 11), 4 ft., 61 notes.
13. Harp (from Choir), 49 notes.
14. Chimes (Deagan Class A), 25 tubes.

SWELL ORGAN.

15. Bourdon, 16 ft., 97 pipes.
16. Diapason Phonor, 8 ft., 73 pipes.
17. Gedeckt, 8 ft., 73 notes.
18. Rohrflöte, 8 ft., 73 pipes.
19. Viole d'Orchestre, 8 ft., 73 pipes.
20. Sallcional, 8 ft., 73 pipes.
21. Voix Celeste, 8 ft., 61 pipes.
22. Aeoline, 8 ft., 73 pipes.
23. Violetta, 4 ft., 73 pipes.
24. Flauto Traverso, 4 ft., 73 pipes.
25. Nazard (from No. 15), 2 3/4 ft., 61 notes.
26. Flautino (from No. 15), 2 ft., 61 notes.
27. Cornopean, 8 ft., 73 pipes.
28. Oboe, 8 ft., 73 pipes.
29. Vox Humana (under separate expression), 8 ft., 73 pipes.
30. Harp Celesta (from Choir), 49 notes.
31. Chimes (from Great), 25 notes.

CHOIR ORGAN.

32. Dulciana, 16 ft., 97 pipes.
33. English Diapason, 8 ft., 73 pipes.
34. Concert Flute, 8 ft., 73 pipes.
35. Quintadena, 8 ft., 73 pipes.
36. Viola, 8 ft., 73 pipes.
37. Dulciana (from No. 32), 8 ft., 73 notes.
38. Unda Maris, 8 ft., 73 pipes.
39. Flute a Cheminee, 4 ft., 73 pipes.
40. Dulciana (from No. 32), 4 ft., 73 notes.
41. Piccolo (from No. 39), 2 ft., 61 notes.
42. Clarinet, 8 ft., 73 pipes.
43. French Horn, 8 ft., 73 pipes.
44. Harp Celesta (Deagan), 49 bars.
45. Chimes, 25 notes.

PEDAL ORGAN.

46. Resultant, 32 ft., 32 notes.
47. Open Diapason, 16 ft., 44 pipes.
48. Open Diapason (from No. 1), 16 ft., 32 notes.
49. Violone (extension No. 4), 16 ft., 32 notes.
50. Bourdon, 16 ft., 44 pipes.
51. Dulciana (from No. 32), 16 ft., 32 notes.
52. Lieblich Gedeckt (from No. 15), 16 ft., 32 notes.
53. Octave (from No. 47), 8 ft., 32 notes.
54. Flute (from No. 50), 8 ft., 32 notes.
55. Cello (from No. 4), 8 ft., 32 notes.
56. Trombone (extension No. 11), 16 ft., 12 pipes.
57. Tuba (from No. 11), 8 ft., 32 notes.
58. Chimes, 20 notes.

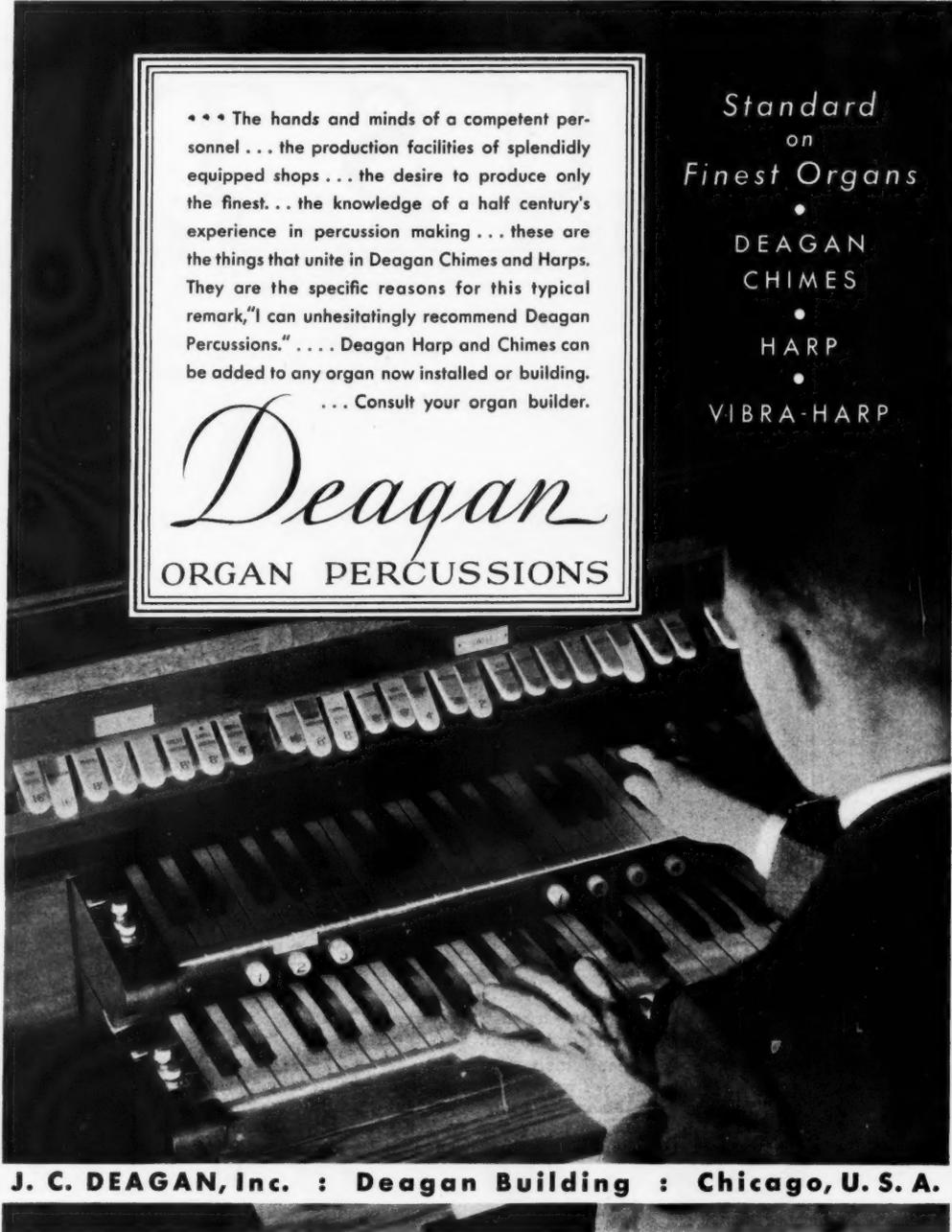
Central College was founded in 1854. It is not a sectarian institution, although it is controlled by the three Missouri conferences of the Methodist Episcopal Church South. Its assets total more than \$3,000,000, which, with

... The hands and minds of a competent personnel... the production facilities of splendidly equipped shops... the desire to produce only the finest... the knowledge of a half century's experience in percussion making... these are the things that unite in Deagan Chimes and Harps. They are the specific reasons for this typical remark, "I can unhesitatingly recommend Deagan Percussions."... Deagan Harp and Chimes can be added to any organ now installed or building.
... Consult your organ builder.

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the endowment of one and a third million dollars, indicates that it is well established.

Dr. Robert H. Ruff, who succeeded Bishop W. F. McMurry, is the seventeenth president of Central College and one of the youngest college executives in Missouri. Formal inaugural ceremonies for Dr. Ruff will be a part of the program May 24. Although one of the younger leaders of the church, he has earned rapid advancement in positions requiring scholarship and executive ability. His bachelor's and master's degrees were received from Millsaps College, Jackson, Miss., while the bachelor of divinity degree was received from Emory University, Atlanta, Ga. Kentucky Wesleyan College conferred the degree of doctor of divinity upon him and Ohio Northern University gave him the degree of doctor of laws.

Bishop W. F. McMurry, Dr. Ruff's predecessor, became president of Central College in July, 1924, six years after he became a Southern Methodist bishop. One of the outstanding accomplishments of his administration was to bring about the concentration of church interest in the state on a single educational institution, after Southern Methodists had for years struggled with five Missouri colleges. Under his direction a building program went forward with amazing speed.

Luther Theodore Spayde, M. Mus., received his bachelor of music degree from Wittenberg College in 1927 and his master's degree from the American Conservatory of Music, Chicago, in 1929. Professor Spayde is a graduate student of Dr. Wilhelm Middelschulte in organ, graduate student of Arthur Olaf Anderson in theory of music, and member of the American Guild of Or-

ganists. He was organist at Bethany Lutheran Church, Lima, Ohio, 1920 to 1924; organist at Trinity M. E. Church, Lima, 1924 to 1926; organist of Fourth Lutheran (College) Church, Springfield, Ohio, 1926-27; organist and choirmaster of Luther Memorial Church, Chicago, 1927-30, and has been instructor of organ and theory of music at Central College since 1930.

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THE LINCOLN KIMBALL

The Four-Manual Kimball in the First Plymouth Congregational Church at Lincoln, Neb., will be dedicated Easter Sunday Evening with a recital by the Organist of the Church, Wilbur Chenoweth.

The Organ has Sixty-two Stops, with an Echo-Antiphonal Division of Ten Stops and Pedal, controlled from a Draw-Knob Console of the English Cathedral type.

The majesty and delicacy of this Organ befit the beauty of its surroundings.



CARILLON TOWER AND FORECOURT OF THE FIRST PLYMOUTH
CONGREGATIONAL CHURCH, LINCOLN, NEBRASKA.
REV. BEN. F. WYLAND, PASTOR.
H. VAN BUREN MAGONIGLE, ROBERT W. McLAUGHLIN, JR.,
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W.W.KIMBALL CO.

ESTABLISHED 1857

KIMBALL HALL
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105 West 40th Street
NEW YORK

Solo Organ Design; Also a Timely Word on Transcriptions

By EDWIN H. LEMARE

In dictating these stray notes on organ matters, many side issues occur at the moment which seemingly may have little concern with the above title. These, however, are closely connected and are included for the purpose not only of relieving the lay reader of the monotony of too many technical details but of illustrating the points at issue. Last month the chief subject under discussion was the pedal organ—its scales and wind pressures. Such are of equal importance with manual stops.

Let us first consider the solo organ with regard to the present-day tendency toward incorporating many heavy-pressure flue stops, the suitability of which is doubtful. For example, strings—gambas and gamba celestes which, if placed on a forced wind pressure, are unnecessarily obstructive and, to say the least, unmusical. They are as violins whose natural tone and limit of power have been distorted and "grossly exaggerated" (as Mark Twain said about the reports of his death) by excessive amplification as through a microphone. There will always be a limit to wind pressures in the production of pure musical tone. The same thing applies to reeds, which question will be considered later. The writer has for some time contended that a high wind pressure on certain solo organ flue stops achieves no artistic result. We will find today in nearly every solo organ specification the same old 8-ft. gross flutes (often very gross); phillomelas, etc.; the usual blatant gamba and its terrible sharp undulating celeste; plus a sort of glorified overblown open diapason, sometimes called a stentophone. (N. B. This latter always occurs to the writer as an excuse, or a tacit admission, on the part of the builder that his diapason tone on great and swell is not up to standard.) Be this as it may, it is still doubtful if a too much increased pressure on such diapasons tends toward a greater volume of pure, round and satisfying tone. This may often be more effectively obtained on a lower pressure, with large heavy metal scales (not leathered) and by expert voicing. The true purpose of high pressures on a solo organ is for solo effects, such as tubas, orchestral trumpets, etc., and possibly 8 and 4-ft. metal harmonic flutes, the latter being of an orchestral character and in a different category.

Incidentally, when there is no echo organ, it is advisable for the solo organ to contain one or two stops of a more ethereal character on a much lower pressure, such as a soft small-scale wald flöte, or melodia, with its flat undulating unda maris; and possibly a soft flüte, 4 ft., plus an additional vox humana. To my mind there is no more beautiful and "restful" organ tone than a properly scaled and voiced melodia, with another similarly scaled rank to undulate slowly with it, such beats to be maintained, and not quickened, up to the top octave. Again, the choir organ ought always to contain such, whether or not duplicated on the solo or echo organs. To quicken the beats in the upper octaves—as alas is so often done with celestes—is disastrous when used with chords and super. In other words, the treble is beating faster than in the middle register and the result is far from musical. Possibly the most nearly perfect form of undulating celestes is to be found in the Mustel reed organs, where separate ranks are used—one tuned slightly flat and the other slightly sharp of normal. Free reeds, however, are so small in comparison with pipes that they are more or less unaffected by changes in temperature. To maintain such evenly-undulating beats with pipes is doubtless difficult, if not impossible. In the first place, the organ tuner could not possibly regulate, and afterwards maintain such even, slow beats. He would first have to "set his temperament" on a similarly-voiced unison rank. After which, try to regulate to about one beat a second the flat rank to the unison, and likewise endeavor to do the same thing for the sharp rank. By the time he got through, the poor fellow would be *non compos mentis!* Again, should these ranks not be widely separated on the soundboard, this would be an impossi-

bility because of the usual "drawing" and "sympathy." The same condition exists when, for instance, in overcrowded soundboards, many stops of similar tonal character are placed too close together. And here may I again remind architects, organ builders and designers of organ specifications that the following must never be forgotten:

Ample "speaking space" on the soundboards is one of the most important requisites for the production of true, unwavering and varied organ tone.

But I digress. We were speaking of a stop called a vox humana! This—when properly voiced and scaled to a more or less thin tone—is most effective. Should it be used for solo purposes it may require an additional "backing" such as a soft metal lieblich or a chimney flute, provided always that the latter are on the same tremolo beat. A vox humana on a separate wind chest with an independent tremolo can never be effectively combined with other soft stops on another beat, unless both tremolos can be made to synchronize—a doubtful possibility! Often does one see in swell organs a lonely vox humana without any suitable soft flue stop to support and blend with it. There may be a hohl flöte or a hooty stopped diapason, which completely swamps and covers up its tone. There are some builders who try, by heavier scales, etc., to add a certain amount of body to the v. h. pipes themselves. But by so doing they deprive this stop of another purpose—its usefulness when added to soft strings, thus often making the latter more realistic for soft string orchestral effects. For the sake of the inexperienced player, who does not know when or what to add, it is a mistake to spoil the individuality of any stop in an attempt to "doctor it up" for ordinary use. If the artist, for example, finds the swell oboe a little too thin and orchestral in playing certain melodies, it is far better for him to be able to add a soft metal lieblich rather than to deprive the oboe of its suitability for other effects. As well may one have the tremolo automatically connected with a vox humana or the undulating rank of a celeste always drawn with its unison.

In this connection I am reminded of a frequent lack of suitable choir organ stops to accompany such stops as swell vox humanas, oboes, etc., when used for solo purposes. There is today an absurd tendency to omit in small residence organs, and also in some larger instruments, a choir dulciana—one of the most useful of soft accompanying stops. It must also be remembered that it is of equal importance that the accompaniment be under independent expressive control. If, as is so often the case with certain systems of organ building, the solo and its accompanying stop happen to be mixed up in the same box, it is impossible for any organist to make artistic use of either. There ought always to be soft stops on a choir or swell organ suitable for a sympathetic and expressive legato accompaniment. A gamba or other more or less stringy tone, often substituted, can pass muster only for light "tum-tum" accompaniments, but for no other purpose. Its thin tone is in no way suitable. In the great songs and instrumental solos the independent counter melodies and expressiveness of the accompaniment are of equal importance. Imagine, for instance, a good pianist accompanying a singer and having to sacrifice the individual charm of his accompaniment for the sake of being obliged to play louder or softer in accordance with the singer's inspiration! Such a thing would be too terrible to contemplate, and the beauty of his individual melodic piano part would be entirely lost. Yet this is precisely what happens in many small duplexed residence organs and in some of the present-day theater instruments.

To return to the solo organ. Heavy pressure gambas, gross flötes, etc., are of doubtful value in this department. The real artist surely will never consider them as solo stops, or appropriate when used with other combinations. Again, for orchestral playing their use is problematical. The only way in which they may be classed is as "backing-up" stops (I allude to these very gross flötes, etc.) for the solo tubas and for full organ effects. There are no such overblown and vulgar tones in an orchestra—always to be taken as our pattern, it being the ideal medium of musical expression.

Speaking of the latter, I am reminded

of the old and constant criticisms regarding the suitability of organ transcriptions from orchestral scores. Although I happen to be one of the chief offenders—having had over 700 (including piano and other numbers) accepted and published by leading firms the world over—I still look upon them from an educational point of view in towns and places where no symphony orchestra exists. In plain English, it is futile for any organist, on even the finest and most comprehensive of instruments, to think he can reproduce the individual nuances of the orchestra. It is impossible. Nevertheless certain transcriptions are often useful to relieve the monotony of too much original music as written for the instrument. Again, to give a proper rendition so much depends upon the organ and the player's ability and knowledge of the orchestral score.

On the other hand, there is orchestral music (as for instance in "Parsifal") which, if properly and legitimately performed on an adequate and tonally comprehensive organ, can be made acceptable even to the most critical. This was the writer's experience when he gave for the first time, on release from Bayreuth, the music of the complete first act of "Parsifal" in St. Margaret's Westminster, London. His choir of forty boys and twenty professional men (plus that great artist Firancon Davies singing the Amfortas part) sang it in German, with the organ as sole accompaniment. Felix Mottl, the great Wagnerian conductor, who was present, had, in this instance, no criticisms to make of the substitution of the organ for an orchestra. I mention this notable experience as one of the many exceptions to the rule concerning the suitability of organ transcriptions.

Needless to say, there are transcriptions and transcriptions, of various degrees of difficulty—some worthy and authentic in the way of orchestral indications and others, I fear, often a mere travesty of the original and intended only for amateur players. In the middle of a program on a recent tour I was requested to play the "Parsifal" Vorspiel. To make sure, the organist presented me with a published simplified arrangement; but I decided to trust to memory rather than be hampered by this.

Speaking of transcriptions, I am reminded of an amusing experience a few years ago, when opening a fine organ in Darlston Town Hall. My host, Mr. Slater, was a well-known attorney and prominent citizen and presented the organ as a memorial to his mother. Darlston is in the so-called "black country" in England—near Birmingham. At the inaugural recital I concluded the program with my full orchestral transcription of the "Tannhäuser" overture, published by Schott & Co., Mayence. Needless to say, in this edition every possible orchestral indication is given, including the rapidly repeated descending violin passages at the end, where the brass declaim the theme on the trombones, etc. The hall was filled to suffocation with an apparently rough-looking crowd of colliers, their wives and families. Yet of all the audiences to which I have played they were the most silent, appreciative and, it appeared, critical. (N. B. The admission fee at these recitals was no more than the price of the programs—about 4 cents).

It happened that a short time later the weekly recital was given by a local church organist who chose the same overture for his opening number—playing it from a simplified arrangement, wherein the repeated violin passages were only as a simple scale. My friend wrote me afterward that he was prevented from hearing the opening number, but when he arrived at the building he noticed several of the aforesaid miners and others leaving the auditorium and holding an animated discussion in the lobby. On asking the trouble, their spokesman said: "Say, mister, thatt maan can't play t'organ. Why! 'e left out all them twiddledums at end o' thatt 'ere piece'!"

Of all the useless and wasteful expenditures in organ designing, one of the worst is the placing of such soft accompanying stops as dulcianas, salicionalis, etc., in the enclosed section of a great organ. The great organ, as its name implies, is for "great" effects. Here let it be remembered that to box up all the free and sonorous diapason tone of the great organ is inadvisable. No amount of heavy scales or wind pressure, if smothered in a swell-box, can produce

the same effect as if the pipes are placed outside, in the open. Again, to overcrowd the soundboards of the great organ department with such as dulcianas serves to little purpose, for the following reason: To use such soft and delicately voiced stops it is first necessary to uncouple the swell to great (of all couplers the least frequently changed), swell to pedal and possibly choir to pedal, plus, for accompanying purposes, adding the great to pedal, thus causing extra work and loss of time on the part of the player.

Again, one often sees a gamba—a stop of little use on the great organ and which, if inadvertently drawn with the diapasons, cuts in and destroys their full, round quality. In the writer's opinion the above mentioned soft stops essentially belong to the choir or swell, and are misplaced in the great organ department.

Throughout these criticisms I have one idea in mind—the separation and proper distribution of the various tonal combinations so as to be most useful and convenient for artistic organ renditions, be they orchestral or otherwise.

Speaking of tonal combinations, there is another and quite serious question often overlooked in the training of organ students. The more they are allowed to rely upon the various "organ builder's helps" in the way of crescendo pedals, etc., the less likely are they to study out their own "tonal inspiration" by separate and properly chosen combinations, to suit the particular piece to be rendered. With a great artist no such things are prescribed or tolerated. You will find something different, tonally, in every number performed. His audience never becomes weary of hearing more or less the same stop combinations time after time.

It is often wondered why some of our noted exponents of organ playing should pass unheeded or fail to criticize many of the impossible systems and specifications which hamper and prevent their best work. The organ builders are only too grateful and happy to receive intelligent criticism, provided it emanates from an authoritative source—a source unprejudiced by too many old-fashioned ideas and open to conviction as to the constant progress of mechanical developments, if they are practical and useful. Alas! there are also firms which, possibly for the sake of the order, will build to any inane or untried scheme, regardless of the effect on their reputations. So what are we to do? I think, in these circumstances, the best thing is to return to our subject!

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Thirteen chapters were represented on our pages last month and each report contained interesting news of musical services, organ recitals and lectures. The high level of attractiveness of the various programs would leave one in a quandary if he were obliged to choose only one for a personal hearing. But let's have more such fine reports every month. Can thirteen be the omen of N. A. O. success for 1931? It would seem so when we recall the number of recent months wherein Friday has fallen on the 13th.

Norristown, Pa., which has been named "the gateway to historic Valley Forge," will welcome the state convention of that commonwealth on May 3, 4 and 5. A recent letter from Dr. William A. Wolf, that state's energetic president, tells of a public choral service following the Monday evening get-together dinner, a visit to Valley Forge on Tuesday morning and recitals by three noteworthy recitalists, of whom Edward Rechlin will be one. Plan now to attend these programs of unusual interest.

May will bring another notable meeting in the rally of the New Jersey council, which will be held in Camden May 19. Jersey is justly famed for its rally day programs. If you have attended previous ones you will not care to miss this one and if you haven't you owe it to yourself to attend the one of this year. There will be a choral program by the Camden Musical Art Society under the capable direction of Henry S. Fry and the usual worth-while recitals.

It seems to be self-evident that organists and ministers are more than ever before taking a deep interest in the matter of music in the church service. The truth of that suggestion was made manifest by the large group of organists and clergy which met in the First Presbyterian Church of New York City March 16. Many of those present had traveled hundreds of miles to listen to the discussion on church service playing led by Mark Andrews, the talk on hymn singing and descent by Walter Henry Hall and the singing of a full church service featuring several modern choral numbers under the direction of Dr. William C. Carl. There was much to be learned in each part of that very comprehensive program. In listening to the discussion of the afternoon session one was impressed most deeply by the apparent trend in all churches toward a more sympathetic coordination of sermon topics and music. Most certainly we are on the right track and are progressing rapidly.

Fine Evening at St. Bartholomew's.
Headquarters members gathered at St. Bartholomew's Church, New York City, Feb. 23 to enjoy a varied program. The beautiful large Skinner organ was of particular interest, having been completed recently by the addition of seventeen stops in the new dome of the church. Its beauties were skillfully demonstrated by Dr. David McK. Williams, who played the Bach Prelude and Fugue in B minor, showing the richness of the ensemble, a Bach chorale prelude in which lovely solo stops were used and the Franck "Piece Heroique," bringing out the entire volume of the organ. Then Edward S. Breck gave the long-anticipated performance of his fine arrangement of the "Prince Igor" Overture

by Borodin. Later Dr. Williams improvised while people gathered around the console.

The rest of the time was given to viewing the motion pictures taken by Ernest M. Skinner in many parts of this country and Honolulu and France as well. Because it was an organists' party, pictures of Dupre, Bonnet, Widor, Vierne and others were shown. All were interesting and beautiful, some of them in colors, showing Mr. Skinner to be an artist with the camera as well as in organ building. It was truly a delightful evening which our members will not soon forget.

Illinois Council.

President Cotsworth arranged a very interesting informal luncheon at the Palmer House March 2 and there were several prominent guests of the occasion, including Mrs. Adolph S. Ochsner, Mrs. John Tyler, Julie Rive-King, the pianist; Mrs. Hannah Magnus, the voice teacher, and Mrs. Katherine Howard Ward, for many years organist of the First Methodist Church of Evanston. The attendance was very satisfactory and the spirit of fellowship prevailed from the opening song to the "postlude," which was "Auld Lang Syne."

The Chicago chapter is planning a close to a busy season with several interesting events in April and May under the leadership of the president of the chapter, Albert Cotsworth. The most important of these will be a service at Grace Episcopal Church in Oak Park at which George H. Clark, organist and choirmaster of the church; E. Stanley Seder of the First Congregational of Oak Park and Dr. Francis Hemington of Pilgrim Congregational Church, in the same suburb, will take part. A special feature will be a set of improvisations by Stanley Martin, William Lester and Dr. J. Lewis Browne on a theme to be submitted by Clarence Eddy. There will also be a demonstration of singing with descant.

Quincy, Ill., Chapter.

The Quincy chapter held its monthly meeting in the home of Miss Ruth Brown on Tuesday evening, March 10. Following a short business meeting Mrs. Robert H. Peine led an instructive discussion of the Episcopal service. The members spent the remainder of the evening looking over Easter music. The next meeting will be held April 7.

ROXANNA M. PEINE, Secretary.

Pennsylvania Convention Plans.

The eleventh annual state convention of the Pennsylvania council, National Association of Organists, will be held in Norristown May 3, 4 and 5. The events listed include a public service to be presented by members of the Norristown chapter, Sunday afternoon, May 3, with special evening services in churches stressing the "value and importance of music in worship." On Monday, at a luncheon with representatives of local civic organizations present, "The Organ and its Significance in the Community" will be the topic for discussion. In the evening a get-together dinner and reception will be followed by a choral service with assisting guest organists.

Norristown being the gateway to Valley Forge, it is planned to include a visit to that historic shrine as a social feature on Tuesday morning. The afternoon program will include two guest recitals, followed by a banquet in the evening, concluding with an all-Bach recital. The list of guest recitalists includes: Carl Weinrich, recently appointed organist and choirmaster in Lynnwood Farnam's place at the Church of the Holy Communion, New York City; Edward Rechlin, noted Bach interpreter, of New York City, and Charles A. H. Pearson of Pittsburgh.

The officers and executive committee of the council extend a cordial invitation to all organists, choirmasters,

the clergy and public in general to attend what has annually been recognized as an outstanding event of the keyboard fraternity.

Lancaster Chapter Program.

A program of sacred music was presented in Grace Lutheran Church, Lancaster, under the auspices of Lancaster chapter, Sunday afternoon, March 8, before a large audience. Four organists of the city—George B. Rodgers, Charles E. Wisner, Horace E. Reichardt and Miss Josephine M. Kirkland—contributed to the program and Grace choir sang four anthems under the direction of Samuel B. Smith. The choir also sang a recitative number and the quartet gave one number. The Rev. A. L. Benner, pastor of the church, spoke briefly.

At the business session, presided over by Donald F. Nixdorf, president, plans were made for the public service to be sponsored by the chapter in observance of national music week. An invitation has been extended to all the choirs of the city to participate in a program which will be given Sunday afternoon, May 3.

The Lancaster chapter held its monthly public service in the Covenant United Brethren Church Sunday afternoon, Feb. 8, presenting the following program: Organ duet, Fantasie, Hesse (Dr. Harry A. Sykes and Mildred M. Huss); "Before the Shrine," Breton Folksong (Amaryllis Quartet); organ, Scherzando, Voris (Miss Huss); soprano solo, "My Heart Ever Faithful," from "Pentecost Cantata," Bach (Margaret Lantz); organ, improvisation, Harold Frantz; quartet, "Babylon," Watson, and "One Sweetly Solemn Thought," Ambrose; organ, Toccata, Nevin (Donald F. Nixdorf); organ duet, March from "The Ruins of Athens," Beethoven (Dr. Sykes and Miss Huss).

Williamsport, Pa., Chapter.

A program of piano and organ music was given by Harold Richey and Marion Affhauser in St. Paul's Lutheran Church, Williamsport, Pa., Feb. 16, under the auspices of the chapter. These works were played: Prelude, Fugue and Variation, Op. 18, Cesar Franck; Adagio and Scherzo (from "Concerto Gregoriano"), Pietro Yon; Nocturne, Op. 94, Kroeger; "The Harp of St. Cecilia," Wiegand; Rhapsody, Demarest.

The chapter arranged two Lenten recitals for the public, one March 8 and the other March 22. The March meeting was held at the First Presbyterian Church. John Dougherty, the organist, played a few numbers on the organ and a business meeting followed.

RUTH KOSEK, Secretary.

Reading Chapter.

One of the special features of the 1930-31 season was the presentation of "The Crown of Life," a composition of George B. Nevin, by a chorus of seventy-five voices consisting of members of various choirs Feb. 26 in the First Baptist Church, which has a new four-manual Austin organ. The chapter was honored by the presence of the composer, who spoke briefly on "Incidents in the Life of a Composer." Other Nevin numbers preceded the cantata. The "Praeludium," by Gordon Balch Nevin, was played by Carroll W. Hartline, organist of Trinity Lutheran Church. A quartet, "The Lord Is My Strength," George B. Nevin, was sung by the quartet of Trinity Lutheran Church; an organ solo, "Will-of-the-Wisp," by Gordon Nevin, was played by Willard E. Conrad, organist of Immanuel Evangelical Church, and "Jesus, Do Roses Grow So Red?" by George B. Nevin, was sung by Miss Esther Werner, contralto soloist of Trinity Lutheran Church. Myron R. Moyer, of the First Reformed Church, next played "A Shepherd's Evening Prayer," a composition by George B. Nevin. "The Master's Garden," also by George B. Nevin, was sung by the quartet of the

First Presbyterian Church. A soprano solo, "Into the Woods My Master Went," a composition by George B. Nevin, was sung by Miss Laura Snyder, soprano soloist of the First Baptist. The final number preceding the cantata was the Toccata in D minor of Gordon B. Nevin, played by Earl W. Rollman of St. Stephen's Reformed Church.

The cantata was directed by J. William Moyer, president of the Reading chapter, and played by Carroll W. Hartline, organist of Trinity Lutheran Church.

The monthly recital of the chapter was held on Sunday, March 1, at 9 o'clock in Grace (Alsace) Reformed Church, with Norman Heister, organist of the church, in charge. The program opened with the processional hymn followed by the Toccata by Rogers, played by Vernon Johnson, assistant organist of the Memorial Church of the Holy Cross. This was followed by the anthem "God So Loved the World," by Stainer, rendered by the choir of the church. The next number was an organ solo, "Eventide," Fairclough, played by Leon Hill of Olivet Presbyterian Church. An organ duet was played by Earl Bickel of St. Matthew's Lutheran and Harry Berlin of St. Barnabas' Episcopal Church.

The number was "Danse Macabre" by Saint-Saens. The pastor of the church, the Rev. J. M. Mengel, made a short talk congratulating the organists on their work. The next number was the "Little Bells of Our Lady of Lourdes and Vesper Bickel," by Gaul, played by Earl Bickel of St. Matthew's Lutheran Church. The choir sang "The Day Is Past and Over," by J. Christopher Marks. The final organ number, "Epilogue," by Healey Willan, was played by Harry Berlin. There were about 300 in attendance. The organ is a new three-manual Wicks.

MARGUERITE A. SCHEFFLE,
Recording Secretary.

Harrisburg, Pa., Chapter.

The Harrisburg chapter held its March meeting in Salem Reformed Church on the occasion of the fifth recital of the cycle of Bach's complete organ works presented by James Emory Scheirer. Mr. Scheirer's program was as follows: Prelude and Fugue in C major; Four Chorales: "Vom Himmel hoch da komm' ich her," "Vom Himmel kam der Engel Schaar," "Wenn wir in höchsten Nöthen sein" and "Wir Christenleut"; Toccata, Adagio and Fugue, C major; Chorales: "Wer nur den lieben Gott lässt walten" and "Wir danken Dir, Herr Jesu Christ"; Fourth Concerto; Seven Partitas on "Christ, der Du bist der helle Tag"; Prelude and Fugue, A minor.

Jacques Jolas, director of the Harrisburg Music Center, spoke on the efforts of the Juilliard Foundation in organizing musical groups and presenting the best in music in Harrisburg. The newly-organized Harrisburg Symphony Orchestra is the outcome of Mr. Jolas' efforts.

CLARENCE E. HECKLER,
Recording Secretary.

Camden, N. J., Chapter.

The March meeting of the Camden chapter was held in the North Baptist Church on the evening of March 16. The chapter had as guest organist Miss Dorothy Ashton of Hightstown, N. J. Miss Ashton's numbers were as follows: First movement from the Sonata in C minor, Salome; Intermezzo, Dethier; "Song to the Stars," Kinzer, and Finale from First Symphony, Vierne. Miss Ashton's playing was characterized by a precision and delicacy of tonal coloring that elicited many favorable comments from the organists present.

Following Miss Ashton's numbers a group of duets for soprano and baritone was sung by Mrs. Marion Owrid and Lewis Shearer.

The concluding number on the program was a group of Dr. Noble's com-

positions (Solemn Prelude and Choral Prelude on "St. Ann") played by Forrest Newmeyer.

The host and hostess for the evening were Charles Sylvester and Mrs. Marian Owrid.

Important events for the month of April on the chapter's calendar are: April 9, recital at Haws Avenue M. E. Church, Norristown, Pa., by Catharine Morgan assisted by choral club of the Musical Art Society of Camden, and April 23, annual guest recital, North Baptist Church, by Edwin Arthur Kraft, with choral club assisting.

HARRY R. BAGGE.

Central New Jersey.

An interesting meeting of the Central New Jersey chapter was held Monday evening, March 2, in the First Methodist Church, Trenton. After a brief business session the opening, Edward A. Mueller, introduced the speaker, L. Luberoff, manager of the Eastern department of M. P. Möller, Inc. Mr. Luberoff gave a very interesting lecture on the fundamental principles of organ construction. He illustrated his lecture with the use of a miniature cross-section model of an electric console action and electromagnetic system operating in the windchest; also with a model of the adjustable combination system. He answered questions which were placed in the question-box by the members. This was an open meeting for all organists of the city.

NITA B. SEXTON, Secretary.

Worcester, Mass., Chapter.

The fourth annual public concert of Worcester chapter was held March 5, this being the occasion of the opening of the new four-manual Möller organ recently installed in Old South Congregational Church, of which Frederic W. Bailey is organist and choirmaster. A recital by Firmin Swinnen established two facts indelibly in the minds of the 900 persons who attended this concert. The first is that the organ is a masterpiece; the second that Mr. Swinnen is a consummate master of his instrument. A program which tested to the utmost the ability of the organist and the resources of the instrument held the large audience in silent wonder and admiration.

Preceding the recital the M. P. Möller Company was host at a dinner in the Hotel Bancroft, where Worcester chapter members and friends to the number of 150 were entertained. At the close of the dinner short addresses were made by Mrs. Franklin J. Crosson, president; Mayor O'Hara, Mr. Swinnen, Mr. Luberoff and E. O. Shulenberg, representing M. P. Möller, and the Rev. Carl D. Skillin, associate pastor of the Old South Church. The evening's activities were under the auspices of the executive committee, Mrs. Crosson, Mr. Bailey, Mr. Morrill and Ethel S. Phelps.

On March 23 the monthly meeting of the chapter was held in the South Baptist Church, where Mrs. Leon M. Simonds, organist and director, was hostess, assisted by Mrs. Marion McCaslin, Alfred W. G. Peterson and Thelma E. Orcutt. A pleasing program was presented by Mrs. Stephen E. Rich, reader, accompanied on the organ by Mr. Rich. Organ and piano numbers were played by Mrs. McCaslin and Mr. Peterson and several numbers were sung by the quartet of the church.

ETHEL S. PHELPS, Secretary.

Kentucky Chapter.

Mrs. Arthur H. Almstedt gave an interesting talk on her trip to Oberammergau and the Passion Play at the March meeting. She emphasized the remarkable acting and the impressiveness of the play. Mrs. Almstedt is organist and choir director of the Highland Presbyterian Church, Louisville.

Ernest A. Simon, choirmaster and organist of Christ Church Cathedral, has been giving a series of lectures to the teachers of the Louisville public schools on the subject of the child voice in singing. Vocal instruction has also been given. Mr. Simon is presenting Stainer's "Crucifixion" on Palm Sunday and Gaul's "Passion Music" on Maundy Thursday.

The choir of the Fourth Avenue M. E. Church is presenting Rossini's

Alle D. Zuidema



DR ALLE D. ZUIDEMA presented his fourth annual series of novel Lenten carillon and organ recitals at the Jefferson Avenue Presbyterian Church, Detroit, in March, the programs being as follows:

March 8—At the carillon: "The Chimes of Dunkirk," Carter; "The Harmonious Blacksmith," Handel; "The Bird with a Broken Pinion." At the organ: Magnificat in F major (six numbers), Lemaigre; "Harmonies du Soir," Frysinger; "Dance of the Elves," Grieg; "A Trumpet Minuet," Hollins; "Romance" (Second Concerto for violin), Wieniawski (Walter Ludwig, violinist); Pastorale, Bonnet; "Introspection," Smith; Bourree in G major, Bach; Funeral March and Seraphic Chant, Guilman (played in memory of Lynnwood Farnam).

March 15—At the carillon: "Viennese Refrain," Kreisler; "My Heart at Thy Sweet Voice," Saint-Saens; "Song of the Volga Boatmen." At the organ: "Caprice Heroique," Bonnet; Andante (Fifth Symphony), Beethoven; Allegretto, Commette; "Petites Vagues," Fogg; "Humoresque," Tschaiakowsky; "Hope," Kursteiner (Dr. G. K. Bolender, tenor); "By the Brook," de Boisdefre; Gavotte (from "Mignon"), Thomas; Caprice, Wolstenholme; Toccata, Ralph Kinder.

March 22—At the carillon: Andante with Variations (sixteenth century), de Fesch; "Walther's Prize Song," Wagner; "All Through the Night"; "Londonderry Air." At the organ: "We All Believe in One God," Bach; "Andante Seraphique," Debat-Ponsan; Largo ("New World" Symphony), Dvorak; "L'Arlesienne" (Prelude, Adagio, Minuetto), Bizet; "With Verdure Clad" (Creation), Haydn (Mrs. Fredericka Hull, soprano); Variations on "America," Hesse; "Marche Champetre," Boex; "The Angelus" ("Scenes Pittoresques"), Massenet; "Carillon de Westminster," Vierne.

"Stabat Mater" Easter Sunday night. Farris A. Wilson is organist and choir-master.

Miss Florence Montz, organist and choir director of the First Christian Church, assisted by the choir, is presenting Stainer's "Crucifixion."

Delaware Chapter.

The monthly dinner meeting of the Delaware chapter was held at Hanna's tea-room, Wilmington. We are planning to have an organ recital in the near future. The address of the evening was given by the Rev. Ralph Minken, who spoke on the artistry of church music. He stressed the point that the organist must feel what he is playing and impart that feeling to the people. Thus he will create a religious atmosphere and the people will wish to come early to church to meditate before the service begins.

WILMER CALVIN HIGHFIELD, Secretary.

Leaves Postion at Tulsa.

Miss Frances Coleman has resigned as organist and director at the First Baptist Church of Tulsa, Okla., and is enjoying an extended stay in Florida.

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KILGEN FOR HISTORIC FANE

Four-Manual Presented to Centenary Methodist, Founded in 1839, Where Edgar L. McFadden and His Choir Provide Music.

Centenary M. E. Church, Sixteenth and Pine streets, St. Louis, will have a new organ which will be one of the largest in the city. The instrument is a gift from Jacob L. Babler and his brother and sister, Henry L. Babler and Mrs. Gettings, as a memorial to their brother and sister, the late Dr. Edmund Babler and Emma Babler. The organ has been ordered from George Kilgen & Son, Inc., of St. Louis. The main sections will be installed behind the pulpit in the chancel under an artistic case of hand-carved walnut. A separate solo section embodying orchestral imitative stops such as the French horn, English horn and orchestral oboe, will be placed in a specially constructed expression chamber on the north side of the rear gallery at the opposite end of the church from the main organ. In another part of the rear gallery will be placed an echo section. All of these will be playable from the four-manual console. The design for this instrument was drawn up by Alfred and Eugene Kilgen in collaboration with Edgar L. McFadden, organist and choirmaster of Centenary Church.

Centenary Church has been identified with the history of St. Louis since a time before the civil war. It was founded in 1839 on Fifth and Pine streets, moving in 1869 to its present location. The present church membership is about 4,000. Dr. C. W. Tadlock is the pastor and has held this position for over sixteen years. He is one of the city's eminent clergymen and is president of the Church Federation of St. Louis. The church has always been known for its attention to music and the choir of seventy voices under Mr. McFadden's leadership has gained a wide reputation. With this new organ the church will become a center of musical activity in the downtown section of the city, as plans are being made to bring prominent artists every year to play for the public. The instrument will be dedicated in September.

The specification of the Centenary organ is as follows:

GREAT ORGAN.

- Double Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Forest Flute, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Ripieno Minore, 4 ranks, 122 pipes, 244 notes.
- Ripieno Maggiore, 6 ranks, 183 pipes, 286 notes.
- Ripieno Fondament, 8 ranks, 488 notes.
- Tromba, 8 ft., 73 pipes.
- Chimes, 25 tubes.
- Tremolo.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason Phono, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Solo Violin, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Dolce Cornet, 3 ranks, 183 pipes.
- Posaune, 16 ft., 73 pipes.
- Corno, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Claron, 4 ft., 73 pipes.
- Celesta, 4 ft., 49 notes.
- Tremolo.

CHOIR ORGAN.

- Contra Gamba, 16 ft., 73 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Viola, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.

- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo Harmonic, 2 ft., 61 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 49 bars.
- Celesta, 4 ft., 49 notes.
- Chimes, 25 notes.
- Tremolo.

SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Harp, 8 ft., 49 notes.
- Celesta, 4 ft., 49 notes.
- Chimes, 25 notes.
- Tremolo.

SOLO PEDAL ORGAN.

- Contra Bass, 16 ft., 12 pipes, 32 notes.

ECHO ORGAN.

- Horn Diapason, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Cor de Nuit, 8 ft., 73 pipes.
- Aeoline Dolce, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 25 tubes.
- Tremolo.

ECHO PEDAL ORGAN.

- Gedeckt, 16 ft., 12 pipes, 32 notes.
- Flute, 8 ft., 32 notes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Contra Gamba, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes, 32 notes.
- Cello, 8 ft., 32 notes.
- Bass Flute, 8 ft., 12 pipes, 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Flute, 4 ft., 12 pipes, 32 notes.
- Trombone, 16 ft., 12 pipes, 32 notes.
- Posaune, 16 ft., 32 notes.
- Chimes.

WICKS FOR TERRE HAUTE

Beautiful New St. Benedict's Church to Have Three-Manual Organ.

A three-manual Wicks organ will be heard at the dedication of the new St. Benedict's Catholic Church, Terre Haute, Ind. The edifice will be one of rare beauty. Stained-glass windows are being imported from Austria and the altar from Italy. No expense is being spared in an effort to make it one of the finest churches in Indiana. Special chambers have been designed by the architects, Miller & Yeager, Terre Haute, in consultation with the Wicks representatives. The great organ will be non-expressive. Medium wind pressures are being considered for most of the organ.

Following is the specification:

GREAT ORGAN

1. Cathedral Open Diapason, 8 ft., 61 pipes.
2. Second Open Diapason, 8 ft., 73 pipes.
3. Teneoroon or Gratiaphone, 16 ft., 49 notes.
4. Doppelflöte, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 85 pipes.
6. Dulciana, 8 ft., 61 pipes.
7. Concert Flute, 4 ft., 61 notes.
8. Octave, 4 ft., 61 notes.
9. Twelfth, 2 1/2 ft., 61 notes.
10. Fifteenth, 2 ft., 61 notes.
11. Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

12. Bourdon, 16 ft., 97 pipes.
13. Violin Diapason, 8 ft., 73 pipes.
14. Stopped Diapason, 8 ft., 73 notes.
15. Aeoline, 8 ft., 73 pipes.
16. Sallecional, 8 ft., 85 pipes.
17. Voix Celeste, 8 ft., 61 pipes.
18. Quintadena, 8 ft., 61 notes.
19. Flute d'Amour, 4 ft., 73 notes.
20. Violina, 4 ft., 73 notes.
21. Nazard, 2 1/2 ft., 61 notes.
22. Piccolo, 2 ft., 61 notes.
23. Orchestral Oboe, 8 ft., 61 notes.
24. Contra Fagotto, 16 ft., 85 pipes.
25. Oboe Horn, 8 ft., 73 notes.

CHOIR ORGAN.

26. English Open Diapason, 8 ft., 73 pipes.
27. Melodia, 8 ft., 85 pipes.
28. Viol d'Orchestre, 8 ft., 73 pipes.
29. Dolce, 8 ft., 73 pipes.
30. Unda Maris, 8 ft., 61 pipes.
31. Wald Flöte, 4 ft., 61 notes.
32. Piccolo, 2 ft., 61 notes.
33. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

34. Major Open Diapason, 16 ft., 44 pipes.
35. Bourdon, 16 ft., 32 pipes.
36. Still Gedeckt, 16 ft., 32 notes.
37. Bass Flute, 8 ft., 32 notes.
38. Violoncello, 8 ft., 32 notes.
39. Contra Oboe, 16 ft., 32 notes.

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The Estey Organ

Published monthly by Estey Organ Company of Brattleboro, Vt. and New York City

AMERICAN—ENGLISH—FRENCH

Estey Exchanges Not Only Ideas but Scales and Pipes with European Builders to Achieve Artistic Ideals in Organ Tone

THE Estey Organ Company, not content with the high standard of excellence already attained in its mechanical and tonal equipment, has made a serious study of the work of the leading European builders. Mr. J. B. Jamison of the Estey staff has recently returned to America after spending six months in France and England, giving particular attention to the technique of Diapason and Reed Voicing. In this research work Mr. Jamison had the hearty cooperation of the leading English and French organ builders, including Harrison and Harrison, of Durham, Cavaille-Coll, Noel Bonavia-Hunt and others.

A most satisfactory basis for the mutual exchange of ideas was reached, under which this Company gave to European firms many of the exclusive features developed in the Estey organ, and in return, secured scales, sample sets of pipes, details of voicing, etc., of the best of the European builders.

The result of these negotiations is such that now the Estey Organ Company can offer to the American organist an ensemble in which all the warmth and color of the best traditions of American voicing is retained, and also the glory and brilliance of the magnificent ensembles, made by the English and French builders. The Com-

pany has full details of the construction, scales, and voicing of the pipe work of the builders mentioned—secrets jealously guarded—but opened to Estey by these men who recognize in the Estey product that degree of excellence which will assure the carrying out of the artistic ideals which have characterized their own work for decades.

Among the features which we have turned over to these builders have been samples and parts, with working models, of our combination action, contacts, scales and details of our patented bass pipes, scales and samples of string stops, Clarabella, reedless Oboe, Saxophone and others.

The prospective purchaser may now, for the first time, procure from an American builder, an instrument not copied from the work of any one English or French builder, but a happy combination of the best ideals and traditions of American, English and French designers.

The Ideal Ensemble

The conventional American ensemble of the past twenty years represents a retrogression in design.

Full organ tone has had little consideration. It has, at best, been developed one part at a time—regardless of how that part might go with the other parts. The industry has not followed the laws on which true ensemble is based. Sectional ensembles

The Estey Organ

have lacked character. But above all, the influence of Hope-Jones has persisted in the work of practically every important builder—though this will be vigorously denied by the worst offenders.

Until the last few years the Phonon type of Diapason, Gross Gedeckts, Doppel Flutes, smooth chorus reeds, a paucity of upper and mixture work, with resultant defiance of the principles of cohesion, have distinguished the well known American instruments.

Partial awakening has been shown by attempts to brighten these "eight foot organs" with Geigen upper work and mixtures—on the principle that water will mix with oil—betraying ignorance of tonal science on the part of those who did it. There are still those who prefer the Gross Flute type of full Great.

Realization has been borne in on the public that organs have been without true inherent brilliance and cohesion, and that we have missed the idea of what real Diapason and reed tone is and can do. Those familiar with English and Continental classic ensembles know this, but it has taken an invasion of foreign organists to get the matter the attention it requires,

the agitation necessary for inquiry and reform.

In England, contrasting Diapason and Reed chorus work is well standardized with churchly magnificence the governing consideration. The French school is united in its preference for Montres, Flutes and blazing

reeds. The German ideal continues a ponderous foundational tone with toppy mixtures and an almost total ignoring of strings.

American conditions have caused our main contribution to be unique specialties, ear-tickers, etc. Whether these voices worked into the tonal structure or not, has not counted heavily. Powerful stops of bizarre harmonic development have little architectural justification, resembling ornamental pillars in a flat wall,

holding up nothing, taking no part in the structure.

Estey believes that no one school is right in all respects, but that the finest ensemble and the most playable organ of all, can be built from a composite of national ideas.

However, two major considerations guide us.

First: Diapason, mixture and reed chorus work shall be homogeneous. Each of



MR. J. B. JAMISON

A Rising Authority on the Technique of Organ Tone who
Recently Spent Six Months in Europe for
the Estey Company

correct harmonic development to supplement the others.

Second: Specialty voices, no matter from what school, shall either blend with the sectional ensemble in which they are located, or be of not more than MF power. No Solo stop, be it ever so attractive in itself, will be allowed to force its personality on the chorus.

Rather than experiment, in a matter where the factors are so numerous and varied that it has taken centuries for the classic ensemble to be evolved, Estey has chosen to get from the foremost English builders, those choruses, intact, that time and taste have proven to be classics. Not correct Diapasons, or mixtures, or correct reeds, alone, but integral chorus work. Diapasons with sufficient harmonic

development to insure cohesion, Reeds to match them, and mixture and upper work to join them. Scaled and voiced to go with each other, representing scores of years of empirical experimentation before the happy combination was struck.

This policy insures the classic full Great, full Swell, and full Organ, emotional scope, thrilling power, clarity and brilliance, on which the English ideal is founded.

From France, the Cavaille-Coll 8' Trompette Harmonique, the 8' Flute Harmonique (metal), and a broad Gambe and Gambe Celeste were obtained. As an adjunct to the English Swell reed chorus, the value of the French Trumpet cannot well be overestimated. As a blender with Great

Diapasons and yet the loveliest of all flutes, the French harmonic flute stands alone. It is made and voiced in the Estey factory by one of our men who did this work in the Cavaille-Coll factory for eight years. As the last word in reverent string tone, and a mate for the harmonic flute, the Gambe is unmatched in England or America.

Estey offers two types of English Diapasons. That of Harrison and Harrison of Durham,

and the Bonavia-Hunt modification of Schulze work. Harrison mixtures in full variety are provided for the broader more fundamental Harrison 8' tone, while mixtures made with Silbermann pipes are matched against the Schulze stops. To those familiar with this work, no further comment is needed. Reeds for each type are provided.

Two separate kinds of ensembles are thus afforded—for non resonant, and highly

Mr. Jamison's Services Are Now Available

The designing of the classic ensemble calls for intimate acquaintance with minute details of voicing and scaling. The common nomenclature of stops does not cover the situation. Mr. Jamison's services are offered to all prospective buyers of church or concert organs, either by correspondence or personal visit.

It will be shown that such ensembles can be made even with medium sized two-manual organs, properly designed and scaled.

Such designing as Mr. Jamison is equipped to do, supported by an unrestricted choice of the exact and ideal timbre for each voice of the ensemble, predicates a finished product which we guarantee.

THE ESTEY ORGAN COMPANY

resonant buildings—a choice no other American builder gives. This is the surest way of avoiding those mysterious failures due to acoustics. There is no one type of Diapason timbre or ensemble that will fit dead and resonant buildings equally well.

These stops have been copied in the Estey factory by Estey voicers. Complete data for facilitating this work was obtained. The copies differ in no way from the originals. The work has been finished, set up and played. We are able to offer either the Diapason tone that will go into the rebuild of the organs in Westminster Abbey, York, Albert Hall, etc., or those of historic Tyne Dock, or Armley.

Six months travel, testing and consultation by our Mr. J. B. Jamison went into the preparation for this work. The fullest cooperation was given by the English and Continental firms, with whom our own mechanisms and tonal specialties were exchanged for their stops.

Interesting comparisons of the modern English Diapasons with standard Diapasons as voiced by well known American builders, have been made. Astonishing as it may seem, the smaller scaled Schulze pipe yields more than half again as much power as the average larger scaled pipe with which we are familiar. Instead of its tone being forced, it is, on the contrary, far "easier" than the usual domestic type. The Schulze pipe meets difficult situations successfully. It is not made like other Diapasons and does not sound like them. Its beauty as an individual stop, its warmth and richness, are

exceeded only by its value as a chorus member. A chorus built from this timbre becomes a solid body of tone, not an aggregation of members. There is no suggestion of shrillness or stridency, to a properly scaled Estey-Schulze full Great, yet there is tremendous clarity and brilliance to it.

The organ now being built for Claremont Colleges, Claremont, California, contains such a chorus. Full Great is finished and erected at the factory at Brattleboro, and can be heard by all those interested in this epoch making type of ensemble. There is nothing like it in America, nothing that comes near it in effectiveness.

Incorporated with such structural work, in accordance with the Estey policy, is an abundance of MF and softer voices—making for the playability and flexibility the ideal organ must have. It is not our intention to sacrifice the timbre of these stops to ensemble, making them timid in their colorings. It has been proven that this is not necessary.

Estey has a Diapason, mixture and reed chorus unmatched in this country—a statement capable of immediate proof—solo voices of unique and lovely character—not interfering with the ensemble—and a plenitude of semi-orchestral and accompanimental stops, made up of the best of French, English and Estey work.

We believe, as one of the greatest authorities in America told us last month, that we have "gone further along the right road to the ideal organ than any firm has ever gone before."

ESTEY ORGAN COMPANY

BRATTLEBORO VERMONT

GENERAL SALES HEADQUARTERS, 642 FIFTH AVENUE, NEW YORK

**SERVICE MUSIC TOPIC
AT FORUM IN NEW YORK**

VARIOUS PROBLEMS COME UP

Mark Andrews and Professor Walter Henry Hall Principal Speakers in Discussion Under Auspices of the N. A. O.

Mark Andrews and Professor Walter Henry Hall were the speakers at a church music forum held March 16 at the First Presbyterian Church, New York City. The National Association of Organists planned the meeting through its public meetings committee, of which Lillian Carpenter is chairman. The Greater New York Federation of Churches, the Presbytery of New York and the Hymn Society co-operated in advertising the event.

Mr. Andrews' subject was service planning and playing. He stated at the outset, however, that he would make only a few remarks leading to an open discussion. On the subject of service playing, he said that the worst thing an organist can do is to discourage congregational singing. His suggestions, in answer to a question from the floor, for the betterment of hymn singing were that the accompaniment should be loud enough to support and encourage the timid congregational singers and that there be no effort to make them observe too many details of interpretation such as crescendos, diminuendos and ritards. Several speakers reported an increased interest in hymns as a result of congregational rehearsals or informal lectures on hymnology.

The question of variety in the form of worship was introduced. It was unanimous, at least among the several ministers and organists who expressed their opinion, that there is a distinct advantage in an occasional change in the order of service for non-liturgical churches. The fixed ritual of the Episcopal Church has a background of tradition and is the result of a gradual development through the ages. The average form of worship in non-liturgical churches has not this background and is therefore more likely to require an occasional change which may mean the sacrifice of a little dignity, but will make the service more helpful.

On the unified service Mr. Andrews made two very pertinent remarks. He warned against a hurried selection of music to correlate with the sermon topic, as the results of such a selection are often worse than when no effort is made at unity. He also pointed out that it is not wise to match things up too closely, as all persons in the congregation will not be in the same mood and will not respond to the same type of worship. For example, if a very vigorous and aggressive sermon is coupled with the same kind of music, the sad or weary worshiper will not find in that service the help he needs.

Professor Hall's topic concerned hymns and the use of descant. Some of the points he made were: The hymn is the one great Protestant medium for

the expression of belief. We owe more to Luther than we realize. The custom of congregational singing of the mass had fallen into disuse when Luther, by the introduction of chorales, restored to the people this medium of expression. One hundred and fifty years later the two Wesleys in England rescued the people from singing nothing but crude metrical versions of the Psalms.

Choirmasters would do well to use hymns, because of their simple form, to teach the rudiments of interpretation and phrasing to their choirs. A taste for good hymns should be formed in childhood, through the Sunday-school, as the minds of children are plastic and their musical taste can be directed. They should be taught some of the hymns which they will eventually use in church.

To realize the full possibilities of a hymn or an anthem, organists would do well, before they have it sung in rehearsal, to go into a room alone and read the words aloud. The use of descant was illustrated with the help of four sopranos from Dr. Hall's choir. They sang three superb examples of descant, which, unfortunately, are not published. They were to the familiar tunes "Eventide," "Abide with Me," "Aurelia," ("The Church's One Foundation") and "Duke Street."

A festival service of modern church music was the closing event of the day. Dr. William C. Carl had arranged the interesting program and presided at the organ. Dr. T. Tertius Noble played his own Prelude and Fugue in F minor by special invitation.

As a prelude Dr. Carl played the Allegro from Handel's Tenth Concerto and Couperin's "Benedictus." The church was filled with an audience not only of organists, but of others interested in church music, attracted by the fine choir of Dr. Carl. The variety and novelty of the evening's offerings may be realized from the list, which included: Sanctus from Mass in G minor, Vaughan Williams; "A Song of Praise," Martin Shaw; "Psalm 86," arranged by Holst; "Hallowed Be Thy Name, Hallelujah," H. K. Andrews; "Springs in the Desert," Arthur B. Jennings; "Jesu, Joy of Man's Desiring," Bach; "Tu es Petrus," Palestrina; "The One Hundred and Twenty-first Psalm," Sowerby; Finale from Choral Concerto, Alexander Brent Smith. This constituted a wealth of choral offerings and was splendidly done by the church's musical forces—the solo quartet, Grace Kerns, soprano; Amy Ellerman, alto; Dan Gridley, tenor; Edgar Schofield, bass, and the motet choir. Jennings' anthem impressed itself on first hearing as a very valuable addition to the American anthem output. The crescendos and diminuendos were most artistically done.

The Rev. Dr. J. V. Moldenhawer, minister of the First Presbyterian Church, delivered the address of the evening, emphasizing the point that it is just as important for church organists and singers to strive to serve religion rather than to have in mind only musical perfection as it is for the minister to preach with the real purpose of his high office always in mind.

**ORGAN TARIFF PLEAS
OFFERED AT CAPITAL**

BUILDERS ARGUE THE CASE

Committee Representing Industry Asks Commission for 60 Per Cent Duty on Church Instruments and 40 Per Cent on Theater Organs.

Organ tariffs were the subject of argument before the United States Tariff Commission at a hearing in Washington Feb. 26 and the pleas presented are now under consideration by the commission, which is expected to render a decision soon.

Acting under instructions given them by a group of organ builders a special committee consisting of George L. Catlin of the Skinner Organ Company, J. L. Ryan of the Rudolph Wurlitzer Company and Harry Meixell, general manager of the Music Industries Chamber of Commerce, appeared before the commission and presented their brief. The concerns represented were: Austin Organ Company, Hall Organ Company, Kinetic Engineering Company, Marr & Colton, Henry Pilcher's Sons, Spencer Turbine Company, Skinner Organ Company, Estey Organ Company, the Rudolph Wurlitzer Company, Dennison Organ Pipe Company, Hillgreen, Lane & Co., the W. W. Kimball Company and the National Organ Supply Company. Several manufacturers, notably Casavant Freres, of Canada, were represented and requested the commission to reduce the rates on organs imported into the United States substantially below the 40 per cent for organs falling within classes 2 and 3. In rebuttal to the arguments advanced in favor of this position the special committee stated that they were agreeable to the reduction of the rate on organs falling in class 1 as noted in the brief, from 60 per cent ad valorem to the 40 per cent rate, thereby making the tariff on all classes of pipe organs uniform, but that they were strongly opposed to any reduction below 40 per cent. The commission has the entire subject under advisement.

After a brief resume of the character and size of the organ manufacturing business the committee in its brief said:

"When we come to the pipe organ industry we find that its products divide themselves logically into three classes. Class 1 embraces pipe organs manufactured for use in churches and public auditoriums, where it is not customary to charge admission fees; class 2, pipe organs manufactured for use in theaters and other places of amusement where it is customary to charge admission fees; class 3, organs designed for use in residences, and all other organs.

"It is well known among organ manufacturers of the country that in recent years and at present the class 1 type of organs comprise 75 per cent in value of the production of the country in any one year. Moreover, not alone because of the volume of the business, but also because of its character it is in the class 1 group organs, those built for use in churches and public auditoriums where admissions are not charged, that there lies the greatest menace of foreign competition, particularly that which threatens from Canadian organ builders. On the other hand, from the standpoint of American organs which are exported, the bulk of the export business comes from classes 2 and 3. Despite these facts the present tariff imposes only a 40 per cent ad valorem duty on class 1 organs and 60 per cent on organs in classes 2 and 3. Obviously this is incorrect, because, as has been shown, class 1 organs should have the larger rate while the 40 per cent rate on organs in classes 2 and 3 would be far more desirable for them than the 60 per cent rate now obtaining. Obviously the lower rate of 40 per cent ad valorem on organs of classes 2 and 3, which do not play an important part in imports, but do embrace the bulk of exports by American manufacturers, would be less likely to receive retaliatory tariffs from foreign countries than the 60 per cent rate now applied to these two classes.

"When it is realized that the 40 per cent duty is imposed on the parts of a

pipe organ preparatory to its construction in this country, and when it is further realized that the organ in this state represents no more than 60 per cent of the actual selling price as a completely built organ, it is apparent that a 40 per cent ad valorem rate is really only equivalent to 24 per cent protection, while a 60 per cent rate would be equivalent to a 36 per cent tariff protection.

"In this connection a quotation from a brief which certain organ manufacturers laid before the ways and means committee of the House on Feb. 19, 1929, is of interest and value:

"First: The competition from Canada is serious and a certain Canadian organ builder has recently built a substantial addition to his factory, while practically all American organ builders are running their shops only part time.

"Second: The old rate of 40 per cent actually works out as only about 24 per cent, because the duty is figured on the knocked-down or disassembled value in Canada, and that value is only about 60 per cent of the actual selling price of the completed instrument in the United States. In other words the duty works out as 40 per cent of 60 per cent, or 24 per cent. For example, an organ selling in the United States for \$30,000 would be valued at \$15,000 or \$18,000 when shipped over the border, the other \$11,000 or \$12,000 being allowed for freight and cartage and installation and tuning in the building in which the organ is permanently placed.

"Third: As labor is the largest item in the building of a pipe organ and foreign labor of this class is paid less than 60 per cent of the American wage rate, the foreign builder can easily and does underbid American builders.

"Fourth: The foreign builder has a further advantage by sending the same low-priced foreign labor into the United States to install and tune the organs shipped over the border.

"In view of the foregoing facts and arguments the undersigned organ manufacturers of the United States respectfully petition the Tariff Commission that it adopt for class 1 organs the 60 per cent ad valorem rate originally recommended by the ways and means committee of the House, passed by the House and later recommended by the Senate finance committee. On the other hand the undersigned respectfully request that in the matter of organs in class 2 and class 3 a duty of 40 per cent be imposed rather than 60 per cent, as at present."

A representative of Casavant Freres next addressed the commission. Questioning earlier in the hearing elicited the information that there is practically no competition from European builders. The Canadian builder made the statement that there are four Canadian manufacturers, but that his firm is the only one that exports. The speaker expressed the belief that the present duty and the proposed new duty are higher than are necessary to protect United States producers. He welcomed an investigation of Casavant production costs, stating that the labor cost in their plant was about 40 per cent of the cost of the organ and lumber costs about 7 per cent. Other materials, he said, cost the same as here as most of them come from this country.

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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, APRIL 1, 1931.

CHARLES GALLOWAY

When Charles Galloway's rehearsal of "The Song of Victory" was interrupted by a call to the song of victory beyond, there passed from this earth a real organist and a real man. Capable, but modest, conscientious but kindly, he earned from his fellows and his pupils the warmest affection, as attested by the letters received by The Diapason since his sudden death. As a favorite pupil of Guilment, then as organist of one church in St. Louis for nearly thirty years, as a recitalist who was heard in many cities, as teacher of a large number of organists who have achieved success and as a member of the faculty of Washington University, he made an impress which will live through many years. It gives one a distinct sense of loss to realize that such a man is gone, but with it there is a feeling of gratitude for the fruits of his active career.

CALLING SPADES SPADES

Everyone who ever plays a public recital and enjoys the words of praise that subsequently get into print about his performance will be interested in an experiment in frankness that is being made in England. It is indeed an exhibition of frankness so blunt as to approach brutality. We presume it is an experiment and hope it will not prove fatal to the critic. Stated in briefest terms, the Musical Times of London has turned loose—that is the best way to describe it—a reviewer who prepares "organ recital notes" in which he picks to pieces the performances of some of the most sacredly eminent players in Great Britain. The avowed purpose is to tell the unvarnished truth—the same purpose, incidentally, claimed by all our yellow journalists of the last two or three decades and by the muck-raking modern biographers of national heroes.

In the February Musical Times, for example, the critic goes after no less a light than Reginald Goss Custard and his playing at the Alexandra Palace. After hearing two programs the writer has this to say among many other things:

I shall not criticize at length the playing; the two programs did not call for much musical imagination. It was capable, if not wonderful; devoid of thrills, not quite of interest. The registration nearly all done by piston; that would not matter if the combinations were re-set for each piece, but as they weren't. . . . The recitalist also showed a fondness for mating a thin solo reed (generally vilely out of tune) with a thick flute; I thought the time was gone by when it was considered necessary to spoil the piquancy of every reed in this way.

On Jan. 11 a request program was given, richly true to type. There was Handel's Largo, and the Unfinished Symphony (first movement), and the "Entrance of the Gods into Walhalla," and the "Ride of the Valkyries," and "Finlandia." One piece of organ music—the G minor; two, if we count "Chelsea Fayre." And at the end, a promise to repeat "The Storm" at an early date, and an announcement of "an entire

Tschaikowsky program." The scissors of the Fates, however, were to intercept this enterprise. No sooner had "Finlandia" begun to run its accustomed course, than a cipher appeared. When I left, forty minutes later, Mr. Goss Custard had just proceeded with the second item by abandoning the swell.

This, of course, cannot have been the recitalist's own taste in programs. But why give a request recital at all, if it is to be a tomb for everything that is worth doing? Moreover, every player forms his own audience, as a snail grows his shell. And as the method of choice appears to have been that the audience voted for what they had liked best in Mr. Goss Custard's previous programs, the responsibility comes back to him. It is to be hoped that his audience pleased him no better than his program. A musician could not be flattered by the applause of a crowd so poor in musical sense. The greater number were denizens of the surrounding suburbs, to whom music is a soporific for Sunday afternoons. They came replete, the last of their Christmas cigars in mouth, to niddle-noddle over a little saccharine sound.

That the whole thing is interesting no one can deny; whether it will serve any good purpose is open to question. A writer in Musical Opinion seems hugely pleased over the Times' daring venture, for in his February comments he says:

It is refreshing to find these recitalists at long last receiving some of the criticism they have so richly earned; to read that Mr. Thalben Ball spoiled some of his playing by "restlessness, over-registration and distortion of rhythm"; that "of Mr. d'Evry's recital not much can be said"; that Dr. Ernest Bullock "lost opportunities in registration one after another." That's the stuff to give 'em! I have long felt that, owing to the absence of public criticism, organists take their jobs much too lightly; moreover, the general standard of organ playing is shockingly low. Time and again I have been in churches where the organist calls himself an A. B. C. O. or even F. R. C. O., and have found that he cannot improvise decently for two minutes; does not use more than about three combinations of stops throughout the service; treats all the psalms alike, and plays the congregation out with some appalling Grand March in G, probably taken from an album of "Easy Pieces for the Harmonium or Pedal Organ." How many organists do any regular practicing?

There are two forms of preaching. One attacks sin as sin and avoids personalities. The offender usually finds out soon enough if the shoe fits him and thereafter he will either take the sermon to heart or, if he is beyond the reach of redemption, he will go on in his evil way. The other form of preaching is more sensational. It uses names and makes good newspaper "copy." If there were statistics on the subject they probably would show that little except temporary excitement resulted from this method.

By the same token the earnest organist, sincere in his desire to improve his programs and his playing, will read and heed the abstract advice he finds in the best sources of information to which he has access, and will eschew that which is banal. The one who glories in his shortcomings, who pats himself on the back because the crowds come to hear him no matter how bad the food he offers them, because it is highly sweetened, has too tough a skin to mend his ways simply because a critic condemns him. After hearing a Bach fugue manhandled by one who cannot even play the notes, to say nothing of interpretation of the work; after being forced to listen to a rhythmic piece played with utter disregard of rhythm; after submitting to a dull rendition of duller compositions by someone who pretends to be a recitalist, but to whom the resources of the organ are still a closed book, it would be a great relief to the feelings to follow the example of our English friend. But the old rule that before saying anything derogatory one should first ask whether it is true, whether it is kind and whether it is necessary is still a good one to follow.

We remain to be convinced that the cure for bad organ playing and low taste in program making lies in the policy of the Musical Times, but we shall look on with interest, meanwhile hoping that bloodshed shall be avoided.

How our English brethren delight to ridicule us whenever they discover anything in our conduct or our taste that they consider deserving of their shafts! Yet it has remained for one of the most conservative and dignified

English publishers to bring out an anthem arrangement of the Londonderry Air! And—horror of horrors—one of the world's most serious and sedate English journals, devoted largely to organ and choral music—a great defender of all that is holy—publishes this anthem as a musical supplement. Now let the man who made "Robin Adair" into an anthem rise from his grave and tell somebody to pluck the beam out of his own eye.

The teaching of music is a profession, not a "business, trade or industry," and a music teacher may continue to give lessons in New York residence districts, according to a decision handed down by Judge Frederick E. Crane of the Court of Appeals in Albany Feb. 10. This decision reversed those of lower courts in the case of Wager Swayne Harris, a New York voice teacher, who had been convicted on the charge of violating a zoning law of New York City by giving vocal instruction in his home, which is situated in a "residence" district.

MR. AND MRS. BARNES HOSTS

Mrs. Mundy, Violinist, and Three Organists Give Fine Program.

Socially and artistically a reception and musical at the home of Mr. and Mrs. William H. Barnes in Evanston March 16 proved to be an event that will be remembered long by the Chicago organ fraternity. It was not the first of such gatherings under the Barnes roof, but none has been more pleasant. Mr. and Mrs. Barnes received and delectable refreshments were served to the guests. Dean Rossetter G. Cole of the Illinois chapter, A. G. O., and Albert Cotsworth, president of the Chicago chapter, N. A. O., representing the membership of the organizations which were the guests of the evening, made brief talks of greeting and appreciation.

The principal artist of the evening was Mrs. Lota Mundy, violinist, a sister of Mrs. Barnes. Her work was supplemented at the organ by Frank W. Van Dusen, Porter Heaps and Mr. Barnes. The opening number was the Vivaldi Concerto in C major, for violin and organ. Mr. Heaps played brilliantly in his group, which included the Berceuse and the "Fire Bird" Finale of Stravinsky, Dupre's "Spinning Song" and Wagner's "Ride of the Valkyries." Mr. Heaps excelled especially in the orchestral effects in his last number. Mrs. Mundy did beautiful playing in a Nocturne by Boulanger, "Bird as Prophet," by Schumann, arranged by Auer, and Burleigh's "Valse Brillante." Mr. Van Dusen was skillful and effective in an Andantino by Vienne, the Rousseau Scherzo and the Finale of the Sonata in G minor by Piutti. As a climax there was an ensemble number, a paraphrase of themes from "Parsifal," arranged by Wilhelmj, for violin, organ and piano, with Mrs. Mundy and Mr. and Mrs. Barnes taking part. This had to be repeated to satisfy the audience.

There were 150 present to enjoy the delightful evening and it is doubtful if there has been a social event for Chicago organists which has ever drawn a larger group of guests.

C. A. Woodruff Joins Kimball.

The W. W. Kimball Company has appointed Clarence A. Woodruff consulting engineer in charge of organ sales in the Eastern district, with headquarters in the Tilden building, 105 West Fortieth street, New York City. Mr. Woodruff entered the organ business as general factory manager of the Welte-Mignon properties four years ago. That step did not mark his first acquaintance with the instrument, however, for he plays the organ and has long been an organ enthusiast. He is a graduate of the Massachusetts Institute of Technology, his previous work being as a chemical engineer and in management of large manufacturing plants. At the time of the Welte receivership Mr. Woodruff followed R. P. Elliot into the Aeolian Company. The Woodruff home in Westfield, N. J., is a musical center, Mrs. Woodruff also being a musician, a church and oratorio singer of note. Last season they organized the Handel Choir and, with Ifor Jones of New Brunswick as

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of April 1, 1911—

The Diapason published the specification of the large organ to be built by the Austin Company for the city hall at Portland, Maine, the gift of Cyrus H. K. Curtis.

On the occasion of his fiftieth birthday, Harrison M. Wild on March 6 was the recipient of a beautiful Venetian scene painted by the Chicago artist, Gruber, from the Apollo Club, of which he was the conductor.

Steere & Son completed the installation of a four-manual organ in First Church of Christ, Scientist, Kansas City, Mo.

The Ernest M. Skinner Company announced that it was building organs for the following among others: Grand Avenue Methodist Church, Kansas City, Mo., four-manual; Williams College, Williamstown, Mass., four-manual; Asylum Congregational Church, Hartford, Conn., four-manual; Church of the Holy Communion, New York, four-manual; Andover Theological Seminary, three-manual.

The town hall at Auckland, New Zealand, it was announced, was to have a large organ to be built by Norman & Beard of England according to specifications drawn by Edwin H. Lemare.

Clarence Dickinson of the Brick Presbyterian Church, New York, was engaged for three important recitals in April—one at Yale University, another on the new Austin organ in St. Luke's Church, New York, and the third on the new Möller in the Spring Street Presbyterian Church, New York.

George H. Fairclough of St. Paul presided at the first service of the Minnesota chapter of the American Guild of Organists, held March 15, and gave a recital. Stanley R. Avery of St. Mark's Church, Minneapolis, played the prelude to the service.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of April 1, 1921—

Announcement was made of the consolidation of the Steere Organ Company with the Skinner Organ Company. The Steere plant and facilities at Westfield, Mass., were taken over by the Skinner Company.

Carl K. McKinley won a second prize of \$500 in the Flagler competition for American orchestral compositions. More than eighty works had been submitted.

The University of Pittsburgh, on the occasion of its 134th anniversary, conferred the degree of doctor of music on Charles Heinroth.

The twenty-fifth anniversary of the American Guild of Organists was to be observed with a festival service in Trinity Church, New York, April 13. A banquet was scheduled for the evening of April 14 at the Hotel McAlpin.

conductor, a chorus of 150, the Westfield Symphony Orchestra and Miss Marion Clayton as accompanists, gave "The Messiah" without cuts and with notable success.

Skilton Pupil in Recital.

Miss Dorothy Enlow, an organ student at the University of Kansas, gave her senior recital on the four-manual Austin organ in the university auditorium Feb. 24, playing from memory the following program: "Sonata Cromatica" (entire), Yon; Passacaglia and Fugue, Bach; "Isthar," Stoughton; Scherzo, Rogers; "Carillon-Sortie," Mulet; chorale, "Wunderbarer Koenig," Karg-Elert. The last number was accompanied by trumpets, trombones and tympans. Miss Enlow's performance was declared admirable in every respect. She is a pupil of Charles S. Skilton, head of the organ department and noted American composer. The next senior organ recital will be given by Miss Ruth Spindler, who will be assisted by the university orchestra in the Cathedral Prelude of David Stanley Smith.

The Free Lance

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

It may not always be a mistake to name a society after a living man or woman, but it is always hazardous; yet the Truette Organ Club of Boston is a perennial refutation of the theory as respects Everett E. Truette of the Eliot Church, Newton, who has just celebrated the fiftieth anniversary of his entrance into the musical profession as organ recitalist. I saw Truette walk down Huntington avenue one day last week at the rate of fully 120 steps to the minute with all the energy of a young man of 25. There goes a man, I thought, who has done honor to the musical profession and to himself in a long life distinguished by unflinching industry, high standards of personal honor, success as church and concert organist, composer and writer. Would that there were more Truettes!

It has been worth while lately to note how the currents of criticism are turning against the theories of Robert Hopè-Jones in connection with the movement toward a somewhat more stringy tone in organ diapasons. Thirty or more years ago I had several conversations with him, and I think I never was so fascinated by the conversation of any man as I was by that of Hope-Jones. He had an intellectual energy, a very pleasing way of expressing himself, and a novelty of idea that gave his scientific rather than aesthetic or purely musical approach to the matter of organ construction and tone fascination and plausibility.

His positive and what might be termed his relentless opposition to the inclusion of mixtures in a stop scheme ought to have warned us of danger. I am reminded of a conversation with a young woman enthusiastic over the theories of her piano teacher, a man of strong individuality and positive, exclusive convictions.

"Well," I said to her, "when you come across a man who is so certain of the truth of his own professional theories that he considers all his professional associates on the wrong track, you may be sure that he is an unsafe guide."

Referring once more to the matter of diapason tone, the editor allows me to read a letter from Dr. Charles E. Clemens of Cleveland. Dr. Clemens says: "The Diapason's Free Lance column never fails to furnish material of profitable thought and discussion. * * * Is it not possibly the case that in aiming at 'roundness' of tone in our diapasons we have too often overstepped the mark and arrived at a flute-diapason tone at the expense of the general blend with reeds and mutations?" Dr. Clemens puts very clearly the grounds on which men like Jepson of Yale and Mayer of West Point rest in their approval of the emphasis on string rather than flute in diapason tone.

Uncle Mo came in the other day very much exercised over the matter of school, college and conservatory authorities demanding that prospective teachers have academic degrees.

"I tell you, Mac, it's abominable the way experienced, tried and true teachers are being held up by this absurd requirement. I've just come from Bimbom's scholastic agency and he tells me that the principals of schools and academics and presidents of colleges are all insisting that their music teachers have degrees. What's got into people?"

"Yes," I said, "it is foolish—this stressing of academic degrees in the case of musicians who are eminent in their profession and experienced in teaching; but you must not forget that a college is a big educational mill, and musicians are not always conversant with the machinery, they do not know how to run the engine, and further, they think the educators are stupid people—"

"Well, aren't they?" said Mo, breaking in.

"You mean, Mo," said I, "that be-

cause they are not musical, as a class, they are uneducated?"

"Yes, that's precisely what I do mean," said Uncle Mo.

I went on: "Don't forget that when you try to add the typical musician (the professional musician in good social standing being a rather modern product) to a body of professional teachers academically trained, you are mixing oil and water—('Pooh! Nonsense!' Uncle Moe again interrupted); you are bound to run into trouble. The only way the academics can protect themselves is to be sure that the music teachers are also academically trained. Don't you see?"

"Yes, I see also that the very fact that a musician qualifies for life work in music by long, faithful and expensive study is an argument for his disqualification. The better musician he is the less likely he is to get an appointment to a fine school."

"Nothing is gained through overstatement, Uncle Mo; let's get down to facts. Composers have been somewhat more in favor with college trustees than pianists, organists or singers, as such. J. K. Paine, the composer, was professor at Harvard in 1876 and in the next twenty-five years the men who did pioneer work in adapting the study of theoretical music to the long-established methods of teaching and examining were drawn largely from the body of well-trained practical musicians—men who could play skillfully, but who were not as a class academically trained. As time went on, however, young men and women in colleges saw that there was a career in teaching music in the university and began to qualify by musical training, largely along literary and theoretical lines; these young people were conversant with college methods and administration, were easy to get along with, had no musical eccentricities to interfere with their work. As it now stands the professional musicians, having taught the younger generations how to study music, must give place to them as gracefully as they can."

Uncle Mo was not convinced.

"I hear what you say, Mac, but why don't you stand up for your profession!"

I think Uncle Mo looks on me as a deserter of the cause; but from my point of view it is a condition and not a theory that confronts us.

Young musicians who are hoping to get some sort of a degree as an indispensable qualification for work in good institutions are advised to canvass the situation thoroughly before they make a start. I know a young woman who, having the degree of music bachelor from a fine state university beyond the Mississippi, thought she would do additional work in order to get a B. A. She found, on application to the New England college in which she was teaching music, that her four years' work in the West counted only about twenty-five points toward the sixty-seven points she would need for the B. A. Her ambitions ended then and there. Hard lines? Yes; but what can one do about it? The whole situation is by no means a pleasant one.

"We sang the Te Deum, though we called it 'hymn 789.' There was fine descant singing introduced in one or two of the well-known hymn-tunes, though I think it must be an innovation, for I noticed several people paused, nonplussed at the sound of the trebles soaring away above and off the tune."—The Christian World.

The Schumann Canon in B minor has been played a great deal the last five or six years. As I play it I consider it bright, even piquant, and admire the skill of the composer. As I listen to it, however, I fancy the player gets more out of it than the average listener. In that respect I imagine it is much like the ever-blooming Widor Toccata from Symphony 5—immensely exciting, at least for the first twenty-five times of playing, but likely to impress the ordinary listener as more or less of an exercise.

But, continuing with the Schumann Canon, I have wondered why here and there an organist does not precede it with the beautiful Canon in F sharp by Merkel; or has the latter been entirely forgotten? And if one must

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Recital Series by H. R. Yarroll.

Harold R. Yarroll, organist of the East Eighty-ninth Street Reformed Church in New York and representative of the Hall Organ Company, has completed a series of four recitals on the three-manual, forty-one-stop Hall organ in his church. He has also given the dedication recitals on the three-manual and echo Hall organ in Christ Lutheran Church, Hazleton, Pa., and the two-manual Hall in the First Congregational Church, River Edge, N. J., and Feb. 27 played the three-manual Hall in the First Baptist Church of Freehold, N. J., installed last year, when Mr. Yarroll gave the opening recital. Mr. Yarroll also presented the "Elijah" with the combined choirs of four churches on March 23 and March 25. The first performance was in the East Eighty-ninth Street Reformed Church and the second in the Mount Washington Presbyterian Church. He has been engaged to direct the combined choirs of five churches in special Lenten music in the First Presbyterian Church, Rockville Center, Long Island, on the evenings of March 31, April 1 and 2.

At the First Congregational Church, Dalton, Mass., Mrs. Kate Elizabeth Fox, organist and choirmaster, the sacred cantata "The Seven Last Words," by Dubois, was sung March 10. On Palm Sunday "The Darkest Hour," by Moore, was presented.

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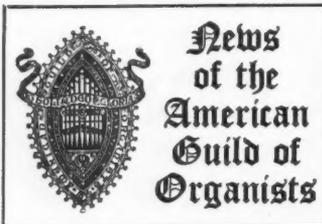
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(Summer term— June 22 to Aug. 1)



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.]

Splendid Service in New York.

The Guild's standard of excellence was well maintained in the first of the public services sponsored the present season, which was held in the Second Presbyterian Church, New York, under the direction of Hugh Porter, A. G. O., Wednesday evening, March 18. Mr. Porter is blessed with a splendid four-manual Austin organ, which was ably demonstrated both in the solos and in the accompanying of the choir. It has an ample variety of good solo stops and a very pleasing ensemble, which is enhanced by the beautiful architectural scheme of the building—a modern interpretation of the simple and plain Tudor lines, the organ being concealed behind a sort of "honey-comb" grill, across the east end of the church, the echo being placed somewhere in the vicinity of the west tower.

The Cesar Franck A Minor Chorale was played by Mr. Porter as a prelude, rather deliberately, but with magnificent precision and tonal variety—a very interesting presentation. His accompaniments to the Brahms "How Lovely," Dvorak's "Blessed Jesu" and the Cesar Franck "Hallelujah" should be especially mentioned; an organist who plays an anthem accompaniment well, in good style, and with intelligent interpretative effect, without occasionally submerging the chorus, is rare. Mr. Porter's accompaniments were beautifully done.

The very fine chorus of mixed voices evoked much favorable comment from all with its brilliant tone quality, good enunciation and intelligent phrasing. The Victoria "Jesu, dulcis Memoria" and the Vittoria "Ballad of the Trees" were presented a capella.

Carl Weinrich, F. A. G. O., organist of the Church of the Holy Communion, played the Roger-Ducasse Pastoral, the Dupre Toccata on "Ave Maris Stella" and Vierne's Cantabile (Symphony 2). Mr. Weinrich, although but a short time in the city, has attracted much attention through the artistry of his organ playing and is acknowledged a worthy successor to the late Lynnwood Farnam.

Minnesota Chapter.

A joint recital for the chapter was played in the Westminster Presbyterian Church, Minneapolis, on the large Kimball organ, Feb. 23 by E. Rupert Sircom, organist of Westminster Church, and Eugene Devereaux, F. A. G. O., of St. Paul's Church in the same city. In addition to the organ selections there were baritone solos in memory of Lynnwood Farnam by Berthold Busch.

Mr. Sircom played these compositions: "Lord for Thee My Spirit Longs," Bach; "We All Believe in One God," Bach; Meditation on the Plainsong "Ave Maris Stella," Grace; "The Sun's Evensong," Karg-Elert; "Sunset in a Japanese Garden," Foster; "Prudentes Virgines," Chausson.

Mr. Devereaux's selections included: Toccata-Prelude on the Plainsong "Pange Lingua," Bairstow; "In Summer," Stebbins; Prelude and Fugue in A minor, Bach; "Grape Gathering," from "Burgundian Hours," Jacob; Finale from First Symphony, Vierne.

Western New York Chapter.

The Western New York chapter was delightfully entertained by Mr. and Mrs. Harold Osborne Smith at the old First Presbyterian Church of Rochester Monday evening, March 16. The Rev. Dr. John J. Lawrence, the pastor, in a word of greeting remarked that the Old First Church was, by many years, the oldest church in Rochester,

and had received its charter before Colonel Rochester made his home on the banks of the Genesee River. In those early colonial days the settlement was known as the village of Gates.

The musical part of the program consisted of an excellent impromptu recital by Thomas Pollock of Los Angeles, now a student at the Eastman School of Music, and two contralto solos by Geraldine Rhoads Traver. Mr. Pollock's numbers included a Cesar Franck Chorale and the Scherzo from the Fourth Symphony and the first movement from the Sixth Symphony of Widor.

At the parish-house Dr. George Barlow Penny of the Eastman School faculty gave an interesting and instructive talk on music in its relation to other art. In defining art as an act of praise, or, in other words, a psalm, he took the letters of the word "psalm," and showed that each stood for one of the five component elements which go to make art. These are philosophy, science, art, language and millennium. Art was subdivided into another "psalm" in which the subdivisions were painting, sculpture, architecture, literature and music. He showed how all these arts must contain the same elements of construction.

Refreshments were served and a nominating committee was appointed for the annual election in May. The committee consists of Alice Wysard, chairman; Irving MacArthur, Thomas Pollock, Norman Peterson and Ruth Sullivan. The meeting was adjourned with a rising vote of thanks to Mr. and Mrs. Smith.

GEORGE HENRY DAY, Dean.

Ready for Kansas Convention.

Plans for the annual convention of the Kansas and Oklahoma chapters, which will bring together organists from all parts of those states, have been nearly completed under the leadership of Dean Albert G. Hubach of Kansas. The meeting will be held at Independence April 6, 7 and 8. The principal feature will be a series of three recitals by Albert Riemen-schneider of Cleveland. These will be as follows:

1. A lecture-recital to children to show they can be interested in good organ music.

2. An attractive recital of classical and modern compositions.

3. A lecture-recital on Bach's forty-five chorale preludes for the liturgical year with the following divisions for discussion: "Historical," "Interpretation of Bach's Chorales," "Choral Background," "Tempo," "Phrasing," "Dynamics and Expression," "Some General Rules for Bach Playing."

Other features will be a Guild service, groups of numbers by leading organists of the two states and some unusually fine round-table talks and discussions. All recitals will be given on the new four-manual Reuter organ in the First Presbyterian Church, the largest church organ in Kansas.

District of Columbia.

A cordial welcome was extended to the chapter on the evening of its regular meeting, March 2, at the Mount Vernon Place Methodist Church, by the choir and director of music, R. Deane Shure. After a brief executive meeting during which matters of importance were discussed, the rest of the evening was devoted to a program of music composed by some of the local chapter members. Beginning with the singing of the opening sentence used at regular services in this church, the dean, Miss Charlotte Klein, F. A. G. O., who presided, announced Gene Stewart, organist and director at Waugh Methodist Church. Mr. Stewart played a Nocturne, an organ solo of his own composition with a pleasing theme repeated in various ways, a contrasting middle section affording variety. Karl Holer, organist at the First Reformed Church, was represented by two compositions. The first was a soprano solo, "Harvest Time," with poem by Miss Sally Fitzhugh, the number being dedicated to and sung by Miss Esther Cloyd. The second was an anthem, "Attune Your Hearts," dedicated to the Mount Vernon Place choir and Mr. Shure, and rendered by them. Louis Potter, F.

A. G. O., organist and director at Calvary Methodist Church, brought a double male quartet to sing his composition for male chorus to the words of Proverbs 8, "Doth not Wisdom Cry," etc. A charming bit were the two short organ solos played by the dean, Miss Klein, organist and director at the Episcopal Church of the Transfiguration. The first was a favorite composition from the pen of Edgar Priest, organist and choirmaster at Washington Cathedral. The composition is entitled "A Memory." Miss Klein's second selection was a work of her own, "Melodie," true to its title. Mr. Shure's organ suite, "Through Palestine," was played by the Mount Vernon Place organist, Miss Edith Gottwals. This suite comprises four scenes. An early opus of Mr. Shure is the motet, "The Twenty-third Psalm," which was sung by the choir with assurance and clear phrasing. It is well adapted to choral rendition.

An informal social hour with delightful refreshments arranged by the Mount Vernon Place choir concluded the evening.

The next meeting has been postponed to April 13, one week later than the usual meeting night.

M. R. F., Secretary.

Indiana Chapter.

The Indiana chapter had a luncheon at the Columbia Club in Indianapolis March 6 in honor of Pietro A. Yon, who was in Indianapolis to play the dedicatory recital on the Kilgen organ in St. Joan of Arc Church. Cheston L. Heath, who presided, presented Mr. Yon, who responded with an interesting and very clever talk. We also had greetings from Elmer Andrew Steffen, conductor of the Mendelssohn Choir; Dr. Percy B. Eversden of St. Louis, Father Thomas, O. S. B., of St. Meinrad's and Charles F. Hansen. There were forty-one present.

The Indiana chapter met Tuesday evening, Feb. 24, at the Broadway M. E. Church, Indianapolis. The monthly dinner was followed by a business meeting, with Cheston L. Heath, dean of the chapter, presiding. We then adjourned to the auditorium for a most interesting service-recital. Donald C. Gilley of Earlham College was guest organist; he was assisted by the Broadway choir under the direction of Willard Elman Beck, with Mary E. Wilhite at the organ. The program follows: "Water Music," Handel (Mr. Gilley); "Lo, a Voice to Heaven Sounding," Bortniansky; "Were You There," Burleigh, and "Faith, Hope and Love" (ladies' trio), Shelley (Broadway choir); Chorale, Jongen; Pastoral from "Le Prologue de Jesus," arranged by Clokey, and "Song of Gratitude," Cole (Mr. Gilley); "The Day of Judgment," Arkkangelsky (Broadway choir); Second Symphony (Scherzo and Allegro), Vierne (Mr. Gilley).

MRS. HOWARD L. CLIPPINGER,
Secretary.

Florida Chapter.

Dean Herman F. Siewert, F. A. G. O., head of the organ department at Rollins College, Winter Park, has composed a duet for piano and organ, which was given its first performance in Winter Park Jan. 13. It will be published soon.

Mr. Siewert was guest organist in St. Petersburg Feb. 10, when he played a group of numbers on the third annual "Bach All Choirs Festival" concert. Organ numbers were: Fantasia in G minor; Chorale, "Christ, unser Herr, zum Jordan Kam"; Gavotte in B minor from Second Violin Sonata, and Toccata and Fugue in D minor. The chorus and solo numbers on this program were splendid. The massed choirs were directed by Dr. Clarence Nice, also of Rollins College, while Mrs. Charlotte Pratt Weeks, organist of the First Congregational Church, was organist for the evening. On Feb. 10 the St. Petersburg branch entertained Dr. and Mrs. Nice and Mr. Siewert at luncheon at the Yacht Club.

The vested choir of thirty voices of the First M. E. Church, Orlando, under the direction of the organist, Mrs. Frances K. Freymark, will present Stainer's "Crucifixion" and "The Daughter of Jairus" the week preceding Easter. Every day at the First

M. E. Church there will be a noon-hour organ recital played by different members of Orlando branch during holy week.

Music-lovers of Tampa enjoyed hearing Dr. Minor C. Baldwin in recital at the First Christian Church on the evenings of Feb. 23 and Feb. 25. At the close of the second recital members of the Tampa branch, A. G. O., went to the home of Mrs. Nella A. Crandall, near the Christian Church, where Mrs. Crandall is organist, and held an informal reception in honor of Dr. Baldwin. An invited guest of honor was Eben H. Bailey, composer and organist of Boston. Refreshments were served.

MRS. SAM M. KELLUM, Secretary.

Missouri Chapter.

Roland Buchmueller was host to the Missouri chapter at Bethel Evangelical Church in St. Louis March 2. Our host presented his choir in a choice program of anthems, contributed two organ solos, and with Miss Anna Petri at the piano played the Fantasia by Demarest. John Kessler gave an analysis of his cantata, the "Forty-ninth Psalm," illustrating sections on the piano. Missouri chapter sponsored a presentation of this work at Scottish Rite Cathedral March 5.

Announcement was made of the selection of Miss Louise Carol Titcomb as playing delegate to the A. G. O. convention in Indianapolis in the early summer.

Texas Chapter.

The March meeting of the Texas chapter was held at the Oak Cliff Presbyterian Church in Dallas with Mrs. Ernest Peoples as hostess. After business was transacted, Mrs. Harry V. Culp led the program, the subject of which was "Survey of Ancient and Modern Choral Forms Used in the Church." Mrs. Walter Alexander gave the paper on the subject, and numbers were played by Mrs. Beverly Roberts, Mrs. Ellis Shuler and Mrs. Charles Mitchell.

The February meeting was held at the home of Mrs. J. H. Cassidy on Lindenwood. Mrs. Walter Alexander presided over the business session. After reports of committees were heard, the meeting was turned over to Mrs. Homer Chapman, leader for the day. Mrs. Cassidy gave a talk on "Jewish Ritualistic Music." Organ numbers were played by Mrs. Alexander and Miss Evelyn Foreman.

Maury Collier Jones has been elected organist of Trinity Presbyterian Church, Dallas.

A choral club has recently been organized in Oak Cliff under the name of the Oak Cliff Oratorio Society. Alice Knox Ferguson, A. A. G. O., organist and choir director of Christ Episcopal Church, is the director.

ALICE KNOX FERGUSON, Secretary.

The Fort Worth branch of the Texas chapter held its monthly dinner and musical Monday evening, Feb. 16, in the First Presbyterian Church with W. J. Marsh and Miss Helen Ewing as host and hostess. Following the dinner a brief business meeting was presided over by the regent, Miss Ewing. Each member answered roll-call with a current musical event.

Members and guests assembled in the church auditorium, where the following program was given: Prelude and Fugue in E minor (Cathedral), Bach; Minuet in A, W. J. Marsh, and "Flight of the Bumble-bee," Rimsky-Korsakoff (Helen Ewing, regent); songs for tenor, David Bruce Scouler; "Twilight Moth" and "Angry Demon," Joseph W. Clokey (Mrs. Walter Alexander, dean, Texas chapter); group for violin, F. Marius Thor; Suite in D, Elgar (W. J. Marsh, sub-dean Texas chapter).

San Diego Chapter.

The San Diego chapter was entertained at the home of Mrs. Dorothy Roughan on Terrace drive for the regular meeting Feb. 10. The chapter is growing rapidly and is enjoying one of its most successful seasons. After a short business session at which the dean, Dr. H. J. Stewart, presided, a varied and interesting program was enjoyed by the members and guests. Two movements from a Clementi sonata, arranged for organ and piano,

were played by Lionel Rideout, pianist, and Rayner Brown, organist. These young men also played the "Romance" and Scherzo from Clokey's "Symphonic Piece." Waldo Furgason, baritone, sang the dramatic song cycle "Eliand," Op. 9, by Alexander von Fielitz. He was accompanied at the piano by Royal A. Brown and by Rayner Brown on the celesta. Ritza Freeman Reardon, dramatic reader, gave a presentation of Tchaikowsky's "Nutcracker" Suite with great skill and artistry. The music of the suite was played by Royal A. Brown at the piano, Dr. H. J. Stewart at the organ and Rayner Brown at the celesta.

Mrs. Roughan, who is an enthusiastic patron of music and art, was a most gracious hostess. She is the possessor of a two-manual Kimball residence organ and is a pupil of Marcel Dupre of Paris. She is also sub-dean of the San Diego chapter.

Louisiana Chapter.

The monthly meeting of the Louisiana chapter was held at the residence of Miss M. V. Molony, Feb. 18, about twenty members being present. After routine business answers to the questionnaire distributed at the previous meeting were read, and some interesting discussions took place. The questionnaire was as follows:

1. Whom do you consider the five greatest organ composers?
2. Name one of each of these composers' best works.
3. Arrange a recital program of eight numbers by American composers.
4. Name a book on organ construction or organ stops useful to organists.
5. What are some of the advantages and disadvantages of the unit system of organ building?

Ferdinand Dunkley, F. A. G. O., F. R. C. O., gave the following program on the Skinner organ at Temple Sinai March 1, assisted by Elizabeth Wood, contralto; Toccata and Fugue, D minor, Bach; Chorale No. 3, A minor, Franck; "Bayou Song," Dunkley; "Isle of Shadows," Palmgren; Serenade, Op. 3, Rachmaninoff; Sonata, A minor, first movement, Mark Andrews. EDITH B. TALLMADGE, A. A. G. O. Dean.

Northern Ohio Chapter.

Victor Vaughn Lytle of Oberlin College, Oberlin, Ohio, addressed the Northern Ohio chapter March 16 at Trinity Cathedral Hall, Cleveland. His topic was: "Present-day Music Is Inferior and Has No Future" and "The Cure." He went on to say that it is impossible to do without the old forms in music, and yet that is exactly what modern composers are doing. A certain per cent of our playing is directed by our feeling, and another per cent by our intelligence. Feeling alone puts one in the realm of mediocrity, and you are at a loss to ascertain the true conception of the composer. On the other hand, an overamount of technique must necessarily hinder a composer. The musicians of today do not have enough technique. We base the greatness of a composer on the fact that he possessed marvelously organized brains that were able to cope with the greatest difficulties and bring the compositions to a glorious end. If you put art on a firm, dependable foundation when you are young, it will repay you when you are older. The cure for these present conditions is a clearer knowledge of counterpoint and harmony, and the gaining of musical equilibrium.

MARGARET RHODEHAMEL.

George M. Thompson



GEORGE M. THOMPSON, head of the organ department at the North Carolina College for Women, at Greensboro, has been presenting his annual series of four historical recitals on alternate Sunday afternoons in February and March in the recital hall of the college music building, with other artists assisting. On Feb. 8 the offerings consisted of sixteenth and seventeenth century music of the Italian, Spanish, French, English, German and Danish schools. The second program consisted of eighteenth century music, with the college string quartet assisting. March 8 Mr. Thompson played the following nineteenth century organ music: Fantasia in F, Stainer; Gavotte, Wesley; Festival March in D, Smart; Second Sonata, Mendelssohn; Chorale Prelude, "Es ist ein' Ros," Brahms; Prelude and Fugue on "B-A-C-H," Liszt; Andantino from "Grande Piece Symphonique," Franck; "The Nightingale and the Rose" and "Benediction Nuptiale," Saint-Saens; Grand Chorus in D, Guilmant.

Twentieth century music made up the offerings March 22, with these selections: Festival Toccata, Fletcher; Spring Song, Hollins; Elevation in G, Edith Lang; "Contrasts," J. Lewis Browne; "The Song of the Basket Weaver," Russell; Symphonic Tone Poem, "Yasnaya Polyana," Harvey B. Gaul; "Cristo Trionfante," Yon; "The Reed-Grown Waters," Karg-Elert; "Variations de Concert," Bonnet; Andante Cantabile, from Fourth Symphony, Widor; Finale from First Symphony, Vierne.

Mr. Thompson's performances have drawn large audiences and at the second recital, Feb. 22, the hall was packed twenty minutes before the time to begin and about as many were turned away as were admitted.

Mr. Thompson is a former pupil of Clarence Eddy and of Joseph Bonnet.

He went to Greensboro eight years ago to become head of the organ department in the North Carolina College for Women, which is the women's department of the University of North Carolina and the third largest college for women in the United States, having over 1,800 students enrolled. The organ department is so large that his teaching time is entirely occupied, and he has one large three-manual Moller organ, a two-manual Moller and a two-manual Estey for the use of the students.

In addition to his work at the college Mr. Thompson is organist and choir director at the First Presbyterian Church, where he has a large four-manual Austin organ and directs a chorus of sixty voices, with a paid double quartet and a junior choir of forty. The picture shows Mr. Thompson at the console of his Austin.

EDWARD E. MYLREA IS DEAD

Well-Known Organ Expert Found Lifeless in Hollywood Church.

Edward E. Mylrea, 75 years old, who was an organ builder to King Edward VII. of England, was found dead Feb. 12 in the organ loft of St. Alban's Pro-Cathedral, Hollywood, Cal., his hand on the pipes, by Father Charles Hampton. He had gone to the pro-cathedral in the afternoon to make minor repairs on the instrument.

For twenty-five years Mr. Mylrea took care of the royal organs of England. He was a friend of King Edward and during the latter's reign was present at nearly all royal functions at which the organ was played. He watched the coronation of King Edward VII. and other ceremonials from the organ loft of Westminster Abbey, where he stood prepared to catch the smallest off-tone of the instrument.

Born at Douglas, on the Isle of Man, he sprang from a line of organ builders. His father, who was connected with Hill & Sons, taught him his trade. Forty years ago Mr. Mylrea went to Sydney, Australia, to erect the Town Hall organ. He left England twenty years ago, moving to Calgary, Alta. He moved to California fourteen years ago.

Mr. Mylrea was the father of thirteen children, ten of whom are living. He and his wife, Jessie Margaret, were to celebrate their fiftieth wedding anniversary this month. A son, Frederick Mylrea, is following in the footsteps of his father. Another son, Edward E. Mylrea, Jr., is a musician at Mount View, Cal.

Donald Beard Visits Chicago.

An interesting visitor in Chicago from foreign shores late in February was Donald Beard, son of G. A. Beard of William Hill & Sons-Norman & Beard, Limited, the London organ builders. Mr. Beard was on his way home from Australia, where he has spent the last two and a half years, operating a branch plant of the firm which was originally started to build parts for the Melbourne Town Hall instrument.

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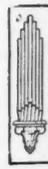
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American Anthems; Further Results from Recent Questionnaire

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

You may remember that last summer I reported in summary to the Los Angeles convention the results of a questionnaire regarding anthems, answered by about sixty of the best-known choirmasters in the United States. This summary was followed by two articles in which I gave detailed information regarding two sets of American composers listed under questions 2 and 3 of the questionnaire as published in *The Diapason*. Now that I have disposed of the urgent demands of Christmas, Easter and my annual survey, I can take up the thread dropped in October and tell more of these interesting results. In subsequent articles I shall report what my informants admire in the works of ancient and modern English composers, Palestrina, Vittoria, Bach and the Russians; for this month I shall give you the tabulated returns to question 4, which begins: "Please name a favorite anthem of the following other American composers, if you use any. If you desire, add composers in the two blank spaces."

So here you are:

- PAUL AMBROSE:**
"Just for Today."
"Let Not Your Heart."
"O Come to My Heart." Nine votes. (Ditson)
"O Paradise."
"What Hast Thou Given?"
"Thou Didst Leave Thy Throne."
- J. H. BREWER:**
"From the Recesses of a Lowly Spirit."
"God Is our Hope."
"More Love to Thee." Three votes.
"O Lamb of God."
"O Jesus, Thou Art Standing."
"O Jesus, We Adore Thee."
- CHRISTIANSSEN:**
"Beautiful Saviour (Fairer Lord Jesus)." Thirteen votes. (Augsburg)
"The Bride of the King."
"Hosanna."
"O Bread of Life."
"Praise to the Lord."
- CLOKEY:**
"Easter Antiphon," or "Hymn Exultant." Four votes. (Gray)
"Psalm 23."
"The Storke."
"When the Christ-Child Came."
- COOMBS:**
"At the Feet of the Master." Two votes.
"Because He Hath Set His Love."
"Behold, I Bring You."
"And God Shall Wipe Away." Two votes.
"How Lovely upon the Mountains."
"Light of Life."
"O Lord, Thou Art Great."
- HARVEY GAUL:**
"Benedictus es, Domine." Two votes.
"Carol of the Russian Children." Three votes. (G. Schirmer)
Communion Service in G.
"Lighten Our Darkness." Three votes. (G. Schirmer)
"O Give Thanks."
"Teach Us, Good Lord."
"Three Men Trudging." Two votes. (Ditson)
"Three Lilies."
"Victory."
- LESTER:**
"The Peace of God."
- LUTKIN:**
Communion Service in C.
"Fairer Lord Jesus."
"Kingdom of Light."
"The Lord Bless You."
"The Lord Shall Comfort Zion."
Service in E flat.
Te Deum in C. Four votes.
"Thine, O Lord, Is the Kingdom."
"What Christ Said." Three votes. (Gray)
- J. C. MARKS:**
"The Day Is Past." Five votes. (Novello)
"God So Loved."
"God Shall Wipe Away."
"Love Divine."
Magnificat and Nunc in B flat.
"O God, Forasmuch as Without Thee."
- FRANCES McCOLLIN:**
"Christ Is Risen." Two votes. (Ditson)
"The Lord Is King."
"Now the Day Is Over."
"Come Hither, All Ye Faithful." Two votes. (Ditson)
"Then Shall the Righteous." Two votes.
- MACKINNON:**
"Bread of the World."
"Give to My Restless Heart."
"I Hear Along Our Street."
"Holy Jesu."

- "Now o'er Land and Sea." Two votes. (Gray)
"On a Winter's Night." Two votes. (Gray)
"Sheep and Lambs." Three votes. (Gray)
"Sleeps Judea Fair." Two votes. (Gray)
"This Is the Month."

- STOUGHTON:**
"Blessed Art Thou."
"Calm on the Listening Ear."
"Give Ear, O Shepherd."
"The Shadows of the Evening."

The composers and anthems added in the blank spaces are as follows:

- MARK ANDREWS:**
"Build Thee More Stately Mansions."
"Hide Me under the Shadow."
"Requiem," men's voices.
"O Brightness." Two votes. (Gray)
"The Sun Is Sinking Fast."
- H. C. BANKS, JR.:**
"Souls of the Righteous."
- MRS. H. H. A. BEACH:**
"Lord of the Worlds Above."
"Thou Knowest, Lord." Two votes. (G. Schirmer)
- BERWALD:**
"Praise, O Praise Our God."
- BROUGHTON:**
"If Ye Abide in Me."
- BURDETT:**
"Strong Son of God."
- COLE:**
"Lord God of Hosts."
- DAY:**
"Around the Throne of God."
- DE LAMARTER:**
"Jesu, Thy Boundless Love." Trio.
- DETT:**
"Listen to the Lambs."
- FORSYTH:**
"Every Bygone Prayer."
- JENNINGS:**
"Springs in the Desert."
- MILES MARTIN:**
"Benedictus es, Domine," in C minor.
- MACFARLANE:**
"Angel Voices, Ever Singing."
"Christians, Sing Out."
"Ho, Everyone That Thirsteth." Two votes. (G. Schirmer)
- NORDEN:**
"Who Is Like Thee?"
- SOEWBY:**
"Benedictus es, Domine."
- STEWART:**
"Holy, Holy, Holy."
- VORIS:**
"The Lame Shepherd."
- R. H. WARREN:**
"Te Deum in E flat."
- WARD:**
"Lift Up Your Eyes."
- WEBBE:**
"Lord, Let Thy Spirit."
"Jesu, Do Roses Grow so Red."
- WOOLER:**
"Be Brave, Be Strong."
- ARTHUR WHITING:**
"Give Ear, O Shepherd."
"They That Wait." Two votes.
- D. M. WILLIAMS:**
"Darest Thou Now, O Soul."

A few cautions and apologies are necessary for this list. In the first place, let me repeat from a former article that many anthems with a single vote are of excellent quality. Then we must remember that in the case of a composer like Mackinnon, who has not been composing long, or of a composer like Sowerby, whose works are difficult, or of a composer like Miss McCollin, who does best when writing for unaccompanied double chorus, it is easily understood why no one anthem receives a large number of votes. Furthermore, we are all a little indolent about writing in the name of a composer, especially when there is already a long list of good writers. I made the questionnaire in something of a hurry, and I feel sure that I should have had printed in the first part of this very question the names of the widely used composers Andrews, Dett, Forsyth, Sowerby, Voris, Webbe and Whiting—perhaps others—instead of expecting those answering my questions to write in such names. I am sorry that in very few cases the names of publishers were given. If you cannot locate a work, I shall be glad to try to find its publisher from the man who voted for the composition. I haven't time to do that before sending this article to press.

Remarkable American Program.

Speaking of American composers reminds me of a splendid illustration of how the appreciation of their best works is being furthered. I have before me a program of choral music by American composers of the present time, presented at a service of the Georgia chapter of the A. G. O. on March 5 in the Druid Hills Methodist Church of Atlanta, where Miss M. Ethel Beyer is organist and choir-

master. Miss Beyer took the pains to find where each composer serves in church; I hand on to you the information, together with her program, which is one of the finest ever given by a chapter, I believe:

Organ Prelude—"Prelude on Divinum Mysterium," Candlyn (Schmidt). Organist St. Paul's Episcopal Church, Albany, N. Y.; music department, New York State College for Teachers.

Anthem—"Thurs Saith the Lord," J. H. Rogers (G. Schirmer). Organist Euclid Avenue Temple and First Unitarian, Cleveland, Ohio.

Anthem—"We Pray Thee, Gracious Lord," P. James (G. Schirmer). Formerly organist St. Mark's, New York; conductor WOR Symphony and Brooklyn Symphony.

Anthem—"Springs in the Desert," Jennings (Gray). Organist Sixth United Presbyterian, Pittsburgh.

Trio for organ, violin, cello—"Romance," H. A. Matthews (Schirmer). Organist St. Luke and Epiphany, Philadelphia; professor in University of Pennsylvania.

Anthem—"Darest Thou Now, O Soul," D. M. Williams (Gray). Organist St. Bartholomew's, New York.

Anthem—"Beautiful Saviour," Christiansen (Augsburg). Director St. Olaf College Choir, Northfield, Minn.

Trio for organ, violin, piano—"Devotion," M. Andrews (Gray). Organist First Congregational, Montclair, N. J.

Anthem—"Go to Dark Gethsemane," Noble (Gray). Organist St. Thomas, New York.

Anthem-Spiritual—"Were You There?" Burleigh (Ricordi). Baritone soloist St. George's, New York.

Hymn for Aviators, Hymn Society prize number—"Wings of the Morning," D. M. Williams (Hymn Society).

Organ Postlude—"Roulette," Bingham (Boston Music). Organist Madison Avenue Presbyterian, New York.

It seems to me that the organ numbers were singularly well chosen—one of the best chorale preludes and one of the most delightful scherzos in the American repertory. Not all the good composers could be represented in the anthems, but all represented are of high quality. It is interesting to find Dr. Williams' hymn in free rhythm with manly tune the one selected; I praised it very highly in this column when it appeared two years ago. Miss Beyer reports that the Williams anthem went very well, too; I probably did not do it justice in my review.

New Music.

We are very fortunate in cantatas this year. Last month I reviewed a splendid one by Mr. Voris; now I have to tell you about the second one composed jointly by those remarkable brothers, Dr. H. A. Matthews of Philadelphia and J. S. Matthews of Providence, R. I. This work is entitled "The Dayspring" (Ditson), and it runs to sixty-nine pages of fluent, direct, melodious music suitable for general use or for Christmas, for almost any type of choir including a mixed quartet.

First there is a rhythmical processional hymn, "Christ, Whose Glory Fills the Skies," followed by part I, on the subject of the coming of Christ; "Dayspring of Eternity," chorus with little soprano solo, pleasant but not very original; a chorus or unaccompanied quartet with opportunities for fine shading, "Welcome, O Fairest Lord," as tender and fine in quality as anything the cantata can show; "Nativity Song," an excellent accompanied carol, likely to be the most popular number in the cantata, and should certainly be published separately—it has all the good qualities of popularity—even a chance for the use of chimes. Part 2 is entitled "Confidence and Comfort." Being lyrical in mood, it gives opportunity for soloists. "Light of the World" will make an effective solo for a robust high voice. Holy George Herbert's "Let All the Earth in Every Corner Sing" is given a good setting as a hymn. "Joy Cometh in the Morning" is a setting for alto or baritone solo of the well-known words, "Comes at Times," often set previously and already very popular in a solo setting by Spicker. Like Spicker's tune, this one is rather obvious, the sort that "sings itself," and is therefore popular with the mass of soloists and hearers. I think I like it a little better than the Spicker setting. On the whole, this section is a let-down in quality, but not a descent.

Part 3 is for communion. "Jesus, Thou Joy of Loving Hearts," is for a chorus or quartet and soprano solo;

the middle section, in the style of a chorale, is specially fine; the whole number is superior. The "Comfortable Words" are set for men's chorus or solo; if taken at the right tempo and with proper feeling this simple music will be effective. "O Jesus, Come to Me" is decidedly in the style suited to a mixed quartet.

Part 4 concerns redemption and is the best musically except the first. There is a vigorous chorus with soprano solo, "Song of the Redeemed," in the manliest style of Dr. H. A. Matthews, followed by a choral hymn of thanksgiving, "For the Beauty of the Earth," treated with variety of splendid power.

I am glad to add that the list price of this very useful work is only 75 cents. I review the cantata with mingled feelings of pleasure in its quality and sorrow at the realization that this is the last sacred cantata to be published by the venerable firm of Ditson before its sale. I can only hope that the Presser Company will retain both the staff and the name of a house that has done untold benefit to the cause of better music in the United States.

As a rule I do not review anthems which are arrangements of secular tunes. I make an exception to mention an arrangement of the lovely folk-tune section of "Finlandia," done by Dr. H. A. Matthews, "O Morn of Beauty" (Ditson), in its new form an Easter anthem. The tune was always obviously hymn-like in character and has no unfortunate secular associations. Of course, we are all inconsistent and "snoopy" about arrangements; "Old Hundred" was originally a French song which began in some such fashion as this: "Every Jack has his Joan"; or so I am told. Certainly many masses used folk-tunes down to the age of Byrd.

An effective heart song, dealing with divine love and beauty in nature, is Raymond Loughborough's "How Lovely Is the Hand of God" (Ditson), in two keys—medium and low. This will make a useful number for many non-liturgical churches in spring and summer. Of its kind it is much above the average.

Many organists now use stringed instruments for special services at Christmas and Easter. There is a new "Christmas Suite for Strings" (Novello) by Rowley, soundly put together and employing delightful tunes, as follows:

- Prelude, founded upon "The Bitter-Withy."
Siciliano, "The Holly and the Ivy," Minuet, "The Holly and the Ivy" and "Cherry Tree Carol."
Sarabande, "The Coventry Carol."
Bourree, "On Christmas Night" and "The Moon Shines Bright."
Fughetta, "The Little Room."
Finale on several tunes: "Good Christian Men," "What Child Is This?" "The Wassail Song," "Good King Wenceslaus" and "God Rest You."
All the movements are brief; the score runs to only eighteen pages. You can do the suite with a string quartet or with strings and piano. There are so few compositions of this kind that it is sure to have an extra welcome. Mr. Gray imports it, of course.

For organ, Philip James has a clever "Ostinato," more clever than beautiful perhaps, founded on a plainchant melody.

Here are some pretty little pieces that are easy to play:

- J. S. Matthews—"Adoration." (Gray)
W. G. Ross—Berceuse. (Novello)
Ferdinand Dunkley—"Bayou Song." (Ditson)

Rossini's "Stabat Mater" was sung Sunday afternoon, March 29, at 5 o'clock, by the church quartet and a chorus of thirty-five voices, under the direction of Miss Alice R. Deal, organist and director, at Austin Presbyterian Church, Chicago.

Edward A. Hanchett, for the last fifteen months acting organist and choirmaster of All Saints' Episcopal Church at Dallas, Tex., has been appointed permanent organist. The church is planning to undertake an extensive building program, which will also include a large organ.

San Francisco News; Fine Recital Played by Raymond White

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

San Francisco, Cal., March 17.—The most interesting recital of the past month was that given by Raymond White, A. A. G. O., Feb. 27 on the four-manual Skinner at Temple M. E. Church. The recital was under the auspices of the San Francisco Music Teachers' Association, for the benefit of the association's benevolent fund, and was very well attended. Mr. White's programs are always carefully prepared and, though of a high standard, are not too "highbrow" to hold the interest of the average listener. Mr. White played the following numbers: "Pour Paques," Quet; Aria from Tenth Concerto, Handel; Andante con moto, Boely; Third Sonata, Bach; "Sermon to the Birds," Bossi; Scherzo, Gigout; "Rosebuds," Swinnen, and "Westminster Chimes," Vierne. Mr. White has just completed one year of "Intimate Visits with Lovers of Organ Music," played in the Chapel of the Chimes and broadcast over stations KTAB and KRE. In this series Mr. White devoted his programs to a review of the organ literature of all schools and periods, employing over 350 compositions from the standard repertory.

Programs have been given from the Chapel of the Chimes during the past month at 6:30 on Thursday evenings by church organists. These recitals are arranged by Howard Couper, musical director of the chapel. On Feb. 5 Richard Purvis, organist of the First Baptist Church of Oakland, played "Suite from Water Music," Handel; Chorale, Preludes, "Behold, a Rose Blooms," Brahms; "In dulci júbilo," Bach; Vivace from Sonata 2, Bach, and "By the Pool of Pirene," Stoughton. On Feb. 12 George Vuori, organist of the Episcopal Church of Santa

Rosa, devoted his program to ancient and modern French masters of the organ. Feb. 19 Doris Olson Howard, A. A. G. O., organist of the First Congregational Church of Alameda, played: "Piece Heroique," Franck; Adagio from Symphony 2, Widor; "The Bells of St. Anne de Beaupre," Russell; Scherzino, Parker, and Slumber Song, Schumann. Feb. 26 W. J. Trevorrow, organist of the Interdenominational Church of Piedmont, played the Sixth Sonata by Mendelssohn; Idyll, Kinder; "In the Twilight," Harker, and March, Lefebure-Wely. On March 5 Edgar Thorpe of First Church of Christ, Scientist, Oakland, played: "Evensong," Martin; Scherzo, Rousseau; "In Memoriam," Nevin; "On Wings of Song," Mendelssohn; "Walther's Prize Song," and Prelude to "Lohengrin," Wagner. March 12 Douglas Massey of the Chapel of the Chimes played; Fugue from the Fantasie "Ad Nos," Liszt, and Canon in B minor, Schumann.

On March 1 Elizabeth Woods, organist of Trinity Methodist Episcopal Church of Berkeley, played the following program at the First Baptist Church of Oakland: Prelude and Fugue in A minor, Bach; Adagio from Symphony 6, Widor; "The Prophet Bird," Schumann; Bourree, Wallace Sabin; "Dripping Spring," Clokey; Cradle Song, Brahms, and Fantasie, Saint-Saens.

On Sunday afternoon, Feb. 22, Edgar Thorpe played the following farewell recital on the new three-manual Möller at the First Christian Church before taking up his work as organist of First Church of Christ, Scientist, to succeed Clement Barker, whose appointment to the post at Third Church in Los Angeles was mentioned in the last issue: "St. Ann's" Fugue, Bach; Scherzo, Rousseau; "Piece Heroique," Franck; Spring Song, Macfarlane; "In Summer," Stebbins; Evening Song, Bairstow, and Finale from Symphony 1, Vierne. Mr. Thorpe has taken up his new duties.

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- Tenor Recitative—*Thereupon one of the Lepers*. Aria—*Lord, Blessings rich in Plenty*. From Church Cantata No. 17 (Who Thanks offers).
- Contralto Aria—*Lord Jesus, Draw me*. From Church Cantata No. 22 (Jesus called to Him).
- Tenor Aria—*O Treasure of Treasures*. From Church Cantata No. 22 (Jesus called to Him).
- Bass Recitative—*O longed-for Day*. Aria—*Prince Eternal*. From Church Cantata No. 31 (The Heavens shout).
- Tenor Aria—*He Who would in Christ*. From Church Cantata No. 31 (The Heavens shout).
- Soprano Recitative—*As Members by their Head are guided*. Aria—*Life's last Moment*. From Church Cantata No. 31 (The Heavens shout).
- Soprano Aria—*Little Worth is found on Earth*. From Church Cantata No. 64 (See Now).
- Contralto Aria—*Of this World I ask for nought*. From Church Cantata No. 64 (See Now).
- Soprano Aria—*Cease, sad Eyelids*. From Church Cantata No. 98 (What God doth).
- Bass Aria—*Never Jesus will I leave*. From Church Cantata No. 98 (What God doth).

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News from Seattle; Dr. F. S. Palmer Gives Cathedral Recital

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

Seattle, Wash., March 18.—Dr. Franklin S. Palmer, organist and choir director at St. James' Cathedral, was heard in a Lenten recital of Bach works at the cathedral March 15 in conjunction with the regular vesper service. The men's choir of the cathedral, under the direction of Dr. Palmer, sang the service. Some very beautiful effects in expression were achieved in the unaccompanied rendering of "Ave Verum" by William Byrd. The remainder of the vocal music was in Gregorian, excepting the last number, "Divine Praises," harmonized by Dr. Palmer and sung in English.

Dr. Palmer's organ program was as follows: "Sinfonia," Bach; Chorale Preludes, "O Sacred Head, Now Wounded," "Have Mercy on Me, O Lord," "Christ Lay in the Bonds of Death," "O Man, Thy Grievous Sin Bemoan," Prelude and Fugue (Cathedral).

Dr. Palmer is in his twenty-fourth year as organist and director of music at St. James' Cathedral. He came to the cathedral upon the completion of the building in 1907 and drew up the specification of the Hutchings-Votey organ in the gallery and the new Casavant in the sanctuary. Before the sanctuary organ was installed he gave many recitals on the four-manual organ in the gallery. Prior to his appointment at the cathedral he served as organist and director for ten years at the Jewish Synagogue, which position he relinquished for the one he is now holding.

In keeping with the program of the dean of this chapter of the A. G. O. an informal recital was given on the three-manual Hook & Hastings organ in Pilgrim Congregational Church Feb. 27. These informal programs are given with the idea of a "get together" for members of the chapter and their friends only. Miss Katherine Robinson, organist of the University Christian Church, played the Toccata and Fugue in D minor, Bach; "Piece Breve," Lenormand; "In a Norwegian Village," Clokey. Mrs. Fred A. Lind, organist of the Swedish Baptist Church, played: "From Chapel Walls," Hoeck; "Jubilate Deo," Silver. Mrs. W. H. Gerrard, assistant organist at Pilgrim Congregational Church, played the Prelude and Fugue in D minor and "Sinfonia," Bach.

The monthly luncheon meeting of the Western Washington chapter of the American Guild of Organists was held March 5 at the Pine Tree tearoom, with Dean James Lewis presiding. The financial report showed the chapter to be in a good condition. Deferred business took up the remaining time of the meeting. It was decided to accept the request of Warden Sealy for this chapter to send a playing delegate to the convention at Indianapolis in June. Harold Heeremans, organist of the University Temple, was selected as the playing delegate. The next meeting of the chapter will be held April 9.

Frederick C. Feringer, organist of the First Presbyterian Church, played on March 1, on the four-manual Austin: "Cortege Rustique," Gigout; Meditation, Delvincourt. Walter G. Reynolds of the First M. E. Church played on the three-manual Kimball March 1: "Wedding Music," Bieder-

mann; Chorales, "Dear Jesus, We Are Here" and "Praise to Almighty God," Bach; Madrigal, Donatelli, Gordon Dixon, Queen Anne M. E. Church, played March 8: Prelude, Clerambault; Ricercare, Palestrina; "Soeur Monique," Couperin; Chorale, "O Sacred Head Now Wounded," arranged by Kuhnau. Harold Heeremans, University Temple, played on the four-manual Kimball, March 8: "Piece Symphonique," Tournemire; "Petite Pastorale," Ravel; Fantasia, Parry.

The many friends of Miss Esther Parker, organist of St. Paul's Episcopal Church, who is on a leave of absence for further organ study at the New England Conservatory, will be glad to learn that she has won an organ scholarship at the conservatory to cover the second semester. In her junior year at the University of Washington she won a scholarship in piano playing out of sixty entries.

The Easter season is again upon us. Many and varied are the programs under preparation by choirs. The choir of St. James' Cathedral under the direction of Dr. F. S. Palmer will sing "The Seven Last Words," by Dubois, on Good Friday. A three-hour service will be held at the First M. E. Church, when the choir under the direction of Graham Morgan, with Walter Reynolds at the organ, will give selections from the works of Palestrina, Vittoria and Bach. In the evening the choir will sing the "Seven Last Words" by Dubois and on Easter Sunday evening the "Creation" by Haydn. At the First Presbyterian Church, where Frederick C. Feringer is organist and director, the choir will render "Stabat Mater" by Rossini on Easter Sunday evening. At the University Temple, Harold Heeremans, organist and director, the choir will sing "The Seven Last Words" by Dubois on Good Friday evening. The choir of the First Christian Church on Good Friday evening will sing "The Crucifixion," by Stainer, with George Porter directing and Mrs. David McNicoll at the organ.

On Easter Sunday evening the choir of the University Presbyterian Church will sing "The Messiah," by Handel. The organ will be supplanted with an orchestra of twenty-two pieces, with Raymond Kendrick directing and Harry Burdick presiding at the piano. The Queen Anne M. E. choir under the direction of Gordon Dixon will sing Maunder's "Olivet to Calvary" Easter Sunday evening. The Bethany Presbyterian choir will sing the cantata "The Risen Lord," by Schneckler, on Easter Sunday evening under the direction of Frank Nurdung.

Frank J. Nurdung, an organist who recently arrived from Calgary, Alberta, has been appointed choir director of the Bethany Presbyterian Church.

Dean Irving M. Glen of the college of fine arts at the University of Washington died Feb. 18. For the last eight months he had been living in Santa Barbara, Cal., where he went in an effort to recover his health. Mr. Glen was born in Brooklyn, N. Y., in 1871. He became a member of the faculty of the University of Oregon in 1901 and soon was made dean of the fine arts school. In 1911 he was appointed director at the fine arts college of the University of Washington, which at that time was in its infancy. Professor Glen then taught vocal, orchestration, history of music and musical appreciation. He was known nationally as a lecturer and recitalist and was recognized as an authority on Wagnerian opera.

Pittsburgh Guild Told by Pearson How to Play French Music

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., March 20.—The Western Pennsylvania chapter of the Guild met March 17 at the Rodef Shalom Temple, Charles A. H. Pearson, organist and choir director. Mr. Pearson gave a talk on the registration of French organ music for the American organ. The difference between French and American organs was pointed out and suggestions were given as to how the desired effects can best be secured on our own type of instrument. To illustrate the points made, Mr. Pearson played, at the conclusion of the talk, the first movement from Widor's Fifth Symphony and Franck's Chorale in A minor.

Arthur B. Jennings played a recital in the chapel of Wesleyan University at Middletown, Conn., Sunday afternoon, March 8. Professor Joseph S. Daltry holds the chair of music at this university, plays for the chapel services and conducts the chapel choir and the glee club. Mr. Jennings is an alumnus of Wesleyan University. The writer had the pleasure of substituting for Mr. Jennings at the Sixth U. P. Church on the Sunday that he was away.

The choir of St. Stephen's Church, Sewickley, under the direction of Julian R. Williams, organist and choirmaster, gave Maunder's "Olivet to Calvary" on Sunday evening, March 22.

Albert Reeves Norton played the following program at the Pittsburgh Musical Institute March 19: Prelude and Fugue in G major, Bach; "Sonata Dramatica," Candlyn; "Night" and "Dawn," Jenkins; "Aquarelle," Sedlacek; Stephen C. Foster Melody, arranged by G. B. Nevin; "Beatitude," Bossi; "Postuludum Circulaire," Gaul.

Alfred Hamer, organist and choirmaster at Trinity Cathedral, gave programs at the cathedral on the first four Sunday afternoons in March which showed careful planning, and seem to be just what Lenten recitals should be. The programs this year included:

March 8—First Symphony, Vierne; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; Pastorale (traditional), arranged by Clokey; "Angelus du Soir" and "Caprice Heroique," Bonnet.

March 15—"Sonata Mater Salvatore," Erb; Three Selections from "Pieces de Fantaisie," Vierne; Largo from Fifth Trio-Sonata, Bach; "Carillon," Sowerby; Chorale in A minor, Franck.

Earl B. Collins gave a recital at the Pittsburgh Musical Institute March 10, assisted by Viola Byrgerson, contralto, and Marian Bollinger, accompanist. The organ numbers were: Prelude, Samazeuilh; "Pastorale, Recitativo et

Corale," Karg-Elert; "Ariel," Bonnet; "Carillon-Sortie," Mulet; Prelude, Clerambault; "Lord, Hear the Voice of My Complaint," Bach; "Soeur Monique," Couperin; Chorale in A minor, Franck; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; "The Squirrel," Weaver; "Dreams," McAmis; Scherzo, Dethier.

Mary Tayson Dill, formerly of Ben Avon, Pa., and until about three years ago organist of the North Presbyterian Church, North Side, Pittsburgh, died in her home near Philadelphia March 7 and funeral services were held in Pittsburgh March 9. She had served the North Church for a period of twenty-one years and was held in high esteem there.

Albert Reeves Norton has announced his resignation as organist and director at the Knoxville Presbyterian Church, to take effect May 1.

The Cannarsa Organ Company is installing a rebuilt and electrified Felgmaker organ in the Mount Lebanon Lutheran Church. There are twelve straight stops and a modern console with adjustable combination action and a complete equipment of couplers. It is expected that the organ will be opened the early part of April.

Alvin Adams, organist of the Watson Presbyterian Church, is to give a musical program on Easter Sunday evening at which he will play Bach's chorale prelude, "O Guiltless Lamb of God"; "Seven Scenes from the Life of Christ," Malling, and "Christus Resurrexit," Ravanello. Of interest to note is that the seven Malling numbers will take the place of the sermon, and appropriate Scripture selections will be read between these numbers.

THE BACK-SEAT DRIVER

[From the Pacific Coast Musician.]

Wise is the church committee or clergyman that secures a competent organist-director, or organist or choir director, and then places upon him the sole responsibility of the music, allowing no interference by others of the church in the conduct of his duties—and quite invariably this is the way the music is handled in churches where good music prevails.

It stands to reason that one who is trained for this work—and especially is this true of the organist-director who has fitted himself for his vocation by many years of study under proficient teachers—is eminently better qualified to judge the musical needs of his church and how to meet them than is another. This by no means is to infer that he should refuse to be advised, especially by those in authority, or others in a position to be helpful, when such advice is in order.

Deny any director or organist-director full responsibility and he is robbed of much of the incentive to reach highest attainment in his church music work. The back-seat driver in church music can be quite as annoying and disastrous as the other kind of back-seat driver.

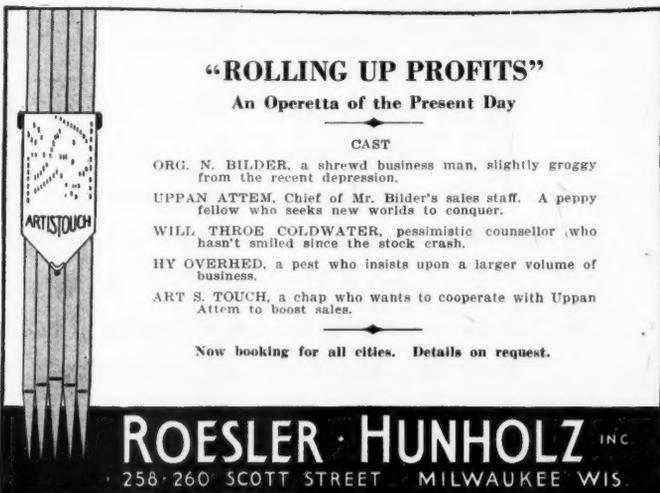
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NOTES FROM PHILADELPHIA

BY DR. JOHN McE. WARD.

Philadelphia, Pa., March 21.—James A. Crabtree, for several years choir-master of St. Andrew's Episcopal Church, died Feb. 27. He came from England as a young man and became tenor soloist at St. Mark's Lutheran Church under Dr. Ward, meanwhile attending to mercantile pursuits. He was a patron of music in its fullest sense and loved the organ. Choir work was his hobby.

The Ridley Park Presbyterian Church, where Arline R. Smith is musical mentor, was the scene of a well-rendered sacred concert March 1. A chorus of thirty sang selections by Handel, Mozart, Dett, Martin and Buck.

Ernest White's series of recitals at St. James' is proving a genuine success both artistically and in attracting audiences. The programs are uniformly high-class organ music, that of Feb. 23 being selections by old masters seldom heard in recitals.

News of the death of Leslie W. Miller has reached his many friends here. He was principal of the Industrial Art School in Philadelphia from 1880 to 1920, when he resigned to live in retirement in Oak Bluffs, Mass. A patron of the arts, a painter of distinction, a man with a vision in things artistic, he was well known here and his departure was a distinct loss to the city. Percy Chase Miller, a well-known organist in Philadelphia for many years, is a surviving son.

Gounod's "St. Cecilia" Mass was the attractive feature in the North Baptist Church, where Forrest R. Newmeyer is organist and director of the large chorus, on Sunday, March 8. The mass was sung as a prelude to the evening service.

Dr. Harry A. Sykes, organist of Trinity Church, Lancaster, was guest organist for the Norristown Octave Club at its Lenten concert in Trinity Lutheran Church, Norristown, March 18. Bach's "God's Time Is Best" was the principal vocal number.

Dr. J. McE. Ward gave a recital on the Tellers-Kent organ in Immanuel Lutheran Church March 19. The program included a performance of Stainer's "Crucifixion" by the choir of the church.

George Alexander A. West at St. Luke's, Germantown, gave "The Last

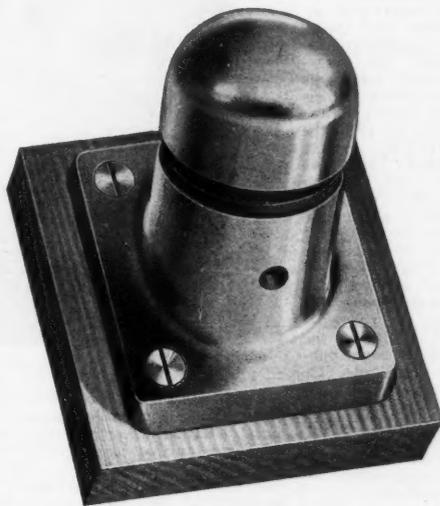
Night at Bethany" by C. Lee Williams, on the evening of March 11.

Ralph Kinder played the inaugural recital on the Estey organ in the new Gaston Presbyterian Church March 17.

Miss Edith Griffenberg gave a delightful recital in Rehoboth M. E. Church March 17. She had the aid of Ruth Chambers, soprano. The program included: Offertoire, "St. Cecilia," Grierson; Aria, Bach; Sonata No. 3, Mendelssohn; Scherzo, Pallatt; "At Twilight," Stebbins.

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John Hyatt Brewer for Half a Century in Brooklyn Church

By JOHN WILLIAM BLACK

A committee of the Lafayette Avenue Presbyterian Church in Brooklyn is in charge of plans for recognizing a very unusual jubilee when, at the end of April, Dr. John Hyatt Brewer will complete fifty years of service as organist and choir director at the church.

The officers of the church, with the cooperation of the Church Club, are planning a dinner for Thursday evening, April 16, in honor of Dr. Brewer.

It was on May 1, 1881, that Dr. Brewer assumed the responsibility that has become associated with a distinguished record in New York church and musical history. Fifty years in one position is remarkable in any case, and the more so in connection with the supervision of church music, generally subject to frequent change. There are circumstances which give outstanding importance to the coming anniversary. It is significant for so much more than just a routine half-century attention to duty. The whole period at this church has been made memorable in expressing an ideal of musical achievement. Under the leadership of a rarely vital personality the public has had opportunity to hear practically the entire range of modern church music.

At this church the music of organ and voices has realized most effectively and impressively the possibilities of a competent solo quartet and well-drilled chorus, without minimizing the importance of congregational singing, which has always been featured. More than 1,000 singers have been associated with the choir during the last fifty years, and their work has attracted wide attention, making the church known as a center of church music interpretation.

Dr. Brewer's association with this historic church, notable for its leadership in the religious life of the community, includes ten years of the thirty years' pastorate of its memorable founder, the late Dr. Theodore L. Cuyler; fourteen years with the Rev. David Gregg, D. D., who resigned to become president of the Western Theological Seminary; eight years with the Rev. Cleland Boyd McAfee, D. D., moderator last year of the General Assembly of the Presbyterian Church; fifteen years with the Rev. Charles Carroll Albertson, D. D., and the past year with the Rev. Dr. Alvin E. Magary.

Among the many noteworthy musical incidents during the fifty years has been a series of praise services, suggested by Dr. Cuyler, beginning in May, 1883, and continued for thirty years. During this period the singing of oratorios and cantatas was featured at the services. First performances were given of such standard works as Dudley Buck's "The Story of the Cross," "The Coming of the King" and "Christ the Victor," also Dr. Brewer's own "The Holy Night," one of the most popular cantatas by an American composer, which has been sung in all parts of the world.

From 1917 to 1929 a series of special musical services, suggested by Dr. Albertson, was given with the assistance of orchestral instruments. The music of many composers has been featured, each Sunday evening being devoted to the work of a well-known writer, such as Barnby, Tours, Gounod, Saint-Saens and others. Music played an important part in the celebration of the fiftieth anniversary of the church on May 16, 1907, and in the commemoration of the fiftieth anniversary of the dedication of the present edifice, on March 17, 1912.

Congregational singing has always been prominent at this church, and Dr. Cuyler, while he was pastor, once requested Dr. Brewer to compose for the use of the congregation a new musical setting of the hymn "Rock of Ages," which he said was "the best hymn of our hymnology married to a tune not its equal." The new tune is included in the present church hymnal under the name "Cuyler." Years ago Dr. McAfee said: "You will find it a universal testimony among people who travel among the churches that Dr. Brewer is one of the rare organists

who know how to accompany a congregation and to bring out the largest capacity of the voices of the people in the pews. There is a kind of challenge about the way he plays the hymns that seems to dare the people to answer and they answer to show him they can do it."

Many incidents have indicated the long-existing close attachment between congregation and musical director. Dr. Brewer's twentieth and twenty-fifth anniversaries were observed and loving cups were presented to symbolize appreciation of his service. The thirty-fifth anniversary was made notable as a tribute to the significance of his work. At the evening service in the church on Sunday, May 21, 1916, the Rev. Dr. Gregg delivered the sermon, devoting it to the theme "Thirty-five Years of Holy Service," and speaking with impressive eloquence of the many aspects of Dr. Brewer's association with the church. On the following evening Dr. and Mrs. Brewer were guests of honor at a dinner given by the members and officers of the church at Apollo Hall on Greene avenue, this being the first important event in what was then the new building of the Apollo Club. In the church paper published at that time it was said: "He [Dr. Brewer] has improved with his years and never were his services more acceptable than now. With his 'natural force unabated' it is hoped he may be spared to round out a half century in his chosen field of Christian service"—a hope that has been realized.

Born in Brooklyn of Scotch-English parentage, Jan. 18, 1856, Dr. Brewer is an all-American product in musical education. His early experience proved the truth of all that has been said about the advantages available in this country to rightly directed ambition. Beginning his career at a time when music study abroad was considered necessary to the complete equipment of the professional musician, he was content to pursue his studies in America and found that success was dependent more upon hard work than upon environment charged with sentimental association.

John Hyatt Brewer's musical life started at the age of 8 as a boy soprano in the choir of St. John's Episcopal Church, when it occupied the site of the present Eagle building at Washington and Johnson streets. The organist was Frank Gilder, brother of Richard Watson Gilder, the poet. Two years later he went as a soloist to Zion Church, Manhattan, where the organist was Dr. H. S. Cutler, who had a great deal to do with establishing vested choirs in city churches. The boy next sang a year at Trinity Chapel, under Dr. W. W. Walter, and then returned to St. John's Church in Brooklyn, where he stayed until, at the age of 15, his voice changed.

Meanwhile the young musician had been studying piano and organ and, from 1870 to 1877, he was a clerk in the Slade music store at Fulton street and Flatbush avenue, where he had a training which he found invaluable in later years. One year after giving up singing, in 1872, he obtained his first position as an organist at the City Park Presbyterian Church. In 1873 he went to the Church of the Messiah and in 1877 to the Clinton Avenue Congregational Church, continuing there until four years later he took charge of the music at the Lafayette Avenue Church. During this formative period he was under the teaching guidance of Rafael Navarro, Dudley Buck, W. A. M. Diller, V. W. Caulfield and S. B. Whitney. Reverting to these days Dr. Brewer emphasizes his faith in the value of diligent study with the best teachers as the great essential to progress.

While maintaining his choir in the front rank of church organizations, conducting other groups, teaching and composing, Dr. Brewer has found time to be broadly identified with activities related to developing a musical public spirit. He has been a leader in this respect, apart from his choir work, and his influence has been felt in promoting an appreciation of the best in music. When the music department of the Brooklyn Institute of Arts and Sciences was organized in 1891 Dr. Brewer became a charter member and was chosen secretary, a position he still holds. In

Dr. John Hyatt Brewer



this capacity he has been a factor in negotiations for the appearance of the most distinguished artists and musical organizations that have been heard in Brooklyn.

In 1896 Dr. Brewer was one of the founders of the American Guild of Organists. He was elected a fellow in 1902 and was warden from 1905 to 1908. From 1899 to 1906 he was a professor of music at Adelphi College and in 1916 received the degree of doctor of music from New York University. Many local musical clubs and societies have come under Dr. Brewer's sympathetic guidance. From 1882 to 1892 he conducted the Brooklyn Hill, Orpheus, Damosch and Boylston glee clubs. He directed the Cecilia Ladies' Vocal Society from 1893 to 1900, the Headley Amateur Orchestra from 1895 to 1898 and the Flatbush Glee Club from 1904 to 1912.

It was with the Apollo Club, however, that Dr. Brewer did his outstanding work, apart from choir duties. Becoming a charter member of the club when it was organized in 1877, he was appointed accompanist, with Dudley Buck as conductor. This club won recognition as Brooklyn's representative group of men's voices. When Mr. Buck retired after twenty-five years, in 1903, Dr. Brewer succeeded him and faced some handicaps in preparing to carry the organization forward on its career of musical accomplishment. In view of Mr. Buck's popularity there were misgivings as to the probable success of any conductor who would take his place. Some of his best-known compositions for men's voices were written for and had their first performance by the club, his standing as a composer had given it prestige and it was intimated that the organization could hardly survive the want of his personal influence. Then, just as the new conductor was getting ready for the season's work in the fall of 1903, the old Academy of Music on Montague street, where the club held its concerts, was destroyed by fire. Association Hall, at Fulton and Bond streets, was engaged, but here the chorus had to be reduced to meet the limitations of the stage. Furthermore, it was necessary to forego the satisfaction of giving the concerts amid the customary pleasant surroundings.

A leader with less tenacity of purpose than John Hyatt Brewer might have found the situation discouraging. But he took hold with characteristic, vital enthusiasm, which has always carried things forward, and what he accomplished in maintaining the club spirit and prestige throughout the five years until the new Academy of Music was ready in 1908 was a real triumph of optimistic devotion to musical interests. Any mention he makes of those days is always accompanied by cordial commendation for the faithful support under trying circumstances given by the Apollo members, noted for loyalty and goodfellowship. This co-operation was fortunate in bringing the club through a crucial period of its career. It made steady gains, acquired its fine club-house on Greene avenue, and when Dr. Brewer retired

in 1928 it was in better condition than ever, with a subscribing membership more than double what it was when he took over the musical direction.

The resignation as conductor, after twenty-five years, was wholly voluntary, there being no question of the leader's continued efficiency. He preferred that the parting should take place while there was yet no sign of a reason for it. At a farewell dinner to him given by the club generous acknowledgment was made of what he had accomplished, and the sentiment was aptly summarized by the Rev. Dr. Cadman, who, in a happy speech, compared Dr. Brewer with the good colonel who left his regiment 1,000 strong.

While Dr. Brewer's personal touch with musical affairs has been almost exclusively confined to Brooklyn, his influence has ranged abroad through his compositions. Written in various forms and numbering more than 150, his published works include sacred and secular solos, duets, quartets, anthems, glees, choruses, pieces for piano, organ, strings and combinations of these instruments. He has composed also a suite for orchestra and a string quartet, still in manuscript. He has shown pronounced aptitude for the treatment of vocal subjects in cantata form. Six of these were written for the Cecilia Ladies' Vocal Society.

The cantatas and other compositions have been performed throughout the country and gained for the composer recognized standing among American musicians. "The Holy Night," a Christmas cantata, has had exceptional popularity. Choruses for men's voices and orchestra, composed for the Apollo Club, have found acceptance through their excellence. Among these are "Break, Break, Break," "Birth of Love" and "Message of Music." A musical setting of the hymn "Jesus, the Very Thought of Thee," written as a duet in 1892, had the remarkable experience of being published in seven different vocal arrangements to meet the popular demand.

As long ago as 1885 Dr. Brewer was a prize winner in a competition conducted by Mason & Hamlin for a composition, "Lady of the Lake," for piano, organ and cello. In the late nineties he was winner of a prize offered by A. A. Low for the musical setting of "Up with Brooklyn," the words of which had been written to promote local civic spirit. In 1905 he was awarded the annual prize of the Chicago Madrigal Club for a setting of Bayard Taylor's "Bedouin Love Song," and later received similar recognition from the Schubert Glee Club for a musical interpretation of Arthur Guiterman's "Lord of the Dunderberg."

Referring to his more than half-century association with the progress of musical achievement in this country, Dr. Brewer speaks confidently of what American composers have done and expresses his gratification over the high place music has taken generally in the lives of the people. When asked to compare the musical outlook of fifty years ago with that of today he said: "The gain in appreciation of good music has been very great. Interest in music with the great majority of people is far less superficial. It has entered more deeply into their lives as an exalting experience that appeals to the finest sensibilities. Its universal aspect is more keenly felt than ever."

"In the matter of church music there has not been so much a change of style as an individual expression of well-understood principles. Old hymns are still as popular as ever and anthems sung fifty years ago are as suitable as they were then for church services. In the early days of my choir work directors depended largely on the music of British composers, anthems by Novello, Barnby, Goss, Stainer and others meeting the requirements of most choirs. The development during the last half-century of a church music of our own is one of the distinctive aspects of our national expansion in appreciation of the great function of music."

"It is just about fifty years ago that this development began to show itself as a characteristic expression of American outlook. The self-reliant spirit of native composers was stimulated greatly by Dudley Buck and others. His church music was widely used and

gave impetus to the ideas of later composers who have made a highly creditable showing of their ability to meet the demand for good church music."

On June 27, 1888, Dr. Brewer married Miss Emma A. Thayer, who died in 1919. Two years later, on July 9, 1921, occurred his marriage to Miss Cornelia Kouwenhoven, of the well-known Flatbush family of that name. Their home is at 260 Cumberland street.

A Minister's Tribute.

[The following warm tribute to Dr. John Hyatt Brewer, written in view of his approaching fiftieth anniversary as organist of the Lafayette Avenue Presbyterian Church, is from the pen of one of his former pastors, now secretary of the board of missions of the Presbyterian Church and moderator of the Presbyterian General Assembly in 1929-30. Dr. McAfee is known for his appreciation of the best in church music, acquired when he himself was on the organ bench before he entered the ministry.]

BY DR. CLELAND BOYD McAFEE.

It would be impossible to measure the service to a single church of a musical leader who has occupied its organ bench and its choir leadership for a full fifty years. Dr. John Hyatt Brewer has held this position in the Lafayette Avenue Presbyterian Church, Brooklyn, N. Y. He has served with every pastor this outstanding church has ever had and during the entire period has had no protracted absence from his post.

Dr. Brewer has conceived his task largely. He has been the friend and intimate associate of the five pastors consecutively and has reinforced them at every point as the spiritual leaders of the church. The music of the services of worship has been related as intimately as Dr. Brewer could accomplish it to the total purpose of the worship. There could have been no better music if it had been conceived as a Sunday concert, but none of the worshippers has had to complain of this attitude. To have maintained a high level of music and yet to maintain its close connection with the other worship elements of the service has been a real achievement. Dr. Brewer has held his sense of dignity without failure in his choice and rendition of the music of the sanctuary. He has had a rich variety of choir formations—chorus, motet, quartet—but the music has not been compromised for the sake of ease or mere simplicity. The result is a congregation well trained in musical appreciation and well informed about the classics and the best in modern music. Nothing could exaggerate the value of such long-continued musical leadership.

Dr. Brewer's service to the church has covered a much wider field than the one parish. He has trained a large number of organists and choir singers in his teaching and his choirs during these fifty years. It is safe to say that none of them has learned any meretricious tricks of religious music from their master. He either does not know them or else he refuses to use them. Through these pupils he has helped to lift and to maintain the level of other churches beside his own. As warden of the American Guild of Organists in due course he has steadily stood for the best traditions of organ music in America.

An eminent musician of Oxford University once spoke warmly to the writer of Dr. Brewer's organ compositions. The sacred vocal compositions of Dr. Brewer are a notable contribution to church music across the whole land and in any land where English

words are used. The writer of these lines has heard his music used in England, France, Egypt, India, China and Japan, and it certainly has its place in many other lands. The field covered by these compositions is the entire worship service of the church, from brief responses to full cantatas, with anthems ranging from meditation to exultation. There are solos, duets, trios, quartets, choruses of various grades and suited to choirs of wide range of ability. And yet there is never a sacrifice of dignity; there is no musical claptrap; there are no tom-toms beaten in the name of melody. Wherever Dr. Brewer's music is sung, the level of worship is maintained.

At the same time Dr. Brewer has put a real musical scholarship at the service of the church. New York University merely recognized a fact when it admitted him to the degree of doctor of music. He parades no "high-brow" musicianship, putting himself thus out of the reach of real choirs. But he never humiliates singers who follow him by asking them to do silly things in the name of religion. When the reckoning comes of those who have helped in a difficult day to uphold the honor of music in worship during the past fifty years, Dr. Brewer will have to be included.

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August Halter



DEATH OF AUGUST HALTER

Chicago Organist and Composer Long Disabled by Illness.

August Halter, for a number of years in the '90s a prominent St. Louis organist, and thereafter active as a member of the Kimball staff in Chicago and as a composer, died on Feb. 20 at his home in Chicago after a long illness. Mr. Halter had been disabled for a number of years and this brought to a close his career on the organ bench. He made the most of his illness, maintained a cheerful disposition and was known to The Diapason as a loyal reader for two decades and as its post-subscriber, whose renewals from year to year always were accompanied by verses, sometimes these being set to music.

August Halter was born in 1863 in Baden, Germany, of musical parents. His father was a school principal and from him and from an aunt he received his first instruction. At the age of 12 he played the organ in the village church of Durmersheim and accompanied all the masses from memory. At 16 he started out to prepare for a business career, but craved music. In 1880 he came to the United States and settled in St. Louis, where, although he was a mere lad and not familiar with the language of this country, he soon won a place as assistant to M. A. Gilsinn, organist of St. Francis Xavier Catholic Church. He and Mr. Gilsinn in 1881 played the first organ duets ever known to have been placed on recital programs west of the Mississippi, and these were played in Mercantile Library Hall, on what was then the largest organ in St. Louis. Later he was appointed organist of Trinity Methodist Church, going from there to Christ Church Cathedral and next to the Church of the Holy Communion. In 1887 he became organist of the Second Baptist Church, which was famous for its music. Other posts were at the First Presbyterian and at the Second Presbyterian and in 1897 he was engaged by the Lindell Avenue Methodist, then a large and influential church with a magnificent organ.

In 1900 Mr. Halter moved to Chicago as a salesman and recitalist for the W. W. Kimball Company and he also played at various times in prominent churches. Later the arranging of music rolls for the automatic organs was entrusted to him, and gave him a splendid chance to exhibit his talents as a versatile musician, since his active organ work had to be abandoned owing to physical infirmity. Since 1912 his work had been largely the composing of songs, sacred and secular, anthems and instrumental selections, and arranging music. His compositions are found with Presser, the Heidelberg Press, Lorenz and others. His most famous work, the "Meerlieder" ("Ocean Songs"), written during his first few months of unwilling imprisonment by illness, were published by himself several years ago.

Mr. Halter is survived by his widow, whom he married March 10, 1903.

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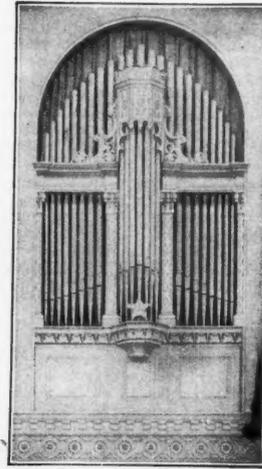
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Who's Who Among the Organists of America

Eda E. Bartholomew.

Miss Eda E. Bartholomew, prominent as one of the ablest of Southern woman organists, was born at Arlington Heights, Ill., a Chicago suburb, but claims Atlanta as her home, for it has been here that her activities for more than twenty years have won her an enviable place among the musical leaders of the city.

Beginning the study of her profession at the age of 6, while visiting in Leipzig, Germany, and having a very musical mother, who came from Leipzig, and at one time had the rare privilege of playing with the great master Liszt, Miss Bartholomew has the advantage of a thorough German foundation, upon which she has built her splendid musicianship. After continuing her studies in this country, she returned to Leipzig at the age of 18 to pursue her education at the Royal Conservatory for four years. With the organ as her specialty, she was the only woman to be graduated in a class of fifty men. Martin Krause, the great piano pedagogue, who was at that time musical critic of the leading Leipzig paper, and of whom everyone stood in awe, had the following to say of her playing:

"Ladies as organists are, in Germany, rare exceptions. If, however, a proof were required that the gentler sex is called to occupy the organ bench as well, it could not have been more emphatically demonstrated than was done last evening by Miss Eda E. Bartholomew of Valparaiso, Ind. The young lady placed most of her male predecessors in the shade. The great difficulties of the A minor Sonata by Ritter vanished under her masterly touch, serving the artistic mood of the player as a toy, or a mere plaything. In strength and power of execution the young lady is not excelled by any man. As to her great proficiency in the use of registration, she was the equal of any of her male competitors. The achievement of the young woman furnishes abundant material for reflection."

On returning to America Miss Bartholomew settled in the South, teaching in the La Grange College for

Miss Eda E. Bartholomew



Women and at Brenau Conservatory. Since 1907 she has been a resident of Atlanta, being a member of the faculty of Agnes Scott College and organist and choir director at St. Mark M. E. Church, South, with a large private class in organ and piano.

Miss Bartholomew owns an organ for teaching—a three-manual with chimes, built by Hall. She is a member of the American Guild of Organists. She has many recitals to her credit and appeared at Washington, D. C., at the general convention of the American Guild of Organists in June, 1927.

Stanley E. Saxton.

The distinguished army of young and energetic men who are inculcating

Stanley E. Saxton



in the college youth of the United States a knowledge of and love for organ music has a worthy and prominent example in Stanley E. Saxton, Mus. B., A. A. G. O., who gives regular recitals at Skidmore College, Saratoga Springs, N. Y., in which he presents the best in organ music from week to week.

Stanley Saxton was born Aug. 5, 1905, at Fort Plain, N. Y. He began his musical career at the age of 12 years as organist of Christ Episcopal Church at Fort Plain. In 1927 he received his bachelor of music degree from the Fine Arts College of Syracuse University, where he studied piano with George Smith and Adolf Frey, organ with Harry L. Vibbard and composition with Dr. William Berwald. In his senior year he was awarded a first prize in composition and a scholarship for postgraduate work.

While completing his work at the university Mr. Saxton acted as organist and choirmaster at the East Genesee Presbyterian Church of Syracuse, as pianist of the Syracuse Symphony Orchestra and as assisting organist at the Keith-Albee Theater. His many radio recitals, both on the piano and organ, attracted favorable comment.

In 1928 he received an appointment to the faculty of Skidmore College, where he is college organist and professor of harmony and composition. During the college year he gives organ recitals every Monday afternoon at 5:15 and last season presented in addition to these a series of historical organ recitals.

Mr. Saxton is an associate of the American Guild of Organists.

Cyril A. Moss.

Cyril A. Moss, F. C. C. O., prominent Canadian organist who is doing much to make organ music a factor at Owen Sound, Ont., was born in 1891 at Strood, Kent, England. He had musical parents, and thus early took keen interest in music and at 12 was organist of Deptford Central Hall, London.

Migrating to Canada in 1907, circumstances forbade further serious studies for some years. Then ambition to play became too strong and he became a student and assistant of Dr. George Knight, then organist of Avenue Road Methodist Church, Toronto. In 1913 he took the associateship test of the Toronto Conservatory of Music and the examinations of the Royal College and Royal Academy of Music, London.

Becoming organist and choirmaster of Hope United Church in 1914, Mr.

Moss remained there nearly seven years, achieving marked success with his choral work and creating a hearty respect for his organ playing. He resigned to study more seriously with Dr. Ernest MacMillan, the well-known principal of the Toronto Conservatory of Music, with whom he remained for several years, taking the associateship of the Canadian College of Organists in 1922 and two years later earning his fellowship.

Mr. Moss was appointed successively organist and choir director of the First Unitarian Church, Toronto; Knox Presbyterian Church, Oakville, and St. Paul's Presbyterian Church, Simcoe. He later received an invitation to take charge of the music at Knox United Church, Owen Sound, where keen interest is shown in all musical activities. He has been an active member of the Canadian College of Organists for a number of years, being one of its councilors. Recently Mr. Moss organized the Owen Sound Philharmonic Choral Society, an organization of seventy-five picked voices, which gave its first concert March 11. He is also president of the Owen Sound Music Teachers' Association.

As a recitalist Mr. Moss has an enviable reputation and is well known in Ontario for his interpretation, brilliant technique and tonal coloring. His monthly recitals at his own church are keenly followed by large audiences. He also has a strong penchant for composing, his chief hobby. Many original manuscripts show diversified leanings, from piano solos to orchestral works. He has played several of his own compositions at his organ recitals with repeated success.

Mr. Moss married Miss Marion Kenard of Hamilton, Ont., in 1917. Mrs. Moss died in August, 1929. She was a soprano with many musical connections in Toronto. They have three children—Eric, Earle and Sylvia.

Cyril Moss



Cantatas Sung at Greensburg, Pa.

The quartet of the First Presbyterian Church of Greensburg, Pa., under the direction of Miss F. Louise Graff, presented the following cantatas during the Lenten season in conjunction with the regular vesper services: Feb. 22, "Gallia," by Gounod; March 1, "Penitence, Pardon and Peace," by Maunder; March 8, "The Four Horsemen of the Apocalypse," by T. Frederick H. Candlyn; March 15, "The Crucifixion," by Stainer; March 22, "The Darkest Hour," by Harold Moore; March 29, "Olivet to Calvary," by Maunder.

EASTMAN SCHOOL of MUSIC of THE UNIVERSITY of ROCHESTER

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EASTMAN SCHOOL OF MUSIC ROCHESTER, N. Y.

Programs of Organ Recitals of the Month

Alexander McCurdy, Jr., Philadelphia, Pa.—Mr. McCurdy is playing a series of Saturday afternoon recitals, beginning at 4 o'clock, at the Second Presbyterian Church, of which he is organist and choir-master. His offerings have included the following:

March 7—Toccata, "O Fili et Filiae" (MSS) (In Memoriam), Lynnwood Farnham; Three Chorale Preludes on "In dulci júbilo," Bach; "Legend of the Mountain" (from "Seven Pastels from the Lake of Constance"), Karg-Elert; Canon in B minor, Schumann; Andante sostenuto from Gothic Symphony, Widor; Third Suite, Edward Shilpen Barnes; Toccata in D minor, Reger.

March 14—Two Chorale Improvisations, "Adorn Thyself, O My Soul" and "O God, Thou Faithful God," Karg-Elert; Dorian Prelude on "Dies Irae," Simonds; "Prayer to St. Clement," S. Wesley Sears; "Westminster Chimes," from "Fantasy Pieces," Vierne; "Romance sans Paroles," Bonnet; Fantasia in G major, Bach.

March 21—Prelude in B minor, Bach; Pastorale, Franck; Three Interludes, Dupre; Scherzo and Cantabile from Second Symphony, Vierne; Toccata in G major, Jepson.

March 28—Prelude and Fugue in E minor (Cathedral), Bach; Allegro from First Trio-Sonata, Bach; "Harmonies du Soir," Karg-Elert; Three Chorale Preludes, Brahms; "Piece Heroique," Franck.

In a recital Feb. 24 at St. Paul's English Lutheran Church, York, Pa., Mr. McCurdy played: Sketch in F minor, Sketch in D flat and Canon in B minor, Schumann; Toccata on "O Fili et Filiae" (MSS), Farnham; "The Legend of the Mountain," from "Seven Pastels from Lake Constance," Karg-Elert; Vivace from Second Trio-Sonata, Bach; Finale from "Grande Piece Symphonique," Franck; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Scherzo and Cantabile from Second Symphony, Vierne; Toccata from Fifth Symphony, Widor.

Paul H. Eickmeyer, Muskegon, Mich.—Mr. Eickmeyer has been playing a series of Sunday afternoon recitals at St. Paul's Episcopal Church and has drawn congregations which have filled the church. Among his offerings have been the following:

Feb. 8—"Lead, Kindly Light," Dykes-Lemare; "Will-o'-the-Wisp," Nevin; London-derry Air, arranged by Coleman; Toccata, "Thou Art the Rock," from "Byzantine Sketches," Mulet; "Echo," Yon; Aria from Orchestral Suite in D, Bach; "Marche Militaire," Schubert; "Traümlerei," Schumann.

Feb. 22—"Reve Angeline," from "Kamennoi Ostrow," Rubinstein; Chorale in A minor, Franck; Evensong, Schumann.

Wilhelm Middelschulte, L. L. D., Chicago—Dr. Middelschulte was presented in recital by Bethany College at Immanuel Lutheran Church, Mankato, Minn., March 22, assisted by the Bethany A Cappella Choir, Walter E. Buszin, conductor. Mr. Middelschulte's program included these works: Fourth Concerto, in F major, Handel; Toccata in F major, Bach; Chorale Preludes, "Wachet auf" and "O Mensch, bewein dein Sünde gross," Bach; "Perpetuum Mobile" (Pedals alone), Middelschulte; Passacaglia, Middel-schulte; Funeral Song, Becker; Fantasia Tragica, Becker; Bohemian Rhapsody, Smrz; Introduction and Finale (cadenza by Middelschulte), Gullmant; Fantasia and Fugue on the Chorale "Ad Nos" Liszt.

In a recital at the Hamline Methodist Church of St. Paul March 23 Dr. Middelschulte played this program: Concerto No. 4, in F major, Handel; Toccata in F major and Two Chorale Preludes, Bach; "Perpetuum Mobile" and Chromatic Fantasia and Fugue, Middelschulte; Funeral Song (from "Two Chinese Miniatures") and "Fantasia Tragica," Becker; Bohemian Rhapsody, Smrz; Introduction and Finale (cadenza by Middelschulte), Gullmant; Fantasia and Fugue on the Chorale "Ad Nos ad Salutem Undam," Liszt.

Russell Hancock Miles, Urbana, Ill.—In his vesper recital at the University of Illinois March 1 Mr. Miles played this list of selections: Prelude in E flat, Bach; Adagio Molto, Merkel; Prelude to "The Deluge," Saint-Saens; Prelude, Fugue and Variation, Franck; Oriental Sketch, Bird; Andante from "Symphonie Pathetique," Tschaiakowsky.

James W. Blecker, A. A. G. O., New York City—Mr. Blecker is giving a series of four recitals on the second and fourth Sunday evenings of March and April at the Flatbush Presbyterian Church, Brooklyn. The March offerings consisted of the following:

March 8—Pastoral Sonata, Rheinberger; Andante Cantabile in B flat, Tschaiakowsky; Prelude and Fugue in E minor, Bach; Gypsy Melody and Humoresque, Dvorak; Toccata, Dubois.

March 22—"Suite Gothique," Boellmann; Gavotte, Martini; Prelude and

Fugue in A minor, Bach; "To a Wild Rose," "A Deserted Farm" and "To a Water Lily," MacDowell; "Ein feste Burg," Bach.

Alice Knox Fergusson, A. A. G. O., Dallas, Tex.—In a recital at Christ Episcopal Church Feb. 25 Miss Fergusson presented the following program: "Grand Choer" in F, Salome; Cantilene, Salome; "Thou Art My Rock," Mueller; "Pequena Cancion," Urteaga; Finale, Bebbide; "The Angelus," Lemare; Capriccio, Lemaire; Nuptial Song, Dubois; March for a Church Festival, Best.

March 3 Miss Fergusson played as follows: "Sortie Festivo," Boslet; "Pastorale Nuptiale," Haight; Prelude and Fugue in G minor, Bach; Solemn Melody, Noble; "An Elizabethan Idyll," Noble; "Marche Fantastique," Peele; Spring Song, Jores; "Voix Seraphique," Maunder; "Marche Triomphale," Wachs.

William Robinson Boone, Portland, Ore.—In a recital at the University of Oregon at Eugene Feb. 12 Mr. Boone played the following program: Second Sonata (Allegro and Andante), Borowski; Gavotta, Martini; "Dreams," McAnis; Toccata and Fugue in D minor, Bach; "Canyon Walls" and "Jagged Peaks in the Starlight," Clokey; "Carillon," Vierne; Cantilene Pastorale, Gullmant; "The Squirrel," Powell Weaver; "Marche Heroique," Saint-Saens.

Mr. Boone's fifth "quiet hour of music" at Temple Beth Israel Feb. 22 was marked by these offerings: "My Heart Is Filled With Longing" and "Behold, A Rose Is Blooming" (from Eleven Chorale Preludes, written in 1896), Brahms; "Ronde Francaise," Boellmann; Concert Overture in F, d'Evry; "The Bells of St. Anne de Beaupre," Russell; Nuptial Song ("Orange Blossoms"), Friml; "The Primitive Organ," Yon; "Carillon," Vierne.

Edward G. Mead, Mus. B., F. A. G. O., Oxford, Ohio—Mr. Mead, of the faculty of Miami University, played the following program in a recital Feb. 19 at Denison University, Granville, Ohio: First Sonata in F minor, Mendelssohn; Pastorale from First Sonata, Gullmant; Prelude and Fugue in G minor, Bach; Evening Song, Bairstow; Chorale in E major, Franck; "O'er Still Meadows," Nevin; Scherzo in G minor, Mead; Indian Serenade, Vibbard; Prelude in D minor, Clerambault; Finale from Sixth Symphony, Widor.

Lillian Arkell Rixford, Cincinnati, Ohio—Mrs. Rixford, organist of the First Presbyterian Church, played the following program in the "half-hour of organ music" at Christ Church March 4: Preludio and Sarabanda (from Suite in F), Corelli-Noble; Adagio, Sonata in D minor, Op. 15, van Eyken; "Vision," Bibl; "Redemption," Bossi.

Warren D. Allen, Stanford University, Cal.—Among Mr. Allen's winter quarter recitals at the university have been the following:

Feb. 12—Largo from "New World" Symphony, Dvorak; "Will-o'-the-Wisp," Nevin; "I Dream of Jeanie," Foster; "A Prayer for Peace," Paul Held; "Deep River," Negro Spiritual; "Piece Heroique," Franck.

Feb. 15—"Legende" in E major, Karg-Elert; Toccata in E major, Le Froid de Mereaux; Evening Song and Scherzo in G minor, Schumann; Grand Fantasia, "The Storm" (by request), Lemmens.

Feb. 19—Adagio from Sonata, Op. 108, Brahms; "Prayer of the King" (from "Lohengrin"), Wagner; Scherzo in G minor, Schumann; "Litany," Schubert; March from "Die Meistersinger," Wagner.

March 12—Modern English composers: Sonata in G, Op. 28, Elgar; "The Coming of the Bride" (A Highland Legend), Julian Nesbitt; Prelude on a Welsh Hymn-Tune, "Lovely," Vaughan Williams; Two Psalm-Preludes, Howells.

Dr. Charles E. Clemens, Cleveland, Ohio—Dr. Clemens in his recital opening the Votteler-Holtkamp-Sparling organ in St. Patrick's Catholic Church on Sunday, Feb. 8, played these compositions: Chorale Improvisation on "I Thank Thee, Lord," Karg-Elert; Prelude to the Cantata "God's Time Is the Best," Bach; "Overture Triomphale," Ferrata; Welsh Hymn-tune, Vaughan Williams; London-derry Air; "Sous les Bois," Durand; Evensong, Martin; Sarabande, Rameau-Godowsky; Improvisation on Irish Airs; "Pilgrims' Chorus" from "Tannhauser" (request number), Wagner.

G. Calvin Ringgenberg, A. A. G. O., Peoria, Ill.—Mr. Ringgenberg arranged a series of four Wednesday noon Lenten recitals of compositions of Bach at St. Paul's Episcopal Church. His programs include:

March 11—Passacaglia in C minor; Chorale Prelude, "All Men are Mortal"; Chorale Prelude, "In Thee Is Gladness"; Fantasia in G minor.

March 18—Toccata in F major; Air for the G String; Chorale Prelude, "Jesus, My Guide"; Fugue in E flat major ("St.

Anne").

March 25—Toccata and Fugue in D minor; Adagio from Toccata and Fugue in C major; Prelude and Fugue in E minor (lesser).

April 1—Fantasie and Fugue in C minor; Chorale Prelude, "O Man, Behoim Thy Grievous Sins"; Chorale Prelude, "In dulci júbilo"; Prelude in B minor.

Robert Wilson Hays, Mus. B., Muskegon, Mich.—In a vesper recital as the guest of Paul H. Eickmeyer at St. Paul's Episcopal Church March 8 Mr. Hays, organist of the First Congregational Church of Muskegon, played: "Marche Religieuse," Gullmant; Serenade, Rachmaninoff; "Swing Low, Sweet Chariot," arranged by Diton; Spinning Song, Mendelssohn; Meditation, Sturges; Chorale Prelude, "I Cry unto Thee," Bach; Toccata from Symphony 5, Widor; "Benedictus," Reger.

Mark L. Davis, Easton, Pa.—In a Sunday afternoon recital at Trinity Episcopal Church March 8 Mr. Davis played: Toccata-Prelude on "Pange Lingua," Bairstow; Aria from an Octet, Schubert; Minuet from the Symphony in E flat, Mozart; "Agnus Dei," Bizet; Allegro, Concerto in A minor, Bach; Chorale, "O Sacred Head," Bach; Andante, "Symphonie Pathetique," Tschaiakowsky; Toccata, "Tue es Petrus," from Byzantine Sketches, Mulet.

At St. James' Church, Lancaster, Pa., March 7 Mr. Davis presented these selections: Chorale and Variations, Sonata No. 6, Mendelssohn; Meditation, "Thais," Massenet; Pastoral Scene, Dethier; Chorale Prelude, "Mein Jesu, Der Du Mich," Brahms; Toccata on "Pange Lingua," Bairstow; "Minuetto Antico e Musetta," Yon; Intermezzo, "L'Arlesienne Suite," Bizet; Allegro, Symphony 6, Widor.

Edward Hardy, A. R. C. O., L. R. A. M., Buffalo, N. Y.—In a vesper recital at St. Stephen's Church, Olean, N. Y., Sunday, Feb. 22, Mr. Hardy played the following program: "Pilgrims' Chorus," Wagner; "The Song of the Soul," Salome; "March to Golgotha," Malling; Two Pastoral Sketches, Bridge; Fugue in G, Bach; Bourree, Silas; Andantino, Lemare; Toccata, Driifalt; "The Cuckoo," Lemare; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Spanish March, Stewart.

Parvin Titus, Cincinnati, Ohio—In his half-hour of organ music at noon Feb. 18 in Christ Church Mr. Titus played this all-American program: Aria, Dethier; Prelude on the Plainsong "Iam Sol Rededit," Simonds; "Jagged Peaks in the Starlight," Clokey; Allegretto, Sonata in E flat, Parker; Theme, Arabesques and Fughetta, Van Denman Thompson.

On Feb. 20 he played: Solemn Melody, Walford Davies; "The Spirit of God Moved on the Face of the Waters," C. Hugo Grimm; "Song without Words," Bonnet; Prelude and Fugue in G minor, Dupre.

Harry C. Banks, Jr., Mus. B., A. A. G. O., Philadelphia, Pa.—Mr. Banks played a series of recitals at the Girard College high school auditorium Feb. 15, March 1, 15 and 29. His programs included the following:

March 15—"Water Music," Handel; Adagio from Second Concerto and Toccata and Fugue in D minor, Bach; "Piece Heroique" and Chorale in A minor, Franck.

March 29—Prelude and Fugue on B-A-C-H, Liszt; Minuet, C. P. E. Bach; Concerto in B flat, Handel; "Beyond the Aurora" and "The Cuckoo," Banks; Toccata in G minor, H. A. Matthews.

Vocal, violin and piano soloists assisted Mr. Banks in the various programs.

Nelson O. Kennedy, Mus. B., Chapel Hill, N. C.—In his vesper recital at the University of North Carolina March 8 Professor Kennedy played the following selections: A Lenten Meditation, Wolstenholme; Paraphrase on the Easter Hymn "St. Kevin," Miles; Fountain Revery, Fletcher; "Little Bells of Our Lady of Lourdes" and Vesper Processional, Gaul; Exsultemus," Kinder; "Piece Heroique," Franck; Intermezzo, Rogers; Andante from Symphony No. 6, Tschaiakowsky.

Marshall Bidwell, Cedar Rapids, Iowa—In his Sunday afternoon recital at the Memorial Auditorium Mr. Bidwell on March 1 played a Wagner program. March 8 his list of selections included: Sonata in the Style of Handel (first movement), Handel; Schumann; "Peer Gyn" Suite No. 1 ("Morning Mood" and "Ase's Death"), Grieg; "Fiat Lux," Dubois; "The Swan," Saint-Saens; Scotch Fantasy, Macfarlane.

F. Carroll McKinstry, Montpelier, Vt.—Mr. McKinstry played a recital Sunday evening, March 1, in Bethany Church, presenting the following program: First Chorale in E major, Franck; Scherzo (from Sonata in G minor), Becker; Three "Mountain Sketches," Clokey; Toc-

cata and Fugue in D minor, Bach; "Love's Old Sweet Song," Molloy-Lemare; "Jerusalem the Golden" (Variations), Spark; "Will-o'-the-Wisp," Nevin; Andante in G (Pilgrim's Song of Hope), Batiste; "Marche Slav," Tschaiakowsky-Nevin; "Aloha Oe" (Hawaiian National Hymn), Lemare; Toccata (from Sonata in G minor), Becker.

Henry F. Selbert, New York City—Mr. Selbert played this program at the Town Hall Friday evening, March 6: Andante Cantabile, Tschaiakowsky; "Waltzer's Prize Song" from "Die Meistersinger," Wagner; Concerto Scherzo in F, Purcell J. Mansfield; Berceuse from "Jocelyn," Godard; "The Musical Snuff-box," Lead-off; "St. Ann" Fugue, Bach.

On March 20 Mr. Selbert played this program: Prelude to "Farsifal," Wagner; "Thou Sublime Sweet Evening Star," Wagner; "Will-o'-the-Wisp," Nevin; Toccata and Fugue in D minor, Bach; "Consolation," Mendelssohn; "Onward, Christian Soldiers," Whitney-Sullivan.

Marion Edward Sporar, Galveston, Tex.—Mr. Sporar gave a recital Sunday afternoon, March 8, at the Sacred Heart Church, of which he is organist and choir-master, and played these works: Suite from "Water Music," Handel; Berceuse from "Suite Bretonne," Dupre; "Menuet Gothique," Boellmann; "Angelus," from "Annees de Pelegrinage," Liszt; "Starlight," Karg-Elert; Toccata, Gigout. This was the first of a series of recitals by Mr. Sporar.

Claude L. Murphree, Gainesville, Fla.—In a recital at the Community Church at Penney Farms, Fla., March 10, Mr. Murphree of the University of Florida, assisted by Gracia De Bruyn, violinist, and Ludwig Schwarzkopf, violoncellist, played: Chorale in A minor, Franck; "Isthar" (a tone-poem of ancient Babylonia), Stoughton; Prelude and Fugue in A minor, Bach; violin, "cello and organ: "None but the Veiny Heart" and Andante Cantabile from Fifth Symphony, Tschaiakowsky; Scherzo from Fifth Symphony, Widor; Pastorale (MS.), Murphree; violin, "cello and organ: "Oriental" (from "Kaleidoscope"), Cul, and Melody in D, T. D. Williams; "Sunset Shadows," R. S. Gilbert; "Minster Chimes," Leslie Calver.

William C. Webb, F. R. C. O., New Orleans, La.—Professor Webb, organist and director at Christ Church Cathedral, New Orleans, was heard in a program at the First Methodist Church at Baton Rouge, La., March 4, playing these selections: Festival Prelude, "Ein Feste Burg," Faulkes; Chorale with Variations, "Be Praised, Lord Jesus," Bach; Adagio in D, Mozart; Chorale in A minor, Franck; "Dawn," Jenkins; Gavotte from "Mignon," Thomas; Clair de Lune, Karg-Elert; "Fireside Fancies," Clokey; "In a Monastery Garden," Kettelbey; Festival Toccata, Fletcher.

Eugene L. Nordgren, Freeport, Ill.—In his "vesper hour of music" at the First Presbyterian Church March 15 Mr. Nordgren was assisted by Mrs. Helen Headland, cellist. The organ program included: Sonata No. 5 (Allegro appassionato and Scherzo), Gullmant; "At the Convent," Borodin; "Solveig's Song," Grieg; Concerto in B minor (second movement), Goltermann; "Oriental," Cul; "Piece Heroique," Franck.

Arthur Leslie Jacobs, Worcester, Mass.—Mr. Jacobs played a recital in memory of Mrs. George Clifton Bryant, long a member of the church and donor of the large Skinner four-manual organ, on Sunday evening, March 8. Mr. Jacobs' selections were as follows: Prelude and Sarabande, Corelli; "The Swan," Saint-Saens; "Narcissus," Nevin; Chorale in A minor, Franck; Fantasy on the Hymn-Tune "Ewing," Spark; Scherzo-Pastorale, Federlein; Heroic Piece, Franck.

Humphrey J. Stewart, San Diego, Cal.—Dr. Stewart played a recital for the Amphion Club at the First Presbyterian Church March 2. His selections included: Fantasia in D minor, Merkel; "The Enchanted Island," Stewart; "Ariel" (from the Suite "Scenes from Shakespeare's 'The Tempest'"), Stewart; Toccata from First Sonata, Becker; Oriental Sketch, Foote; Fugue in A minor, Bach. There were also two duets for organ and piano, in which Selma Davidson presided at the piano. These numbers were: "La Harpe de Ste. Cecile," Wiegand, and Prelude in C minor, Bach.

Arthur G. Bryan, Philadelphia, Pa.—Mr. Bryan, organist and choir director of the Muhlenberg Memorial Lutheran Church, played a recital in that church Feb. 11. His offerings consisted of the following: Sonata No. 3, Mendelssohn; Andante Cantabile from String Quartet, Tschaiakowsky; Scherzo from Fifth Sonata, Gullmant; "The Bells of St. Anne de Beaupre," Russell; "Organo Primitivo," Yon; "Air in Bourree," Handel; "A Reminiscence," Kinder; Toccata in G, Dubois.

Programs of Organ Recitals of the Month

Gottfried H. Federlein, New York City—In a recital on the large new Casavant organ in the beautiful Temple Emanu-El on the evening of March 11 Mr. Federlein presented the following program: Concerto in F major, No. 5, Handel; Chorale Prelude (manuscript), Roger Sessions; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Fantasia in G minor, Bach; "In Silent Woods" (arranged by G. H. Federlein), Rimsky-Korsakoff; Scherzo Pastorale, Federlein; Prelude on the Benediction, Sowerby; "Marche Nuptiale," Gullmant; "Ronde des Princesses," from the "Fire Bird" (Transcription by G. H. Federlein), Stravinsky; Intermezzo and Concert Variations, Bonnet.

McConnell Erwin, Chattanooga, Tenn.—In his tenth recital of the season at the municipal organ in the Memorial Auditorium Mr. Erwin played the following program on March 8: "Pomp and Circumstance," Military March, Elgar; Andante from String Quartet, Debussy; "Pilgrims' Chorus," from "Tannhäuser" (by request), Wagner; Persian Suite, Stoughton; Hymn, "My Jesus, as Thou Wilt," Weber; "Piece Heroique," Franck.

William H. Oetting, Pittsburgh, Pa.—Mr. Oetting gave a recital of modern organ music in the recital room of the Pittsburgh Musical Institute Feb. 26, assisted by Gaylord Yost, violinist, and Samuel Klichko, cellist. The selections played were: Dorian Prelude on "Dies Irae," Bruce Simonds; "Variations sur un Noél," Dupre; Chorale, "Wer norden lieben Gott laesst waiten" (arranged for violoncello and organ by Jean Witkowski), Bach; Adagio from Concerto in E major for orchestra (arranged for violin, violoncello and organ by Jean Witkowski), Bach; Introduction, Passacaglia and Fugue, Willan.

Carl Schoman, Canton, Ohio—Mr. Schoman has been giving his annual Lenten postludial recitals at Trinity Lutheran Church. He has played there for the last ten years. The church is completely darkened save for the light which shines through a large stained-glass window above the altar, making the setting unusually effective. This year he is carrying out the "God in nature" idea. Among the offerings have been:

March 1—"The Garden of Iram," Stoughton; "To a Wild Rose," MacDowell; "Narcissus," Nevin; "Sea Gardens," Cooke.

March 8—"Shepherd and Nightingale," Berwald; "The Swan," Saint-Saens; "Nightingale and Rose," Saint-Saens; "Flight of the Bumble-bee," Rimsky-Korsakoff.

March 15—"By the Waters of Minnetonka," Lieurance; "The Pool of Pirene," Stoughton; Fountain Revery, Fletcher; "In the Land of the Sky-blue Water," Cadman.

March 22—"Hymn to the Sun," Rimsky-Korsakoff; "Japanese Sunset," Deppen; "Twilight," Nevin; "Pale Moon," Logan.

Ernest Mitchell, New York City—In his recital at Grace Church Sunday afternoon, March 8, at 4:30, Mr. Mitchell played this program: Canzona, Gabrieli; Psalm-Prelude, No. 3, Howells; Prelude and Fugue in G, Bach; "The Tumult in the Prætorium," de Maleingreau; Improvisation-Caprice, Jonsen; Fantasia-Chorale, Tournemire; Meditation, d'Evry; Finale, Second Symphony, Widor.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Mr. Fairclough, assistant professor of music and organist at the University of Minnesota, Minneapolis, gives an hour's organ recital every Friday afternoon at 4, which is broadcast over the university station, WLB, and also attended by an audience of students and others. Recent programs have been:

March 13—Trumpet Tune and Air, Henry Purcell; Air for G string, Bach-Lemare; Chorale Prelude, "In Dir ist Freude," Bach; "Romanza" and Allegretto, Wolstenholme; "In Summer," Stebbins; Madrigal, Simonetti; "Air a la Bourree," Handel; "A Sunset Melody," Vincent; Festive March in D, Smart.

March 20—Fourth Concerto in F, Handel-Best; Andante (Violin Concerto), Mendelssohn; Scherzo in G minor, Bossi; Pastorale in E, Franck; Intermezzo, Callaerts; "Orientale," Cui; "Angelus," Lemare; Minuet in G, Paderewski; Prelude and Fugue in B flat (Eight Short), Bach; Melody, Friml; Fantasia on "Hall, Minnesota," Fairclough.

Henry Hall Duncklee, New York City—At the Collegiate Church, West End avenue and Seventy-seventh street, Mr. Duncklee played the following selections Sunday afternoon, Feb. 1: "An Indian Legend," Candlyn; "Bayou Song," Dunckley; "Ode to the Mountains," Mason; "Legend," Cadman.

Emory L. Gallup, Grand Rapids, Mich.—In the second of series of recitals at the Fountain Street Baptist Church on the evening of Feb. 15 Mr. Gallup played: Third Sonata, in C minor, Gullmant;

Solemn Prelude, Noble; Fourth Symphony (Andante, Cantabile and Scherzo), Widor; "Suite Gothique," Boellmann.

On the evening of Feb. 1 Mr. Gallup played these numbers: Second Sonata, Mendelssohn; Berceuse (from "Jocelyn"), Godard; Triumphal March (from "Aida"), Verdi; "Elizabeth's Prayer" (from "Tannhäuser"), Wagner; Madrigal, Simonetti; Intermezzo (from Sixth Symphony), Widor; Andante Cantabile (from Fifth Symphony), Tschaiikowsky; "Piece Heroique," Franck.

Samuel A. Baldwin, New York City—Typical of the programs played in March at the College of the City of New York by Professor Baldwin every Wednesday and Sunday afternoon are the following: March 15—Bach program: Prelude and Fugue in D major; Chorale; Prelude, "By the Waters of Babylon"; Prelude and Fugue in A minor; Chorale from Cantata "Sleepers, Wake"; Chorale Preludes, "All Men Are Mortal" and "In Thee Is Gladness"; Fugue in G major a la Gigue; Air from Suite in D; Prelude and Fugue in A flat.

March 11—Allegro from Sonata, Op. 74, Karg-Elert; "The Little Shepherd" and Minuet, Debussy; Passacaglia in C minor, Bach; "Petite Pastorale," Ravel; "The Four Winds," Alec Rowley; Prelude in C sharp minor, Rachmaninoff; "Chanson Plaintive," Lynarsky; Prelude Pastorale, Lladoff; Overture to "Manfred," Schumann.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his recital at Trinity Cathedral March 3 Mr. Kraft played: Overture to "Coriolanus," Beethoven; Pastorale, Widor; "Carillons," Bourdon; Fantasia and Fugue on E-A-C-H, Reger; Reverie on "University," Grace; Finale, Humphrey.

Mr. Kraft played the following program at the Detroit Institute of Arts March 6: Toccata, Tombelle; Pastorale, Widor; Fantasia and Fugue on E-A-C-H, Reger; Reverie on the Hymn-tune "University," Grace; Theme and Variations in A flat, Thiele; Chorale Prelude, "O Gott, Du frommer Gott," Karg-Elert; "Carillons," Bourdon; Finale, Humphrey.

W. Arnold Lynch, Coatesville, Pa.—In a recital at Olivet Methodist Episcopal Church March 12 Mr. Lynch played these compositions: Concert Overture in E flat, Faulkes; Meditation, d'Evry; Allegretto, Wolstenholme; First Symphony (Introduction and Allegro; Pastorale), Gullmant; "Morning Mood" (from "Peer Gynt") Suite, Grieg; "The Primitive Organ," Yon; "Carillon," De Lamarter; "Offertoire a St. Cecelia," No. 3, Grison. Mr. Lynch, organist and choir director at Olivet Methodist Church, Coatesville, Pa., played a recital at Mater Misericordiae Chapel, Merion, Pa., Feb. 19. This chapel is connected with the convent and novitiate of the Sisters of Mercy and the academy for girls conducted by them. Mr. Lynch's program was as follows: Concert Overture in E flat, Faulkes; Meditation in F, d'Evry; Toccata and Fugue in D minor, Bach; "Song to the Stars," Kinder; "In Summer," Stebbins; Adagio and Allegro ma non Presto, Handel; "Harmonies du Soir," Karg-Elert; "Offertoire de St. Cecelia," No. 3, Grison.

For the evening service at his church Feb. 22 Mr. Lynch prepared a Mendelssohn program. The organ selections included: Sixth Sonata, "Spinning Song" and "Duetto" ("Songs without Words") and "March of the Priests" from "Athalie."

Adolph Steuterman, Memphis, Tenn.—In his recital at Calvary Episcopal Church Sunday afternoon, Feb. 22, Mr. Steuterman played: "Paean of Easter," Carl F. Mueller; "Water Sprites," Walter H. Nash; Largo, Dvorak; Fugue from Pastoral Sonata, Rheinberger; Canzonetta, d'Ambrosio; "A Sabbath Melody," Carl F. Mueller; "Hymn of Glory," Yon; "Elegy," Harry J. Steuterman; "Marche Russe," Schminke.

Kenneth E. Runkel, Mus. Bac., F. A. G. O., Jacksonville, Tex.—Mr. Runkel, head of music at Lon Morris College, played the following program before the Southwestern church music conference at Georgetown, Tex., Feb. 7: "Grand Choeur Dialogue," Gigout; Aria in D, Demarest; Sonata in the Style of Handel, Wolstenholme; "Faith," a transcription on "Aurella," Runkel; "Andante Tristemente," Gaul; Toccata, Yon.

Charles Galloway, St. Louis, Mo.—Mr. Galloway's last recital before his death was played at St. Peter's Episcopal Church March 8, with the choir assisting. His organ selections were the following: "Christ's Entry into Jerusalem," Malling; "Vendanges," Georges Jacob; "A Memory," G. W. Stebbins.

Charles Raymond Cronham, Portland, Maine—Mr. Cronham's municipal recitals on the large four-manual Austin organ have been marked by the following offerings recently: Feb. 8—"Meditation in a Cathedral,"

Bossi; Concert Minuet, Vincent; "Within a Chinese Garden," Stoughton; "The Fountain Sparkling in the Sunlight," Goodwin; "Liebestraum," Liszt; Fantasia on Themes from "Faust," Gounod.

Feb. 22—"St. Cecelia," Offertory, Batische; "Hymn to the Sun," Rimsky-Korsakoff; "The Squirrel," Weaver; Elegy, "To an American Soldier," Thompson; "Ronde Francaise," Boellmann; March and Prize Song, "Die Meistersinger," Wagner.

Verne R. Stilwell, Grand Rapids, Mich.—In his latest recital in March at Grace Episcopal Church Mr. Stilwell featured a Nocturne by Kroeger, for organ and piano, with Mrs. Gerald Williams at the piano. The program was as follows: Torch Dance, German; Prelude to "The Blessed Damozel," Debussy - Christian; Nocturne, Kroeger; "Ase's Tod," Grieg; "Piece Heroique," Franck.

Guy Filkins, A. A. G. O., Detroit, Mich.—In the first of the 1931 series of informal recitals at his church, the Central Methodist, given Sunday afternoon, March 1, at 4:30, Mr. Filkins played these compositions on the four-manual Skinner organ: First Movement from Sonata in C minor, Baldwin; Gavotte, Martini; Andante from Sixth Symphony, Tschaiikowsky; "A Highland Scene," Wright; "A Gothic Cathedral" (first performance in Detroit), Weaver; "Burlasca e Melodia," Baldwin; "Trümerel," Strauss; American Rhapsody, Yon.

In the third informal recital of the 1931 series at the Central Methodist Church March 15 Mr. Filkins played: Concert Overture, Faulkes; "The Magic Harp," Meale; Preludio-Adagio (Third Sonata), Gullmant; "Marche Nocturne," MacMaster; Sketches of the City, Nevin; "Clair de Lune," Karg-Elert; Caprice ("The Brook"), Dethier.

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

Feb. 8—"In Memoriam," Bonnet; Entr'acte Music from "Manfred," Schumann; "Lebt Gott, ihr Christen allzu-gleich," Bach; "Sun's Evensong," Karg-Elert; Serenade in D major, Drigo; Toccata in D minor, Malily.

Feb. 15—"Canyon Walls" (Mountain Sketches), Clokey; "Legend of the Moun-

tain," Karg-Elert; "In the Hall of the Mountain King," Grieg; "Atonement of Pan," Hadley; "Lo, How a Rose e'er Blooming," Praetorius; "Carillon," Vierne.

Mr. Hovdesven played this program at the Mercersburg Academy Sunday afternoon, March 8: Prelude and Fugue in G major, Bach; "To Spring," Grieg; "Improvisacion," Guridi; Scotch Poem, MacDowell; "Ariel," Bonnet; Coronation March, Meyerbeer.

Dr. Ray Hastings, Los Angeles, Cal.—Representative numbers played in recent popular programs at the Philharmonic Auditorium have included: Cathedral Prelude and Fugue, Bach; Good Friday Music from "Farsfal," Wagner; Intermezzo, "Queen of the West" (new), Ferrullo; "The Voice of the Chimes," Kirchner; "Sunset Meditation," Biggs; "Serenity" (new), Ross Hastings; Triumphal March, "Temple Church," Ray Hastings.

Stanley E. Saxton, Saratoga Springs, N. Y.—In his vesper recital at Skidmore College, March 2, Mr. Saxton played: March from "Die Meistersinger," Wagner; Adagio (Prelude and Fugue in C major), Bach; Miniature Overture and "Dance of the Candy Fairy," Tschaiikowsky; "May Night," Palmgren; Allegro from Sixth Symphony, Widor.

On March 9 Mr. Saxton played: "Sur un Theme Breton," Ropartz; Chorale, "O Sacred Head, Once Wounded," Kuhnau; "Dedication," from "Through the Looking-Glass" Suite, Deems Taylor; "Valse Triste" from "Kuolema," Sibelius; Toccata, Reger.

Carl Wiesemann, Dallas, Tex.—Mr. Wiesemann played his seventh annual series of Lenten recitals at St. Matthew's Cathedral Tuesday evenings in March. Among his offerings were these:

March 10—Suite from "Water Music," Handel; Nocturne, Ferrata; Andante from Clock Symphony, Haydn; Concerto Rondo, Hollins; "Angelus," Liszt; Spring Song, Macfarlane; Allegretto, Gullmant; "Marche Heroique, Jean d'Arc," Dubois.

March 24—Theme and Variations, Thiele; Madrigal, Simonetti; Allegro Vivace, Vierne; "Kol Nidrel," Bruch; First Sonata, Karg-Elert; "I Am the Resurrection and the Life," de la Tombelle; "In the Church," Novak; "Elves" and "Caprice Heroique," Bonnet.

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Programs of Organ Recitals of the Month

Theodore A. Hunt, Mus. B., A. A. G. O., Reading, Pa.—In a recital Feb. 16 at Immanuel Evangelical Church, under the auspices of Albright College, of whose faculty he is a member, Mr. Hunt presented the following program: "Marche de Fete," Henri Busser; Intermezzo, Callaerts; Fugue in A minor, Bach; Allegro uetto Antico e Musetta," Yon; "Quant Tout Dort" ("When All Things Are Asleep"), Pugno-Yeamans; Toccata, "Festa Bucolica" ("Rustic Merrymaking"), d'Antalfy.

Russell Broughton, F. A. G. O., Burlington, Iowa—Mr. Broughton, organist and choirmaster of Christ Episcopal Church, arranged a series of recitals for the six Sundays in Lent at 4 o'clock in the afternoon. At each recital he had an assisting soloist. His programs have included the following:

Feb. 22—Prelude and Fugue in C minor (lessor), Siciliano, Gavotte, Aria and Prelude and Fugue in C minor (greater), Bach.

March 1—Prelude in C major, Bach; Chorale Preludes, "Nun komm, der Heiden Heiland," "Meine Seele erhebt den Herrn" and "Ein feste Burg ist unser Gott," Bach; Pastoral Sonata, Arioso and "Vision," Rheinberger; Sonata No. 10, Rheinberger; vesper hymn improvisation.

March 8—Prelude, Fugue and Variation, Pastorale and "Piece Heroique," Franck; Chorale in A minor, Franck.

March 15—Fugue in E flat ("St. Ann's"), Bach; Chorale Preludes, "O Mensch, bewein dein Sünde gross" and "Wachet auf, ruft uns die Stimme," Prelude and Fugue in G major (greater), Bach; improvisation; "Three Mountain Sketches," Clokey; Pastoral (First Sonata) and Prelude (Third Sonata), Guilmant; vesper hymn improvisation.

March 22—Three Preludes (C minor, G major and D minor), Mendelssohn; Third Sonata, Mendelssohn; Second Sonata, Mendelssohn; Improvisation.

March 29—Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Herzliebster Jesu," Brahms, and "Nun freut euch," Bach; Chorale, Jongen; Symphonic Piece for organ and piano (Mrs. Harold Hoag at the piano), Clokey; Suite in Miniature, DeLamarter.

Gladys Hollingsworth, F. A. G. O., San Diego, Cal.—Miss Hollingsworth gave a recital Feb. 20 on the Skinner organ in the memorial auditorium at the Holywood, Cal. high school and presented these numbers: Italian Rhapsody, Yon; Berceuse, Dickinson; Scherzo and Andante Cantabile, Fourth Symphony, Widor; "Westminster Chimes," Vierne.

In a Lenten recital at St. Paul's Cathedral, Los Angeles, March 13 Miss Hollingsworth played: Andante Espresso (from Sonata in G), Elgar; "Marcia" (Third Symphony), Widor; Scherzo (Fourth Symphony), Widor; "Grande Piece Symphonique" (Andante and Finale), Franck.

C. H. Trevor, London, England.—In a recital at St. Lawrence Jewry Church Feb. 17 Mr. Trevor played: Prelude and Fugue in D major, Bach; "Ave Maria," Reger; Fantasy Piece, "Hymn to the Sun," Vierne; Meditation, Karg-Elert; Sonata in E flat minor, Rheinberger.

In a recital Feb. 10 at St. Peter's, Eaton Square, of which he is organist and choirmaster, Mr. Trevor played: Passacaglia in D minor, Buxtehude; Trio in F, Krebs; Fugue in G minor, Frescobaldi; "Choir de Lune" and Impromptu, Vierne; Four Preludes on Carol Melodies, Boely;

Prelude and Fugue in C major, Bach; Idyll, "Last Journey" and "Hyperbole," Karg-Elert; Finale from Sonata in F sharp, Rheinberger.

Homer Whitford, Hanover, N. H.—In a recital at Rollins Chapel, Dartmouth College, Feb. 26 Mr. Whitford presented this program: Chromatic Fantasia, Thiele; Berceuse, Stravinsky; "Song of the Princesses," from "The Fire Bird," Stravinsky; Finale, from Sonata in C minor, Baldwin; "The Bells of St. Anne de Beaulieu," Russell; Oriental Sketch, No. 3, Bird; "Carnival," Nevin; Festival Toccata, Fletcher.

Ernest White, Philadelphia, Pa.—In his Tuesday noon recitals at St. James' Church, Mr. White in March played as follows:

March 3—Chorale Preludes, "Through Adam's Fall Debased" and "Lord, Have Pity upon Me," Bach; "St. Mary's Tune" and "York Tune," Charles Wood; Epilogue, Willian.

March 10—"O God, Thou Gracious God," Karg-Elert; Kyrie Eleison and Prelude on "St. Cross," C. H. H. Parry; "Priore a St. Clement," S. Wesley Sears.

March 17—"Cortege et Litanie" and Verset on the Magnificat, Marcel Dupre; "Carillon," DeLamarter; Prelude to "Croft's 136th," C. H. H. Parry.

March 24—Revery on "University," Harvey Grace; Toccata on "Pange Lingua," Bairstow; "O Man, Bemoan Thy Grievous Sin," Bach; "Marche Funebre," Vierne.

March 31—"When Jesus Hung upon the Cross" and "Jesus Suffers Pain and Death," Bach; "O World I E'en Must Leave Thee," Brahms; Prelude and Good Friday Music ("Parsifal"), Wagner.

The Mozart Requiem was sung by the combined choirs of St. James' Church on Wednesday evening, March 25.

C. Harold Einecke, Grand Rapids, Mich.—In the twilight recitals played by Mr. Einecke every Wednesday from 5 to 6 o'clock at the Park Congregational Church he has recently presented these offerings:

Feb. 4—Prelude to Act 3, "Lohengrin," Wagner; "Song of the Basket Weaver," Russell; Chorale in A minor, Franck; "Ave Maria," Schubert; "The Cuckoo," Arensky-Nevin; "Song of Autumn," Swinnen; Revery on Hymn-tune "Rathburn"; "Finlandia," Sibelius.

Feb. 11—"Cortege et Litanie," Dupre; "Under the Stars" (Nocturne), Stewart; Bourree in D, Sabin; Meditation from "Thais," Massenet; "The Pygmies," Stoughton; "Consolation," Mendelssohn; Revery on Hymn-tune "St. Agnes"; Finale to First Symphony, Vierne.

Feb. 18—Prelude and Fugue on the name "B-A-C-H," Liszt; "Silver Clouds," Gordon Balch Nevin; Sonatina, Bach; "The Musical Snuff-Box," Lidloff; "Liebestod" (from "Tristan and Isolde"), Wagner; "Anitra's Dance" ("Peer Gynt" Suite, No. 1), Grieg; Revery on Hymn-tune "I Need Thee Every Hour"; Military March No. 1, "Pomp and Circumstance," Elgar.

Nesta L. Williams, Columbia, Mo.—In a recital at the Missouri Methodist Church the afternoon of Feb. 22, marking Stephens College music week, Miss Williams played this program: Canon in B minor, Schumann; Cantabile and Allegro from Sixth Symphony, Widor; Chorale Preludes, "O Man, Bemoan Thy Grievous Sin" and "From Heaven Came the Angel Host," Bach; Passacaglia in C minor, Bach; "Cortege et Litanie," Dupre; Irish Air, transcribed by N. Williams from an arrangement by B. D. Gauntlett;

Allegretto, Wolstenholme; "Will-o'-the-Wisp," Nevin; Chorale in B minor, Franck; "Piece Heroique," Franck.

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

March 8—"Allegro quasi Marcia," Cole; Intermezzo, Bonnet; Andantino in G minor, Franck.

March 15—Toccata in D minor, Bossi; Caprice, Weatherdon; Chorale Prelude on "Aughton," Matthews.

March 22—Overture in C minor, Mansfield; "Ave Maria," Saunders; "Sempere Simplicite," Karg-Elert; Canzona in A minor, Karg-Elert.

March 29—"Praeludium," Rab; Fugue on B-A-C-H, Schumann; Adagio, Liszt; Intermezzo, Reger.

F. H. Ernest Willoughby, Bryn Mawr, Pa.—In connection with a special musical service, the third of a series given at Bryn Mawr College by the choir of sixty voices under Mr. Willoughby's direction, the program being devoted to works of sixteenth and seventeenth century composers, Mr. Willoughby played these organ solos: Fantasia in C major, Byrd; Chaconne in D minor, Pachelbel; Gagliarda, Schmid; Sarabande Grave, Couperin; Adagio, Corelli.

H. R. Yarroll, New York City.—In a recital at the Eighty-ninth Street Reformed Church Feb. 12 Mr. Yarroll played: "The Bells of St. Anne de Beaulieu," Russell; "Within a Chinese Garden," Stoughton; Processional, Rogers; "Autumn," Yarroll; "March of Triumph," Yarroll; "Will-o'-the-Wisp," Nevin; "To a Water Lily," MacDowell; "Canyon Walls," Clokey; Toccata, Rogers.

Cyril Moss, F. C. C. O., Owen Sound, Ont.—In Knox United Church, Owen Sound, Mr. Moss played the following programs in evensong recitals:

Jan. 11—Triumphal March, Hollins; "Eastern Romance," Rimsky-Korsakoff; Sonata No. 3, Mendelssohn; "The Primitive Organ," Yon; "Soeur Monique," Couperin; "Ruy Blas" Overture, Mendelssohn.

Feb. 8—Prelude and Fugue in D major, Bach; Finale, First Symphony, Vierne; Ricerare, Palestrina; "Flight of the Bumble-bee," Rimsky-Korsakoff; "William Tell" Overture, Rossini.

Arthur H. Egerton, Aurora, N. Y.—In a vesper recital at Wells College March 8 Mr. Egerton played: Preludio (from Sonata No. 6), Rheinberger; Organ and Piano—Prelude, Fugue and Variation, Cesar Franck (Carl Parrish at the piano); Three Passantide Chorale Improvisations, Karg-Elert.

Mildred Boess, Cedar Rapids, Iowa.—Marshall Bidwell presented Miss Boess in a senior recital at Coe College March 10. She played this program: Prelude and Fugue in A minor, Bach; Symphony 6, Widor; "Piece Heroique," Franck; Andante ("Grande Piece Symphonique"), Franck; Toccata (Symphony 5), Widor.

Thornton L. Wilcox, Hanover, Pa.—For the February musical service in Emmanuel Reformed Church on the evening of Feb. 15 Mr. Wilcox arranged a program which included the aid of soprano, harp, violin and violoncello soloists. The organ recital included the following numbers: Variations on "Peyel's Hymn," Burnap; "Ave Maria," Bach-Gounod; Adagio from "Sonata Pathetique" (violin, cello, harp and organ), Beethoven; "In a Monastery Garden," Kotelbey; Allegro maestoso (ensemble), Haberg; Largo

from Fifth Violin Sonata, Bach.

Margaret J. Pettigrew, Muncie, Ind.—In a recital at the High Street M. E. Church Saturday noon, March 14, Miss Pettigrew presented the following program: "Sonata Romantica" (Introduction), Yon; "Supplication," Alexis; "The Enchanted Forest," Spitalny; Rhapsody, Silver; "Melody of Peace," Martin; "To a Wild Rose," MacDowell; "American Beauty" (arranged by Pettigrew), Kriefit; Unfinished Symphony, first movement, Schubert; "Memories," St. Clair; "Marche Solennelle," Lemaigre.

Virginia Squires, Wheaton, Ill.—In the Wheaton College organ recital series Miss Squires played these selections Sunday afternoon, Feb. 8: Sonata in A minor, Faulkes; Trio in E flat, Robert L. Schofield; Rondo from Flute Concerto, Rinck; Fantasia on Hawaiian National Airs, H. J. Stewart; Sunday Evening Revery, Thayer; "Festivity," Cyril Jenkins.

Ralph W. Crawford, Steubenville, Ohio.—In a recital Sunday afternoon, March 1, at St. Paul's Church Mr. Crawford played: Overture to Occasional Oratorio, Handel; "Song of India," Rimsky-Korsakoff; Chorale, Jongen; A Madrigal, Javelak; "The Little Bells of Our Lady of Lourdes," Gaul; Toccata and Fugue in D minor, Bach.

Walter J. Barron, St. Augustine, Fla.—Mr. Barron began a series of six recitals at Trinity Church Feb. 5, when he played: Chorale in A minor, Franck; "Ronde Francaise," Boellmann; "Le Cygne" ("The Swan"), Saint-Saens; Barcarolle, Arensky; "The Bells of St. Anne de Beaulieu," Russell; "La Nuit," Karg-Elert; "La Fileuse" ("The Spinner"), Raff; Three Chorale Preludes, Bach; Chromatic Fantasia, Thiele.

At the recital on Feb. 19 he played: Toccata and Fugue in D minor, Bach; Two Chorale Preludes, Brahms; Gavotte from "Iphigenia in Aulis," Gluck-Brahms; Caprice, "The Brook," Dethier; "Romance sans Paroles," Bonnet; Prelude in D flat, Chopin; Barcarolle in B flat, Faulkes; "Marche Russe," Schminke.

Walter Flandorf, Chicago.—In an inaugural recital on the four-manual Kilgen organ in Zion Lutheran Church, Johnstown, Pa., March 10, Mr. Flandorf played: "Westminster Chimes," Vierne; Fantasy Improvisation on Lutheran Chorales, Flandorf; Finale, Franck; "St. Francis of Assisi Preaching to the Birds," Liszt; "Frühlingsrauschen," Sinding; "Komm, Heber Mai," Mozart; "O Sacred Head, Now Wounded," Bach; Prelude, Rachmaninoff; "Tannhäuser" Overture, Wagner.

Esther Peters, Detroit, Mich.—Miss Peters, who gave the second of the informal recitals of the new series at the Central Methodist Church Sunday afternoon, March 8, played as follows: Concert Overture in C minor, Hollins; Prize Song, "Die Meistersinger," Wagner; "Will-o'-the-Wisp," Nevin; "Ancient Phoenician Procession," Stoughton; Fantasia and Fugue in C minor, Bach; Three Mountain Sketches, Clokey; "Marche Russe," Schminke.

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By **ARTHUR C. BECKER**

One of the most interesting and worthwhile compositions written for a long time is a new mass by the well-known composer and organist, Martin Dumler. It is "Missa Eucharistica" in E minor. This mass is published in Berlin, but may be secured from J. Fischer & Bro., New York.

While this new mass is strictly liturgical, it contains, nevertheless, much of dramatic value—something which seems to be lost in the majority of the newer works for the Catholic service. Dramatic values as portrayed in this mass never overstep the bounds of what is considered good church music. Another feature is its modernism. The tonalities throughout the composition are surprising and unique and add a quality of freshness so often lacking.

The Kyrie is a lento sostenuto movement in a strictly harmonic style, with a harmonic accompaniment. The Christe, more polyphonic in content, provides a pleasing contrast. The Gloria returns to a harmonic style, which enhances the sturdy character of the allegro. The contrasts in treatment throughout this section are pleasing, yet never detract from the coherence of the movement. The harmonic constructions here are especially interesting. The Credo reflects a spirit of simple beauty in the beginning, a spirit that is gradually intensified to a striking emotional climax. A brief transition leads into a tenor solo, short but impressive; the solo is taken by the bass to lead into a stirring close. The Credo maintains a consistently high level of religious fervor. In the Sanctus one cannot but be impressed with the sturdiness of the introduction that leads into a virile fugue.

One of the most moving melodies of the work is to be found in the tenor solo of the Benedictus. It possesses that rare combination of simplicity and significance. In contrast with the preceding sections, the Agnus Dei is characterized by a restraint in keeping with the text, a restraint in treatment that enhances the sincerity of the music.

As a whole the work possesses several significant features that are noteworthy. The vocal parts are treated in a manner indicating a familiarity with the possibilities and restrictions of the voice. None of the parts is extreme, a condition which cannot but result in an effective production. Here is a mass which should be in the library of every good choir. It is published also for four male voices.

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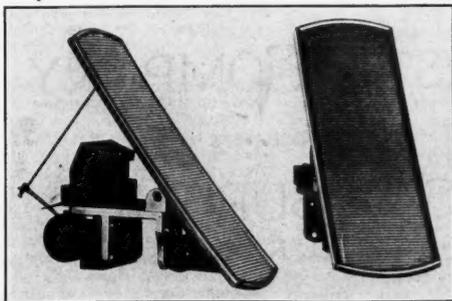
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THROUGH AN ARRANGEMENT with the Cincinnati Music Hall, the local Gruen station, WKRC, has placed the voice of the famous Music Hall organ on the air. Harold Krell, Cincinnati organist, is at the console and interest in the organ as well as in Mr. Krell's playing makes the program one of the most widely heard in the Middle West, station officials say. Every night at 11 o'clock Mr. Krell enters the deserted hall and takes his place at the console on the stage. His half-hour recital is sponsored by the Gruen Watch Makers' Guild.

The famous old organ in Music Hall was completely rebuilt and modernized in 1922 by the Austin Organ Company.

Estey "Minuette" for Opera.

The Philadelphia Grand Opera Company has purchased an Estey "Minuette" in the upright case and the Estey forces have installed this instrument on the stage of the Academy of Music, Broad and Locust streets. The organ was used for the first time March 5 in "Faust." Mrs. William C. Hammer, director of the opera company, purchased the organ.

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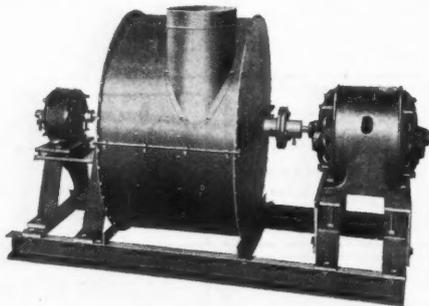
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Results of Search for the "Full Great" in English Organs

By J. B. JAMISON

I went to England to find out firsthand who makes the best sectional and grand ensembles, along traditional British lines, and to arrange, if possible, for the importation of this work to this country and its incorporation into Estey organs. I had a fairly definite idea where I would find what I wanted, but was not prepared for the suddenness of my introduction to it. The morning I got there I recall asking the manager of our London office where I could find a Harrison & Harrison organ, fairly modern, and not too far away. He said: "All Saints', Margaret street, only five minutes' walk distant." The organist, Walter Vale, proved to be one of the most delightful of persons, a great artist and a most genuine man. He gave me every opportunity of "dissecting" the organ, and it is one that will repay any amount of study. All Saints' has one of the best choirs in England and one of the most richly dramatic services held in any church, from which Mr. Vale extracts the last drop of the essence of perfection. Max Reinhardt should have gone there before he worked out the "Miracle."

The organ is about twenty years old, but as freshly new as though just finished, and although it has at least one peculiarity in the relative colors of the swell and great reed ensembles, is a shining example of what a great builder can do—given a good church—in extremes of "mystery," balance, subtlety and effectiveness.

Shortly after this, Alexander McCurdy, Jr., and Robert Cato met me, and were joined by Lynnwood Farnam, their teacher. We all went to All Saints' and played nearly an entire morning. I remember saying to Mr. Farnam: "If we make them like this you'll like them, won't you?" He gave me a quick look and replied "Well, ratherr." During the next ten days we were together a great deal—a privilege I shall never forget—Mr. Farnam always so considerate, kind and fair, his magnificent playing so freely given. We "did" All Saints', Margaret street; St. Alban's, Holborn; Holy Trinity, Sloan Square, and several other churches.

A humorous incident happened in Sloan Square. McCurdy, Farnam and Cato, in that order, had played full organ, or thereabouts, on the Walker for about an hour (and what a kick the old job has!) when into the church bounced a strapping woman of 30 (or less), with fire in each cheek and blood in her eye. She picked on Gilbert Benham, who had taken us there—maybe because he was the biggest—and shrieked: "I want you to know that I live in the apartment right next to the church, adjoining the organ room, and it's bad enough having three services every Sunday, without you people practicing weekdays." Benham said: "Practicing!" (and looking at Farnam) "Do you know who that man is?" She said, "I don't give a who he is." Benham then said quietly: "Well, madam, I've no doubt that if you write a letter to the proper church authorities they will be glad to discontinue the services." That was one too many for the lady and she stamped her way out, cursing, and slammed the church door.

I suppose that of the four-manual organs in London, of the fifty to sixty-register class, All Saints' (Harrison & Harrison), St. Alban's (Father Willis) and Holy Trinity (Walker) were considered by Mr. Farnam, and are held by most authorities, to be the finest. In common with the best of the cathedral work, they all have that glorious thing—a real English full great, with its complement of fiery, threatening full swell. The masterpieces have this indispensable basis of correct ensemble, first, last and all the time. (I recall Arthur Harrison saying to me: "Of course, unless you have that you haven't an organ.") Take that away, and what is left is little more than one finds in any well-intentioned organ

in any country or by any school. The principal difference in the three instruments mentioned is degree of brilliance. The sectional fulls may differ, but there is only one way for full organ to sound.

What is this so-called "full great" effect? Does it come from 8-ft. or upper work, reeds, mixtures, or what? What, especially, does one hear, and what does it sound like?

There are two similes that have occurred to me and both were coined on the spot, in the thrill of the moment, that convey a sort of idea. One is: Rays of silver light shooting out of the upper registers, that dance and rise and fall. The other is: The spray that tops green water when a breaker hits a cliff. It takes a fair degree of brilliance to get it, of course. It is the upper work in flues and reeds that yields it, though they cannot do it alone. The first reaction to such a description, by one who has not heard it, would quite naturally be to associate it with super brilliance, scream or harshness. Yet what one hears is not that. On the contrary—the very distinct contrary—it is yielding, elastic and pleasantly glorious. There is no suggestion of "shrill" about it, no individual stop stands out. You hear "full great"—a homogeneous integer.

Years ago Helmholtz laid down the law that "the timbre of any tone depends on the relative strength of its partials." Turn this upside down and you have the corollary: "Similar timbres have similar partials." How many times it has been said of (especially modern) full greats that "the stops seem good, but it does not knit." The secret of the whole architecture of ensemble work is to make it "knit"—to join the parts together with harmonic cement. This can be done only when the harmonics of the unison chorus ranks are the same, or very similar. Otherwise they will not "mesh." The mutations are a law to themselves, and must be treated on special lines. Great reeds—as reeds—must be similar in harmonic development to the structural flues—as flues—carrying on the chorus effect to new and greater heights. The rest of the trick is choice (and preservation) of the prevailing 8-ft. diapason timbre, and scaling.

If the first 8-ft. diapason—on which the structure is based—is too bright (bad), or too dull (worse), harshness or lack of cohesion will result. There must be sufficient harmonic development, but nothing excessive.

The right general timbre for a resonant room will have to have every detail of flue and reed voicing changed to be right for non-resonant surroundings. Nothing is more tricky or perplexing to the average builder than this first vital step in design—fitness of major timbre for acoustics of church—when it is considered at all! But the answer is fairly simple. The day has gone by when "mysterious failure due to faulty acoustics" is a complete alibi. If the problem is approached properly from the first, and the builder knows his business, this can be pretty well avoided. (Of course it can never be possible to make an ensemble in a "dead" church that will compare with one, equally well thought out, placed in a resonant one.)

My idea in undertaking the trip was to forget bias, discount partisan advice, hear for myself and take as detached a view of relative merits and standings as though I had come from Mars. It proved difficult. I had the idea when I left home that opinion was by now fairly well standardized in England, and that they were all about agreed as to what was what. I believed that the services of the Church of England, around which the cathedral organs had been built, were sure to have brought about a systematic way of getting at things. So far as "ideal of ensemble" this guess was right, but when it came to individual preferences on hair-splitting points, I have never met so many, so radically divergent, and so violently expressed opinions, especially among partisans of several builders. One man, whose written articles would give the impression that he was competent and fair, would tell you what he really thought. A spade was decidedly a spade. Next day another "authority" would reverse this, and give it an extra push backwards

for good measure. "— was a genius" (Monday). "— was a fool, and lacking in all the finer instincts and ethics, besides" (Tuesday).

After hearing this sort of talk for a week or more I decided that if I ever was to stand on my own feet I would better find out for myself. So I did. I kept on doing it. I had the great privilege and fortune to get to know many of the outstanding men well, and some of them intimately. Contacts with Arthur Harrison, John Compton, Henry Willis and others were delightful experiences. One builder told me that when the bias of contemporary competition had died down, one of his competitors would be called the greatest artist in organ building England had ever produced. This will convey the stature of both of these gentlemen, and some measure of the pleasure and profit in meeting them.

On the question of the relative strength and color of the three swell chorus reeds, the best three or four men were agreed. It ought to be safe to follow their advice. This matter has been maulled about too long in America, all sorts of ratios having been employed. There is, abroad, a rather bitterly diverse opinion as to the merits of felt and brass weight reed tongue loading. Superb reeds are produced both ways. The greatest artist of them all naturally uses both, and thereby broadens his color scope and contrasts. Cavaille-Coll uses none, yet the 8-ft. trompette he gave us finds a place in the ideal scheme—a very justified place.

Germany shows little to interest English or American taste. The national practice is averse to string tone of any kind, blind pistons are the rule (and few of them at that), antique stop tongues of the 1890 pattern, thin swell-shades, obsolete shade engines, etc., characterize the work. The tonal scheme is ponderous and of narrow color range, the reeds are old-fashioned, thin and whangy, but the machinery in the factories excels, being in advance of that of any nation whose work I examined.

I found a most kindly and hearty welcome everywhere I went—a willingness to exchange ideas, and a broad generosity. They are interested in American work, tonal and mechanical, and said so freely.

I endeavored to obtain for Estey complete diapason chorus work, mixtures and reeds, from the foremost artists in England. The choice was made after thorough firsthand investigation, and confirmed by months of travel and testing, which embraced visits to twelve cathedrals and many more churches and concert halls. This pipework is now being copied and put into production at Brattleboro, and Estey is therefore offering the best in English ensemble, thoroughly amalgamated with its own standard work.

From the structural standpoint, there is no doubt as to the great superiority of the English idea. Until it is heard this may be a rather bitter pill to swallow. But close examination of the real thing, with its subtle, intricate and careful covering of all the factors entering into sectional and grand ensemble effectiveness cannot fail to win

over the most skeptical. At the same time entirely different conditions as regards church services in the two countries have resulted in the conception and production in this country of many characteristically American and intrinsically lovely specialties. It would be folly to ignore or drop these voices.

Any organ combining the best points of American and English tonal design is bound to be better than an equivalent instrument built rigidly to one national type or the other. It was this view that accounted for the receptive attitude of the British and continental builders and paved the way for exchanges of tonal and mechanical work. They realize the danger of being too insular and evidenced the utmost interest in many of the Estey specialties, as made by the late William E. Haskell (whose name I found carried even greater weight abroad than it does here). At least four of the first-line builders asked for complete data on our patented telescopic basses. I regretted not being able to give it to more than one in each country.

I wish it were possible to have the space in this report to go into more detail as to the methods being used in this composite American-English scheme, whereby both national systems are being welded by Estey into a superior whole. The shortest description is "good taste"—or the realization of the value of restraint.

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New Resources in Reproducing Organ No Peril to Organist

Hagerstown, Md., March 4, 1931.—Editor of The Diapason: In an article written by Leslie J. Hoskins upon the subject "Reproducing Organs Offer Wide Field to Organ Builders," and published in your March issue, there appear some statements that are apt to lead the reader to false conclusions concerning the more highly developed present-day reproducing organ. The writer's exceptions to these statements are, of course, in the interests of the M. P. Möller "Artiste"—those who have developed other splendid reproducing organs will doubtless have something of their own to say.

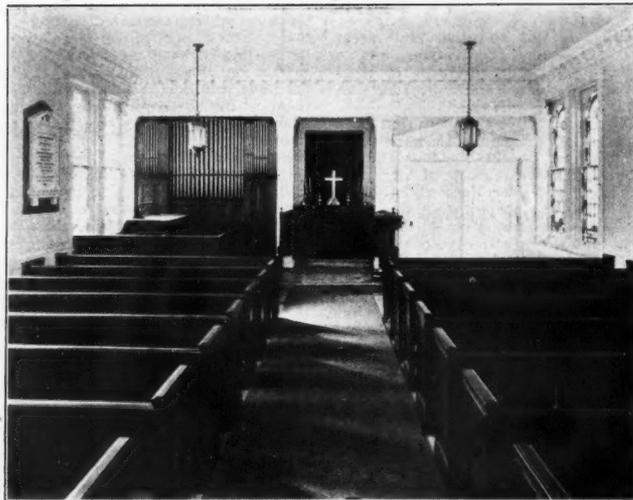
Mr. Hoskins seems to be obsessed with the fear that the art of the organist hangs upon a fragile thread because of the advances made in reproducing organs. The writer desires to be permitted to emphasize the fact that the Möller "Artiste" was not at all designed for that malicious purpose. There were splendid reproducers available to the purchasing public before the entry of the "Artiste" and they so well recorded the playing of the organist that there was, on account of the more or less limited sales market, no room or reason for another, but there was another very good reason why the "Artiste" was designed, and why it is being so widely used. And now we come to the crux of the matter.

The reason is a most logical one. There is an old adage saying that "there are people who live on the other side of the mountains, too." The composition of organ music and the attendance at organ recitals constitute a very small percentage, indeed, of musical activity in its entirety. The orchestral concertgoer and he who patronizes the Broadway productions had no adequate means for the re-creation upon the organ of the music heard in the concert hall and theater. The Möller system of such re-creation has for the first time made it possible for orchestral conductors to record faithfully every nuance of their interpretative individuality in pipe sounds, without any knowledge of organ console technique whatsoever and without the assistance of any one possessing it. Such recording is done direct from the full orchestral score, by means of the Möller "nuancer," and is preserved in the record without sacrifice of the tonal diversity, extent of harmonic sub and super structure, or of contrapuntal compass, originally prescribed by the composer. No, dear reader, this achievement does not "create a false standard for personal performance," nor does it "caricature the organist's art." A system of recording so advanced as is that of the Möller "Artiste" must needs be more than able faithfully to record the playing of organists (but one phase of its purpose). Indeed, it might interest the reader to know that, of the many organists who have already recorded their art upon the "Artiste," most of them have preferred to use the Möller to the conventional system of recording, in order that they may more fully carry out their ever-present desires for consummate artistry, but which their physical and console manipulative technique limitations prohibit.

Let us, therefore, leave to the organ virtuoso the desire as to how and what he records. As for the orchestral conductor, he, of course, has no interest whatsoever in the re-creation of hand playing, and uses the nuancing method solely.

Mr. Hoskins properly says that "the goal of the automatic [we don't like that word] organ is faithful reproduction," but we have every reason to believe that he is sufficiently artistic for us to know that a careful study of this new art, as propounded in the "Artiste," will cause him to reconsider his statement that "to go beyond that that avails nothing." To hear an actual re-creation of a symphonic work upon organ pipes, fittingly voiced, is thrilling—admittedly thrilling to the organist also—and cannot in any conceivable manner be held to constitute an evil intention against his art. It is, indeed, a usual occurrence for organists to be in the studio in Hagerstown listening

Organ Used for Charleston, S. C. Recitals



AT CHARLESTON, S. C., a progressive business man who is also a lover of good music has established a series of musical events for the community which have proved very popular. The J. M. Connelley Company, morticians, recently rebuilt their establishment, making many changes and additions. This included a beautiful chapel in which a two-manual Austin organ was installed. The present head of the firm, A. C. Connelley, dedicated the chapel as a memorial to his father, the late J. M. Connelley, and the organ as a memorial to his mother. No expense was spared in an effort to make the chapel the most beautiful sanctuary of its kind in the South.

On the evening of Jan. 12 the chapel

to and studying the "Artiste" symphonic re-creations.

To hold the calibre of music from organ pipes down to what is possible to do with two hands and two feet, and to deprecate a system that is able to take fuller advantage of the tonal resources of the modern organ is like asking Stravinsky, Dr. Strauss, Respighi and other modern composers to limit their scores to the comparative simplicity of the earlier composers. The organ is not different from the orchestra. In fact, progress with its music has been much slower with the former than with the latter. Many more developments have been made in the organ than changes in the constituency of the orchestra, so why not commensurately raise the level of its use?

The intent of the promoters of the "Artiste" is to make the modern organ not alone a more, but a most popular instrument, and this is certain to result in a greater demand for the services of the organist.

Yours very truly,
FREDERICK ALBERT HOSCHKE,
Musical Director, M. P. Möller, Inc.

Van Dusen Club Has Recital.

The Van Dusen Organ Club had a recital and reception at the Kimball salon, Chicago, March 3. The usual large number of members and friends were present. Frank Church, formerly organist at the American Church on Rue de Berri, Paris, was guest of honor. After an interesting recital by members of the club, refreshments were served and Paul Esterly and Mrs. Mary Tichy entertained the club with a few clever "stunts." The following program was played: Caprice, Kinder, and Andante from Fifth Sonata, Mendelssohn (Mrs. L. D. Perkins); "Mist," Gaul, and Prelude on Traditional Melody, Milligan (Andrew Shindler); "Bow-Moon," Marsh, and Toccata, arranged by Dickinson (Aubin Corley); Fantasia for Piano and Organ, Demarest (Clara Gronau and James Cunniff); Fugue in D major, Bach (Mary Ellen Billings); Prelude, Fugue and Variation (for piano and organ), Franck (Whitmer Byrne and George Ceiga); Finale from Second Symphony, Widor (Marie Cowan).

St. Paul's Cathedral, who has been elected bishop of Harrisburg and leaves to take up his duties there after Easter.

On Sunday, March 29, the choir of the First Presbyterian Church, Clara Foss Wallace, director, was to give the Brahms "Requiem" with piano and organ accompaniment. The offertory was the Pastoral, by Guilmant, arranged for piano and organ. The organ for those numbers was played by Boise Whitcomb and the piano by Mrs. Wallace.

On March 22 a program of instrumental and choral works of J. S. Bach was given at St. John's Episcopal Church under the direction of Robert Hufstader, organist and choirmaster. The choir was accompanied by a chamber orchestra of two flutes, two violins, viola and cello. Squire George Haskin was at the organ for the choral numbers.

On Sunday evening, March 1, the choir of St. Paul's Cathedral sang "St. Paul," by Mendelssohn, under the direction of DeWitt C. Garretson.

To Retain Name of Ditson.

Despite the sale of the publishing business of the Oliver Ditson Company to the Theodore Presser Company, the name of the Oliver Ditson Company is not to be abandoned. It is announced that with William Arms Fisher as vice-president and publishing manager the wholesale and general distribution of Ditson publications will continue as before from the Boston warehouse at 166 Terrace street, with improved facilities. Mail and telephone orders will be promptly filled from this address. The publishing and editorial department will be maintained as before on the tenth floor of the Oliver Ditson building, 178 Tremont street, Boston.

Death of Mrs. William Berwald.

Mrs. William Berwald, wife of the well-known composer of anthems and other music, and mother of Mrs. Russell Hancock Miles of Urbana, Ill., died suddenly at her home in Syracuse, N. Y., Feb. 2. She was 54 years old. Professor Berwald is on the faculty of Syracuse University and Mr. Miles is on the organ faculty at the University of Illinois.

RECITAL FOR BUFFALO A. G. O.

Robert Hufstader Plays for Chapter—
Other Items of News.
BY HELEN G. TOWNSEND.

Buffalo, N. Y., March 19.—The March meeting of the Buffalo chapter of the A. G. O. was held on Sunday, March 8, at St. John's Episcopal Church, featuring an organ recital by Robert Hufstader, organist and choirmaster of that church, assisted by Jessamine Long, soprano. This was followed by a short meeting and a tea in the parish-house. The program follows: Fugue in E flat major, Bach; "Soeur Monique," Couperin; Chorale in B minor, Franck; Chorale Prelude, "Schmücke Dich," Brahms; Sonata No. 6, in D minor, Mendelssohn; "Matin Provençal," Bonnet.

The February meeting of the Buffalo chapter of the A. G. O. was held Feb. 8 at the First Presbyterian Church. Dr. Ernest McMillan, president of the Toronto Conservatory of Music, gave a lecture on "Hymns and Hymn Singing." Plainsong, chorale, descant and fauxbourdon were illustrated by the choir of the First Church, assisted by members of other choirs of the city, with Clara Foss Wallace, organist and director, at the organ. Organ solos were played by Myrtle Vradenberg.

Every Saturday in Lent special musical services are being given at St. Paul's Cathedral under the direction of DeWitt C. Garretson, organist and choirmaster. Every Tuesday and Thursday in Lent twenty-minute organ recitals follow the noonday service at the cathedral. They are played by Helen C. Gregg, Frances Gerard, Helen G. Townsend and DeWitt C. Garretson.

On Sunday evening, March 29, the combined choirs of the Lafayette Presbyterian Church and St. Paul's Cathedral were to sing "The Seven Last Words," by Dubois, at St. Paul's Cathedral under the direction of William J. Gompf, organist and choirmaster of the Lafayette Church, with DeWitt C. Garretson, organist and choirmaster of St. Paul's Cathedral, at the organ. The service was in honor of the Very Rev. Wyatt Brown, dean of

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GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Metodia, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 4 rks., 244 pipes.
- French Horn, 8 ft., 61 pipes.
- Tuba Profunda, 16 ft., 85 pipes.
- Tuba Mirabilis, 8 ft., 61 notes.
- Tuba Clarion, 4 ft., 61 notes.
- Chimes, 25 notes.
- Harp, 8 ft., 49 notes.
- Celesta, 4 ft., 49 notes.

SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Lieblich Gedeckt, 16 ft., 73 pipes.
- Fuggara, 4 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Fagotto, 16 ft., 73 notes.
- Oboe, 8 ft., 85 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- English Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Violin, 4 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Harp, 8 ft., 49 bars.
- Celesta, 4 ft., 49 notes.
- Chimes, 25 notes.

ECHO ORGAN.

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

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Cello, 8 ft., 32 notes.
- Quintadena, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Contra Fagotto, 16 ft., 32 notes.
- Tuba Profunda, 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.

RECITAL SERIES IN DENVER

William F. Spalding, Helen Neumann and Louise Philipps Play.

William F. Spalding of St. Andrew's Episcopal Church, Denver, Colo., arranged a series of six Lenten recitals at each of which he had the assistance of special soloists. The recitals were played on Sunday afternoons. Mr. Spalding gave the first on Feb. 22 and those of March 15 and 29 and Miss Helen Neumann was the organist March 1 and 22, while Miss Louise Philipps played March 8. At the initial recital Mr. Spalding played this program of Marcel Dupre's compositions: "Cortege et Litanie"; Berceuse ("Suite Bretonne"); "Crucifixion" ("Symphonie Passion"); Prelude and Fugue in G minor; "Fileuse" ("Suite Bretonne"); Prelude and Fugue in B major.

A Bach program on March 29 was as follows: Fantasia and Fugue in G minor; Chorale Preludes, "Whither Shall I Fly" and "Sleepers, Wake"; Gavotte in E major; Air from Suite in D; Toccata and Fugue in D minor. Miss Neumann played as follows

March 1: Andante Cantabile, Tschai-kowsky; Elevation, Faulkes; First Sonata, Borowski; Berceuse, Faulkes; Prelude in C sharp minor, Vodorinski.

Miss Philipps' program March 8 was as follows: Prelude in B flat minor, Bach; "Romance," Horace F. Watling; "Recueillement" ("Impressions Dominicales"), Jacob; "A Midsummer Idyl," Frank Howard Warner; Verset in F minor, Franck; A Scotch Carol, Guil-mant; Intermezzo, Henry M. Dunham; "Tantum Ergo Sacramentum," George E. Whiting.

SKINNER FOR PITTSBURGH, PA.

Contract for Instrument for Sacred Heart Catholic Church Awarded.

The Rev. Thomas F. Coakley has selected the Skinner Organ Company to build and install in the Sacred Heart Catholic Church of Pittsburgh a four-manual organ with an echo division.

Mrs. Emily Shade Kachel, organist of the College Avenue Presbyterian Church at Alton, Ill., has resigned, Mr. Kachel's work taking him to New Orleans, where Mrs. Kachel expects to continue her musical studies. She was a pupil of Daniel Philippi of St. Louis while residing in Alton. The Kachels moved to Alton from Reading, Pa., where Mrs. Kachel was organist and director in several of the local churches for ten years.

The solo and vested chorus choir of Holy Trinity Lutheran Church, Bethlehem, Pa., recently gave an entire program of music by Bach and Mendelssohn, featuring what was called an "hour with Lutheran Church composers." The choir has featured during the year several programs of works by the masters.

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NOTICE.

NOTICE — THE W. W. KIMBALL Company of Chicago, Ill., hereby notifies all churches and theater owners that they on Feb. 16, 1931, severed all connections with James H. Kennedy, organ repairman of Hammond, Ind., and that from this date on they will not be responsible for any contracts made on the W. W. Kimball Company stationery by the said James H. Kennedy.
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DETROIT EVENTS OF MONTH

BY GUY FILKINS.

Detroit, Mich., March 20.—One of the outstanding musical programs of the season was that presented Feb. 25 by the Mendelssohn Choir of Toronto under the direction of Dr. H. A. Fricker. Many church choirs were present and with the subscribers to the Philharmonic series filled the great Masonic Auditorium. The Mendelssohn Choir sang with that exquisite finish and style which has been so marked under the direction of Dr. Fricker.

The Detroit Women Organists' Club held its March meeting at Wesley Methodist Church Wednesday evening, March 11. After a dinner a program by the Wesley choir and by Mrs. Mary Cummings, Adelaide Lee, Mrs. Neva Kennedy Howe and Grace Halverson was presented.

The Detroit Women Organists' Club, which was organized last summer, has been presenting a series of monthly programs which have been of a very high order.

J. L. Edwards, organist and choir-master of St. John's Episcopal Church, always plans interesting church programs. On Sunday, March 1, St. John's choristers gave "Olivet to Calvary," by Maunder, and on March 15 they sang Dubois' "The Seven Last Words."

A chorus of 100 voices, assisted by the church orchestra, gave a special sacred program at the Whitfield Methodist Church Sunday evening, March 1.

The fourth annual series of carillon and organ recitals at the Jefferson Avenue Presbyterian Church was inaugurated Sunday, March 8, by Dr. Alle Zuidema. Walter Ludwig, violinist, and Dr. G. K. Bolender, tenor, were the assisting artists.

The senior choir of the Boulevard Temple Church, under the direction of Federal Whittelsey, gave a Lenten meditation service at 4 o'clock on Sunday, March 8. Elizabeth Rohns Davis very ably assisted at the organ.

Detroit organists are always happy to hear Edwin Arthur Kraft, F. A. G. O., of Trinity Cathedral, Cleveland. Mr. Kraft appeared on Friday, March 6, in the series of programs at the Institute of Arts. All reports give Mr. Kraft high praise.

Miss Matian VanLiew, who has been playing a series of Sunday afternoon Lenten programs at the Central Woodward Christian Church, played

the "Symphonic Suite" by Clokey in the program of March 15. Miss Vera Richardson, pianist, assisted.

Palmer Christian, university organist at Ann Arbor, appeared with the Detroit Symphony on Saturday evening, March 14.

Gaul's "The Holy City" was sung by the combined choirs of Highland Park and Royal Oak Congregational Churches in the Highland Park Church Sunday evening, March 15.

On Friday evening, March 20, Charles Frederic Morse, organist and choir-master of the Grosse Pointe Memorial Church, played the eleventh program in the series of Friday evening recitals at the Institute of Arts.

Two of the younger organists have played in the Lenten recitals at Central Methodist Church. Miss Esther Peters appeared Sunday afternoon, March 8, and Miss Glorvyn Eichkern played a program March 22.

On Sunday evening, March 22, the St. Paul's Cathedral choristers under the direction of Francis A. Mackay, assisted by the Russian Choir, gave the Bach Passion Music.

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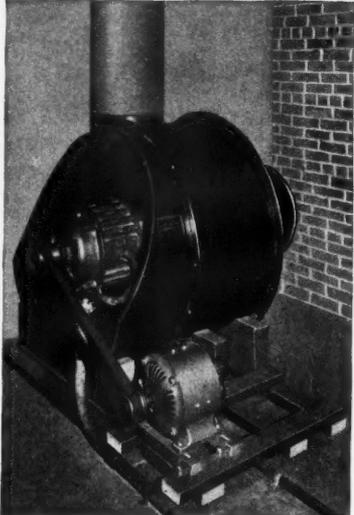
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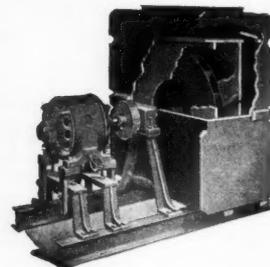
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CROWD AT THE DEDICATION

Mrs. Morris Jessup Plays at First Methodist Church Before a Congregation of More Than 1,200 People.

A three-manual Möller organ was dedicated Sunday, Feb. 15, at the First Methodist Church in Little Rock, Ark. A crowd of more than 1,200 people was present. Mrs. Morris Jessup gave a program which included compositions by Handel, Liszt, Gounod and modern composers. In view of the growing interest of Little Rock music-lovers in organ concerts, a series of recitals has been arranged by Mrs. Jessup.

On the same day another Möller organ was dedicated at Our Saviour's Lutheran Church, Racine, Wis. Miss Edell L. Christensen played the morning inaugural recital and Earl S. Gere played the afternoon recital.

The stop scheme of the Little Rock organ is as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 notes.
- Gross Flöte, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Viola d'Gamba, 8 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Tuba, 8 ft., 61 pipes.
- Chimes, 25 bells.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Sallecet, 4 ft., 61 notes.
- Flute a Chemise, 4 ft., 73 pipes.
- Flute Twelfth, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Dolce Cornet, 3 rks., 183 pipes.

- Double Trumpet, 16 ft., 73 pipes.
- Cornocean, 8 ft., 61 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Contra Violo, 16 ft., 85 pipes.
- English Open Diapason, 8 ft., 73 pipes.
- Viola, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.
- Celesta, 4 ft., 61 bars.
- Harp, 8 ft., 61 notes.
- French Horn, 8 ft., 61 pipes.

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.
- Contra Viola, 16 ft., 32 notes.
- Trumpet, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute Major, 8 ft., 32 notes.
- Flute Dolce, 8 ft., 32 notes.
- Tuba, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Tuba, 4 ft., 32 notes.

Inspired by Damrosch Article.

Through the inspiration received from the Rev. Frank Damrosch's article in The Diapason on hymn-tunes, Harold Tower and his choir at St. Mark's Pro-cathedral, Grand Rapids, Mich., have devoted five Sunday afternoons to taking up hymns in the order he suggests: Plainsong, chorale tunes, Psalter tunes, folksong tunes and modern hymn-tunes. Mr. Tower has given a short talk each week and the choir has sung hymns and anthems suiting the occasion. It has been most interesting and the choir and congregation have received noticeable benefit.

Many "Movie" Houses Still "Silent."

Motion picture theaters in the United States numbered approximately 22,731 on Jan. 1 of this year, according to C. J. North, chief of the motion picture division, Department of Commerce, this number being more than 35 per cent of the world total of 62,365. Forty-five per cent, or about 10,231, of the picture theaters registered in the United States were silent and about 12,500 were wired for sound.

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He says further, "Allow me, Mr. Dennison, to extend to you my heartiest congratulations for your truly wonderful work and to thank you for your co-operation and congeniality in helping me to overcome the difficult task."

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